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Daphne Oram (1925-2003) was a key figure in the development of British experimental electronic music. Starting her career as a music balancer at the BBC, she later co-founded and first director of the BBC Radioonic Workshop. Oram left in 1959 to continue her commercial work in television, advertising, film and theater to make her own music, and to continue her research in sound technology. Her home, a former oasthouse in Kent, has become an unorthodox studio where she has developed innovative equipment, sounds and ideas best known for her Oramics machine - an audio-visual synthesizer offering its chapter in the history of sound synthesis. Matt Price is a British publisher and editor. He has worked with world-renowned figures including Ai Weiwei, Hernan Bass, David Chipperfield, Jeremy Deller, Yayoi Kusama, Wangechi Mutu and Gerhard Richter, as well as publishers such as Faydon, Khatier Kanz, Rizzoli and Thames Hudson. He has collaborated with galleries such as the Palace of Tokyo, Paris, The Serpentine Gallery, London, Renaissance Society, Chicago, Victoria Miro, London, and Timothy Taylor, London and New York. He edited Andrei Smirnov's book Sounds in No, Experiments in Sound and Electronic Music in early 20th century Russia, published Sound and Musical and Kenig Books. Daphne Oram (1925-2003) was one of the central figures in the development of British experimental electronic music. After earning a place at the Royal College of Music to become a music balancer at the BBC, she co-founded and first director of the BBC Radioonic Workshop. Oram left the BBC in 1959 to continue her commercial work in television, advertising, film and theatre to make her own music for recording and performance, and to continue her personal research in sound technology - a passion she had since childhood in rural Wiltshire. Her home, a former oasthouse in Kent, became an unorthodox studio and workshop in which, mostly on a meagre budget, she developed her innovative equipment, sounds and ideas. A significant part of her personal research was the invention of a machine that offered a new form of sound synthesis - the Oramics machine. Oram's contribution to electronic music receives considerable attention from new generations of composers, sound engineers, musicians, music scholars and music lovers around the world. After her death, the Daphne Oram Foundation was established to preserve and promote her work, life and heritage, as well as an archive set up at the Special Collections Library at Goldsmiths University in London. One of the Trust's ambitions was the publication of a new edition of Oram's only book, The Individual Note of Music, Sound and Electronics, which was originally published in 1972. With the support of Daphne Oram's archive, the Trust has now been able to fulfil this ambition. curious and wonderful. When she was commissioned to write a book, she sought to avoid becoming a guide or guide, preferring instead to use the opportunity to reflect on the themes of music, sound and electronics, as well as the relationship between them. At a time when the world was just beginning to engage in electronic music and technology was still largely in the hands of music studios, universities and corporations, its approach was innovative and inspiring, encouraging everyone interested in music to think about nature, opportunities and opportunities that can bring new sounds. And her thinking was not limited only to the future of the orchestra, synthesizer, computer and home studio, but with great spirit and wit ventured into other areas of science, technology, culture and thought. The Individual Note is a playful but compelling manifesto at the dawn of electronic music and for our individual ability to use, experience and enjoy it. This new edition of The Individual Note features a specially commissioned introduction from British composer, performer, roboticist and sound historian Sarah Angliss. 24%off Start your review of The Individual Note: Music, Sound and Electronics Philosophy, based on a very stretched but

intriguing analogy... primer on synthesized sound and tape splicing ... wave argument about why you shouldn't take drugs... there really is nothing like this book from the supremely original mind. Daphne Oram Individual NoteI discovered this book on a trip to Moog in Asheville, North Carolina. After an incredible tour, I was drooling into their gift shop with a small wallet. It was this beautifully packaged book with soft matte hardcover white that caught my attention. The vaguely undulating shapes and subtitles that paired the music with electronics led me to a skim resume. From there he checked the final box: a book written by audio peony Daphne Oram Individual NoteI discovered this book on a trip to Moog in Asheville, North Carolina. After an incredible tour, I was drooling into their gift shop with a small wallet. It was this beautifully packaged book with soft matte hardcover white that caught my attention. The vaguely undulating shapes and subtitles that paired the music with electronics led me to a skim resume. From there he