



Material Culture and Electronic Sound (Artefacts: Studies in the History of Science and Technology)

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This eighth volume of the *Artefacts* series explores how material culture has affected music and sound. Technological innovations in music that were originally created to solve existing problems have ended up expanding the range of what can be done musically and changing the landscape of music. Boon and Weium present a collection of essays exploring technological innovations and their effects on musical culture. Contributors include composers, performers, musicologists, and scientists, providing diverse insights into the nature of music. With a foreword by renowned British producer Brian Eno, *Material Culture and Electronic Sound* examines what has happened because technology and music crossed paths.

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Editorial Review

Review

Material Culture and Electronic Sound explores how material culture has affected music and sound more generally. Technological innovations in music originally created to solve specific problems sometimes resulted in broadly changing the landscape of music more generally. Boon and Weium offer an anthology of 10 scholarly papers that provide case studies of technological innovations and their effects on musical culture. Contributors include composers, performers, musicologists, and scientists, providing diverse insights into the nature of music. The emphasis clearly is more on music than sound generally, although one paper on the magnetic tape recorder reaches a bit farther out. (*Communication Booknotes Quarterly*)

About the Author

Frode Weium is curator at the Norwegian Museum of Science and Technology in Oslo.

Tim Boon is head of research and public history at The Science Museum in London.

Users Review

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David Simpson:

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