



Women Composers and Music Technology in the United States

Crossing the Line

Elizabeth Hinkle-Turner, University of North Texas, USA



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Featuring analytical discussions or descriptions of about 150 different pieces of electroacoustic music by women composers in the United States, this book is the most definitive attempt to date to discuss the achievements of women as composers of experimental and avant-garde music from the 1930s to the present day. Using a wealth of primary material such as interviews and personal correspondence, *Women Composers and Music Technology* also explores currently relevant issues in gender and technology. Drawing out the relationships between composers and their working environments, and between teachers and students, Elizabeth Hinkle-Turner discusses the contribution of women composers to electroacoustic music. Complete with a bibliography and discography covering the work of 90 composers, the book is a valuable resource for those wishing to learn more about particular composers and their works.

Further volumes are planned which will cover composers from continental Europe, the United Kingdom, Mexico, South America and Australasia.

Contents

Introduction; Precedents and pioneers; A generation of growth and influence; Continued promise for the future; In the spotlight: role models rise in the mainstream; Finding their visual voice: composers explore multimedia technology; Where are we now?; Sources for electroacoustic music by women; Selected discography; Bibliography; Index.

About the Author

Elizabeth Hinkle-Turner is DMA Student Computing Services Manager at the University of North Texas, Denton, USA. Her article 'Women and Music Technology: Pioneers, Precedents and Issues in the United States' (*Organised Sound*, 2003) won the 2005 Pauline Alderman Award for Outstanding Scholarship on Women in Music.

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