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BOOK REVIEW

Experiencing Music Technology

This new edition of *Experiencing Music Technology* is a thorough guide to the world of music technology, offering a wide breadth of information to all readers, whether experienced or new to the world of music technology. It is informative and covers a wide range of topics from analogue and digital audio basics to Musical Instrument Digital Interface (MIDI) and digital music production and distribution. *Experiencing Music Technology* considers how one may pedagogically engage with and use technology in music classrooms. It is available in both print and as an eBook.

With over 30 years of experience in the field of music technology, David Williams and Peter Webster have advocated for its integration into music education since their first edition of this book in 1996, and one of the most cited books on the topic is the third updated edition from 2008. This new version, however, is updated with the new and vast developments in hardware, software, modes of delivery and contemporary practice, all meticulously put together.

Compared to other current books on music technology such as *The Art of Music Production: The Theory and Practice* by Richard James Burgess (2020), *Audio Engineering 101: A Beginner's Guide to Music Production* by Tim Dittmar (2018) and *Music Technology and Education: Amplifying Musicality* by Andrew Brown (2015), *Experiencing Music Technology* stands out for its comprehensive coverage of the subject matter and its intersection of technology and education. Although *The Music Tech Dictionary: A Glossary of Audio-Related Terms and Technologies* by Mitch Gallagher (2009) is an indispensable resource and reference guide, *Experiencing Music Technology* is up to date, covers a wide range of topics, including both traditional and cutting-edge technologies, and provides in-depth explanations of how these technologies work.

During the global pandemic, in-person music instruction was impossible, often requiring practitioners to turn to technology and the virtual environment to continue teaching. Technology has proved to be vital to education making *Experiencing Music Technology* even more relevant to the current context. It provides a comprehensive guide to pedagogical instruction, tools (both hardware and software) and effective strategies to help develop one's practice.

Although technical in nature, one of the great strengths of this book is that the authors successfully introduce and explain complex concepts in an accessible way. For example, in the chapter on MIDI, the authors explain the process of recording, editing and mixing music using digital audio workstations (DAWs). They also explore the use of virtual instruments and effects plugins, discuss cloud-based software and specialised software for mobile platforms, and provide examples of different production techniques used in a variety of musical genres.

The book is structured thematically, with chapters, or 'Viewports', focusing on topics such as musicians and their use of technology, operating systems, analogue and digital audio basics, MIDI, advanced DAWs, music notation production and resources for music teaching and learning. Each Viewport includes case studies and interviews with musicians and industry professionals, which offer real-world examples of the concepts being discussed. At the end of each Viewport, the authors include detailed project ideas, bridging the gap between theory and practice. This book links nicely to the various skills discussed in Purves and Himonides's (2021) chapter on how

technology can generally be used in the curriculum to support the acquisition of music skills. They include practical guidance for educators to effectively implement the ideas into their teaching.

The modular design of *Experiencing Music Technology* allows readers to quickly navigate to the sections most relevant to them. The authors provide a helpful glossary of key terms, as well as a comprehensive list of resources for further exploration. Similarly, 'Webports' include links to additional resources from the Internet and are found at the end of each module. When the authors reference a module or Viewport in-text, the eBook includes handy hyperlinks that take you to the referenced resource.

Beginning each Viewport with an overview of 'where' and 'why', one might use the contents to ease the reader into the 'when' and 'how' to use the resources and exemplars provided. The first Viewport immediately introduces the reader to how to use the book whether as a student, experienced musician or music teacher. This promotes a systems approach that includes five important components: people, procedures, data, software and hardware (p. xxi). It focuses on laying the foundations of music technology concepts that underpin the use of various tools and procedures. The authors provide a wealth of practical exercises and examples, which allow readers to apply the concepts and techniques they have learned. The exercises are designed to be both challenging and rewarding and are suitable for users of all skill levels.

Experiencing Music Technology provides rich practical guidance and a deep pedagogical understanding of strategies for instruction, and is a valuable tool for every music educator, whether a beginner or advanced in their profession. Overall, this book is an excellent resource for anyone interested in the intersection of music and technology. *Experiencing Music Technology* is informative and engaging, and provides a valuable perspective on the ways in which technology is shaping the future of music.

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