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Computer Music Introduction to Computer Music The Computer Music Tutorial Inside Computer Music Composing Music with Computers Music and Computers Real Time Interactive Computer Music Synthesis Foundations of Computer Music Computer Music Computer Music Instruments The Sound of Innovation Getting Started in Computer Music Composing Electronic Music Evolutionary Computer Music Guide to Brain-Computer Music Interfacing Making Music with Computers The Theory and Technique of Electronic Music The Technology of Computer Music Computers in Music Education A Guide to Computer Music The Beginner's Guide to Computer-based Music Production The Computer Music Tutorial Elements of Computer Music The Art and Technique of Electroacoustic Music Virtual Music The Computer and Music Computer Music Instruments II Making Music with Your Computer

Composing Music with Computers Music and Human-Computer Interaction The Oxford Handbook of Computer Music Hidden Structure The Music Machine Computer Music: a Directory to Current Work Experiments in Musical Intelligence Inside Computer Music INTRODUCTION TO COMPUTER MUSIC COURSERA. Interactive Music Systems Knowledge-based Programming for Music Research The Oxford Handbook of Algorithmic Music

Electronic music evokes new sensations, feelings, and thoughts in both composers and listeners. Opening the door to an unlimited universe of sound, it engages spatialization as an integral aspect of composition and focuses on sound transformation as a core structural strategy. In this new domain, pitch occurs as a flowing and ephemeral substance that can be bent, modulated, or dissolved into noise. Similarly, time occurs not merely as a fixed duration subdivided by ratios, but as a plastic medium that can be generated, modulated, reversed, warped, scrambled, and granulated. Envelope and waveform undulations on all time scales interweave to generate form. The power of algorithmic methods amplify the capabilities of music technology. Taken together, these constitute game-changing possibilities. This convergence of technical and aesthetic trends prompts the need for a new text focused on the opportunities of a sound oriented, multiscale approach to composition of

electronic music. Sound oriented means a practice that takes place in the presence of sound. Multiscale means an approach that takes into account the perceptual and physical reality of multiple, interacting time scales-each of which can be composed. After more than a century of research and development, now is an appropriate moment to step back and reevaluate all that has changed under the ground of artistic practice. Composing Electronic Music outlines a new theory of composition based on the toolkit of electronic music techniques. The theory consists of a framework of concepts and a vocabulary of terms describing musical materials, their transformation, and their organization. Central to this discourse is the notion of narrative structure in composition-how sounds are born, interact, transform, and die. It presents a guidebook: a tour of facts, history, commentary, opinions, and pointers to interesting ideas and new possibilities to consider and explore. This is a general introduction to the theory of computer music, giving details on sound, digital signal processing, math, and C programming. It assumes a strong knowledge of music. The Oxford Handbook of Computer Music provides a state-of-the-art cross-section of the most field-defining topics and debates in the field of computer music today. This book presents a world-class collection of Brain-Computer Music Interfacing (BCMI) tools. The text focuses on how these tools enable the extraction of meaningful control information from brain signals, and discusses how to design effective

generative music techniques that respond to this information. Features: reviews important techniques for hands-free interaction with computers, including event-related potentials with P300 waves; explores questions of semiotic brain-computer interfacing (BCI), and the use of machine learning to dig into relationships among music and emotions; offers tutorials on signal extraction, brain electric fields, passive BCI, and applications for genetic algorithms, along with historical surveys; describes how BCMI research advocates the importance of better scientific understanding of the brain for its potential impact on musical creativity; presents broad coverage of this emerging, interdisciplinary area, from hard-core EEG analysis to practical musical applications. This agenda-setting book presents state of the art research in Music and Human-Computer Interaction (also known as 'Music Interaction'). Music Interaction research is at an exciting and formative stage. Topics discussed include interactive music systems, digital and virtual musical instruments, theories, methodologies and technologies for Music Interaction. Musical activities covered include composition, performance, improvisation, analysis, live coding, and collaborative music making. Innovative approaches to existing musical activities are explored, as well as tools that make new kinds of musical activity possible. Music and Human-Computer Interaction is stimulating reading for professionals and enthusiasts alike: researchers, musicians, interactive music system

