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Leonardo Music Journal, Vol. 17 (2007)

My Favorite Things: The Joy of the Gizmo

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Complete information: <http://leonardo.info/lmj/lmj17.html>

Working musicians, of course, from baroque violinists to rock guitarists, have long fetishized the tools of their trade, the mere naming of which can provoke a vehement reaction--shout "Tourte bow," "LA-2A," "TR-808" or "JTM45" in a room full of musicians, and one will notice the eyes brighten, the breath shorten and the anecdotes pour forth (but only to a point: many a "secret weapon" is held close to the chest, and some people simply find their technophilia too embarrassing to talk about in public).

This issue of Leonardo Music Journal was intended as a confessional and 12-step program of sorts, an opportunity for sound artists to reveal their secrets in the company of sympathetic peers. We solicited papers and artist's statements on the role of purchased or homemade instruments, effect boxes, pieces of studio gear, "bent" toys, self-built circuits and so on from composers, performers, multimedia artists, producers and recording engineers.

Introduction

My Favorite Things: The Joy of the Gizmo

by Nicolas Collins

Articles and Notes

Electronic Musical Instruments: Experiences of a New Luthier

by Bert Bongers

The Springboard: The Joy of Piezo Disk Pickups for Amplified Coil Springs

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Rush Pep Box

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Distorted RF Lullabies

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Real-Time Prototyping in Live Electronic Music: A Modular Crackle Instrument

by James Fei

The Priority of the Component, or In Praise of Capricious Circuitry

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MAIZ: A Cybertotemic Instrument

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Arrowbows, Chips and Chirps

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Former Guitars and Cocolinas

by Neil Feather

G&L SC-1: Obscure Object of Sonic Desire

by Robert Poss

Sound Shapes, Drumming Infomercials and the Wonders of the Casio SK1

by Jeremy Hight

Lovid's Kiss Blink Sync Vessel

by Kyle Lapidus and Tali Hinkis

Computers as Musical Instruments? From computermusic | <exploded view> to bandoneonbook

by hans w. koch

Transition of an Instrument: The aeo Sound Performance Project

by Kazuhiro Jo

The Transfigured Instrument: Player Piano

by Laura Emelianoff

Simulated Chance and Staggered Gear Ratios

by Marc Berghaus

Drum Circle Instruments

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More Articles and Notes

The Vocal Memnon and Solar Thermal Automata

by Michael Duffey

From Stethoscopes to Headphones: An Acoustic Spatialization of Subjectivity

by Charles Stankievech

Cyberinstruments via Physical Modeling Synthesis: Compositional Applications

by Juraj Kojš, Stefania Serafin and Chris Chafe

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LMJ16 CD Companion

The Art of the Gremlin: Inventive Musicians, Curious Devices

Tracklist and Credits

CD Curator's Introduction: The Art of the Gremlin

by Sarah Washington

CD Contributors' Notes

Dan Wilson: Printar (Study One) [edit]

NotTheSameColor: bin_op

Rotted Orange: Birthday Bull

Kunst.ruch.ter: Grandpa's broken hearing aid

Owl Project: Bubo Bubo

Norbert Möslang: solar_greetings
Moshi Honen: Birds Do It
Grace and Delete: Splittens
Haco: Pencil Organ '04
Leonardo Di Crappio: America, Torture Capital of the World
Ferran Fages: DESTENS
Oscillatorial Binnage: Taut Wires, Lice and Flies
Børre Mølstad: tubafeedback
Rhodri Davies: Camber
Knut Aufermann and Tetsuo Kogawa: fm:i/o
Toshimaru Nakamura: nimb#41
Ivan Palacky: In the Knitting Mood

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Leonardo Music Journal, Vol. 18 (2008)

Why Live? -- Performance in the Age of Digital Reproduction

Downloads and file exchanges have altered the economics of music of consumption, but have they also rendered the concert hall obsolete? Or have the isolation of ear buds and the ephemerality of digital files actually served to highlight the social significance and sweaty substantiality of live performance? Or are we witnessing the birth of a new ñlive, ñ virtually social but vitally sweat-free? LMJ 18 features writing on the significance or irrelevance of contemporary performance practice and its alternatives. FORTHCOMING IN DECEMBER 2008

Complete information: <http://leonardo.info/lmj>

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