

Contents



List of Illustrations vii

Acknowledgments ix

1. Introduction: Technology, Consumption,
and Musical Practice i

Part One: Design/Production: The Musical Instrument Industry

2. The Industrial Context of a “Revolution” in
Marketing and Design 17
3. Invention and Innovation in Electronic
Instrument Design 41
4. Consumption and “Democratization”: Digital
Synthesizers, Sounds, and MIDI 72

Part Two: Mediation: Musicians’ Magazines, Networks, and User Groups

5. Music Periodicals, the Instrument Industry, and
the Musicians’ Community 93
6. Communication Networks and User Groups:
A Musical Democracy? 131

Part Three: Consumption/Use: Technology and Musical Practice

7. Music/Technology/Practice: Musical Knowledge
in Action 157

8. The New "Sound" of Music: Technology
and Changing Concepts of Music 186
9. "Live" and Recorded: MIDI Sequencing, the Home
Studio, and Copyright 214
10. Conclusion: Toward a New Model of Musical
Production and Consumption 242

Notes 257

Background Sources 267

Bibliography 271

Index 285