designers, music software developers, educators, and those seeking deeper involvement in music interaction. It presents the very latest research, discusses fundamental ideas, and identifies key issues and directions for future work. Focuses on the role of the computer as a generative tool for music composition. Miranda introduces a number of computer music composition techniques ranging from probabilities, formal grammars and fractals, to genetic algorithms, cellular automata and neural computation. Anyone wishing to use the computer as a companion to create music will find this book a valuable resource. As a comprehensive guide with full explanations of technical terms, it is suitable for students, professionals and enthusiasts alike. The accompanying CD-ROM contains examples, complementary tutorials and a number of composition systems for PC and Macintosh platforms, from demonstration versions of commercial programs to exciting, fully working packages developed by research centres world-wide, including Nyquist, Bol Processor, Music Sketcher, SSEYO Koan, Open Music and the IBVA brainwaves control system, among others. This book will be interesting to anyone wishing to use the computer as a companion to create music. It is a comprehensive guide, but the technical terms are explained so it is suitable for students, professionals and enthusiasts alike. With the ongoing development of algorithmic composition programs and communities of practice expanding, algorithmic music faces a turning

point. Joining dozens of emerging and established scholars alongside leading practitioners in the field, chapters in this Handbook both describe the state of algorithmic composition and also set the agenda for critical research on and analysis of algorithmic music. Organized into four sections, chapters explore the music's history, utility, community, politics, and potential for mass consumption. Contributors address such issues as the role of algorithms as co-performers, live coding practices, and discussions of the algorithmic culture as it currently exists and what it can potentially contribute society, education, and ecommerce. Chapters engage particularly with post-human perspectives - what new musics are now being found through algorithmic means which humans could not otherwise have made - and, in reciprocation, how algorithmic music is being assimilated back into human culture and what meanings it subsequently takes. Blending technical, artistic, cultural, and scientific viewpoints, this Handbook positions algorithmic music making as an essentially human activity. Computers in Music Education addresses the question of how computer technologies might best assist music education. For current and preservice music teachers and designed as a development tool, reference resource, and basic teaching text, it addresses pedagogical issues and the use of computers to aid production and presentation of students’ musical works. Written by a music educator and digital media specialist, it cuts

through the jargon to present a concise, easy-to-digest overview of the field, covering: notation software MIDI sound creation downloading music posting personal MP3s for mass distribution. While there are many more technical books, few offer a comprehensive, understandable overview of the field. Computers in Music Education is an important text for the growing number of courses in this area. A comprehensive text and reference that covers all aspects of computer music, including digital audio, synthesis techniques, signal processing, musical input devices, performance software, editing systems, algorithmic composition, MIDI, synthesizer architecture, system interconnection, and psychoacoustics. The Computer Music Tutorial is a comprehensive text and reference that covers all aspects of computer music, including digital audio, synthesis techniques, signal processing, musical input devices, performance software, editing systems, algorithmic composition, MIDI, synthesizer architecture, system interconnection, and psychoacoustics. A special effort has been made to impart an appreciation for the rich history behind current activities in the field. Profusely illustrated and exhaustively referenced and cross-referenced, The Computer Music Tutorial provides a step-by-step introduction to the entire field of computer music techniques. Written for nontechnical as well as technical readers, it uses hundreds of charts, diagrams, screen images, and photographs as well as clear explanations to

present basic concepts and terms. Mathematical notation and program code examples are used only when absolutely necessary. Explanations are not tied to any specific software or hardware. The material in this book was compiled and refined over a period of several years of teaching in classes at Harvard University, Oberlin Conservatory, the University of Naples, IRCAM, Les Ateliers UPIC, and in seminars and workshops in North America, Europe, and Asia. This book is divided into three elements. Part I provides a broad introduction to the foundations of computer music instruments, covering some key points in digital signal processing, with rigorous but approachable mathematics, and programming examples, as well as an overview of development environments for computer instruments. In Part II, the author presents synthesis and processing, with chapters on source-filter models, summation formulae, feedback and adaptive systems, granular methods, and frequency-domain techniques. In Part III he explains application development approaches, in particular communication protocols and user interfaces, and computer music platforms. All elements are fully illustrated with programming examples using Csound, Python, and Faust. The book is suitable for advanced undergraduate and postgraduate students in music and signal processing, and for practitioners and researchers. Inside Computer Music is an investigation of how new technological developments have influenced the creative possibilities of