checked the final box: a book written by audio pioneer who had just turned out to be a woman. Daphne Oram was an electronic musician and sound designer when these terms were in its infancy. She co-founded and first director of the BBC Radioonic Workshop, known for the broadcasting sounds of the Doctor Who television show and the radio drama Hitchhiker's Guide to the Galaxy. Thanks to the vision of Oram, Radiophonic The BBC was an incubator incubator specific, experimental compositions that focus on sound manipulation. Oram herself left the BBC Radiophonic Workshop shortly after its creation and continued to synthesize electronic sound in her institution and on her own terms. There is a story behind the edition I purchased and you can feel the love in its creation. This publication was commissioned by the Daphne Oram Trust and funded through a Kickstarter campaign. The manuscript was reconfigured, the diagrams were digitally redrawn, and new photos were added in addition to the originals. The new exterior cover is a unique unfinished paper with abstract design, and although it resembles a textbook, it is less soothing and gives a soothing feeling. Inside endpapers are dark green rastered photos. A portrait of Daphne Oram adorns the front, and her studio is shown from behind. Each page is a thin cardboard that lends weight to printed words. The guidelines on the topic are added to each chapter of the title and reflect the writing style inside. It was added a foreword that offers a fitting tribute to Daphne Oram, as well as preparing the reader for the view from which the main text was created. The individual note of music, sound and electronics is written as a guide to understanding the philosophy of sound and its creation. Starting with the definition of sound, Oram guides the reader along the path of this note as a person to subtexts, chords and different ways of creation. The final result is its Oramics Machine, a synth that uses scenic wave shapes as a control interface. And like its device, the Individual Note combines different academic disciplines to achieve a sound goal. Admittedly when I picked up this text, I thought it would be filled with formulas and chain charts. And while there is a mention of Fourier and the basics of the oscillator, this book favors the humanities and the arts. Even Oram's writing style is almost more poetry than prose with its use of alliteration, repetition and metaphor. Almost every chapter referred to her coined term cele as a counterpoint to elec (electricity). These flourishes are interspersed in a stream of consciousness that does not reveal its purpose until the last few chapters. Complex formulas and jargon are set aside in favor of nuances of emotions and thought experiments. And some of these thoughts extend too far in the realm of speculative fiction. When comparing resonance with consciousness and manipulating it as a form of signal processing, the drugs become white noise. You will use white noise to suppress yourself... Up until the end I was looking forward to the secrets to own analog synthesis of sound and methods of manipulation of tape. Instead, I found a sequence of several low-key nonsequiturs leading to a creative thought process. You can't build glorified oraries from this book, if one has no experience in electrical engineering, but the Individual Note can serve as a preface to experiments with already made synthesizers. She often refers to Francis Bacon's New Atlantis, a text that feels anachronistic. Wee also have a variety of Strange and Artificial Echo's... And Oram is not afraid to look into the past to find inspiration for the future. Nothing outside influence the creation of sound. Daphne Oram writes not how-to the book, but why. This is a text to inspire curiosity and provoke new perspectives, as Daphne Oram did. And I think I should co-opt the term from Oram myself and say that this book is a muse. ... more of course interesting to read, but less about Oram's music and more about making a musical (particularly in electronic music terms) approach to human thought processes, behavior and interaction. I really liked this book. Although I only heard a small amount of her music and I am disappointed to learn that the Oramics 4lp set sold out :(Oram was clearly an expert in electronic music and in this book tries to use this knowledge in the context of his personal philosophy. While some ideas may seem too classic, it is often theorists about the dots that are relevant today and which predict musical concepts that have become a reality. She speaks in a compelling way that make an individual note a pleasure to read. So glad I was able to get this out of the library! ... a more amazing look at the work of sound and music on a theoretical, spiritual and practical level, this book delves into more than what's on the surface and what we've been taught (although reading with a sheet of paper with squiggles, crosses and lines is a little harder on that note!)... Music!) ... daphne oram an individual note pdf. daphne oram an individual note of music sound and electronics

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