composers of computer music in the last 50 years. This book combines detailed research into the development of computer music techniques with nine case studies that analyze key works in the musical and technical development of computer music. The book's companion website offers demonstration videos of the techniques used and downloadable software. There, readers can view interviews and test emulations of the software used by the composers for themselves. The software also presents musical analyses of each of the nine case studies to enable readers to engage with the musical structure aurally and interactively. This book is divided into two parts. The chapters in Part I offer a comprehensive introduction to the C language and to fundamental programming concepts, followed by an explanation of realtime audio programming, including audio synthesis and processing. The chapters in Part II demonstrate how the object-oriented programming paradigm is useful in the modelling of computer music instruments, each chapter shows a set of instrument components that are paired with key C++ programming concepts. Ultimately the author discusses the development of a fully-fledged object-oriented library. Together with its companion volume, Computer Music Instruments: Foundations, Design and Development, this book provides a comprehensive treatment of computational instruments for sound and music. It is suitable for advanced undergraduate and postgraduate students in music and signal processing, and for

practitioners and researchers. Some understanding of acoustics and electronic music would be helpful to understand some applications, but it's not strictly necessary to have prior knowledge of audio DSP or programming, while C / C++ programmers with no experience of audio may be able to start reading the chapters that deal with sound and music computing. In Knowledge-Based Programming for Music Research, Schaffer and McGee explore expert systems for applications in artificial intelligence (AI). The text concerns (1) basic principles for knowledge-based programming, (2) concepts and strategies for programming these systems, (3) a "universal data" model for music analysis, and (4) examples that concern specific aspects of design and application. The authors also investigate Prolog (programming in logic), one of the most widely used computer languages for AI, and base some of their applications on the recent implication-based theories of Eugene Narmour. Of the applications for programming a knowledge-based system, music analysis has the most potential. Beyond identifying isolated elements, it is possible to create programs that extend to chord structures and other, more complex structures. This kind of programming allows the authors to embed the rules of composition in the application and then extend the analysis throughout the musical work. It also allows them to arrive at the underlying principles for a given composition. As a tool for music analysis, such

programming has profound implications for further growth. The text is designed for musicians at various levels and could also be used in courses on computer-music programming. Parts of the book have been successfully used in courses on computer programming for music research, with which the authors have direct experience. The text includes extensive examples of code for use in individual Prolog applications and a comprehensive bibliography. This book discusses the applications of evolutionary computation to music and the tools needed to create and study such systems. These tools can be combined to create surrogate artificial worlds populated by interacting simulated organisms in which complex musical experiments can be performed. The book demonstrates that evolutionary systems can be used to create and to study musical compositions and cultures in ways that have never before been achieved. In The Music Machine, Curtis Roads brings together 53 classic articles published in Computer Music Journal between 1980 and 1985. How a team of musicians, engineers, computer scientists, and psychologists developed computer music as an academic field and ushered in the era of digital music. In the 1960s, a team of Stanford musicians, engineers, computer scientists, and psychologists used computing in an entirely novel way: to produce and manipulate sound and create the sonic basis of new musical compositions. This group of interdisciplinary researchers at the nascent Center for

Computer Research in Music and Acoustics (CCRMA, pronounced “karma”) helped to develop computer music as an academic field, invent the technologies that underlie it, and usher in the age of digital music. In The Sound of Innovation, Andrew Nelson chronicles the history of CCRMA, tracing its origins in Stanford's Artificial Intelligence Laboratory through its present-day influence on Silicon Valley and digital music groups worldwide. Nelson emphasizes CCRMA's interdisciplinarity, which stimulates creativity at the intersections of fields; its commitment to open sharing and users; and its pioneering commercial engagement. He shows that Stanford's outsized influence on the emergence of digital music came from the intertwining of these three modes, which brought together diverse supporters with different aims around a field of shared interest. Nelson thus challenges long-standing assumptions about the divisions between art and science, between the humanities and technology, and between academic research and commercial applications, showing how the story of a small group of musicians reveals substantial insights about innovation. Nelson draws on extensive archival research and dozens of interviews with digital music pioneers; the book's website provides access to original historic documents and other material. Teach Your Students How to Use Computing to Explore Powerful and Creative Ideas In the twenty-first century, computers have become indispensable in music making, distribution, performance, and consumption.

Making Music with Computers: Creative Programming in Python introduces important concepts and skills necessary to generate music with computers. It interweaves computing pedagogy with musical concepts and creative activities, showing students how to integrate the creativity and design of the arts with the mathematical rigor and formality of computer science. The book provides an introduction to creative software development in the Python programming language. It uses innovative music-creation activities to illustrate introductory computer programming concepts, including data types, algorithms, operators, iteration, lists, functions, and classes. The authors also cover GUIs, event-driven programming, big data, sonification, MIDI programming, client–server programming, recursion, fractals, and complex system dynamics. Requiring minimal musical or programming experience, the text is designed for courses in introductory computer science and computing in the arts. It helps students learn computer programming in a creative context and understand how to build computer music applications. Also suitable for self-study, the book shows musicians and digital music enthusiasts how to write music software and create algorithmic music compositions. Web Resource A supplementary website (http://jythonMusic.org) provides a music library and other software resources used in the text. The music library is an extension of the jMusic library and incorporates other cross-platform programming tools. The

website also offers example course and associated media resources. Electroacoustic music is now in the mainstream of music, pervading all styles from the avant-garde to pop. Even classical works are routinely scored on a computer and a synthesized demo is a powerful tool for previewing a piece. The fundamental skills of electroacoustic composition are now as essential to a music student as ear training and counterpoint. The Art and Technique of Electroacoustic Music provides a detailed approach those fundamental skills. In this book Peter Elsea explores the topic from the fundamentals of acoustics through the basics of recording, composition with the tools of music concreté, and music production with MIDI instruments, softsynths and digital audio Workstations. Later sections of the book cover synthesis in depth and introduce high powered computer composition languages including Csound, ChucK, and Max/MSP. A final section presents the challenges and techniques of live performance. This book can be used as a text for undergraduate courses and also as a guide for self-learning. Focuses on the role of the computer as a generative tool for music composition. Miranda introduces a number of computer music composition techniques ranging from probabilities, formal grammars and fractals, to genetic algorithms, cellular automata and neural computation. Anyone wishing to use the computer as a companion to create music will find this book a valuable resource. As a comprehensive guide with full explanations of technical terms, it is suitable for

students, professionals and enthusiasts alike. The accompanying CD-ROM contains examples, complementary tutorials and a number of composition systems for PC and Macintosh platforms, from demonstration versions of commercial programs to exciting, fully working packages developed by research centres world-wide, including Nyquist, Bol Processor, Music Sketcher, SSEYO Koan, Open Music and the IBVA brainwaves control system, among others. This book will be interesting to anyone wishing to use the computer as a companion to create music. It is a comprehensive guide, but the technical terms are explained so it is suitable for students, professionals and enthusiasts alike. Inside Computer Music is an investigation of how new technological developments have influenced the creative possibilities of composers of computer music in the last 50 years. This book combines detailed research into the development of computer music techniques with thorough studies of ninecase studies analysing key works in the musical and technical development of computer music. The text is linked to demonstration videos of the techniques used and software which offers readers the opportunity to try out emulations of the software used by the composers for themselves and view videointerviews with the composers and others involved in the production of the musical works. The software also presents musical analyses of each of the nine case studies using software and video alongside text

to enable readers to engage with the musical structure aurally and interactively. The industry's best-selling book on the subject has been completely revised and expanded, bringing you detailed instruction for using your computer to create music. In three exciting areas, Edstrom vividly covers MIDI orchestration, musicianship, understanding and using today's music technology plus an anatomy of styles including example scores to demonstrate the use of computers and synthesizers to create music in a variety of modes. An audio CD demonstrates concepts used throughout the book making this title an absolute must-have for anyone using a computer for hard disk, MIDI, recording, composing or orchestrating music! A comprehensive text and reference that covers all aspects of computer music, including digital audio, synthesis techniques, signal processing, musical input devices, performance software, editing systems, algorithmic composition, MIDI, synthesizer architecture, system interconnection, and psychoacoustics. The Computer Music Tutorial is a comprehensive text and reference that covers all aspects of computer music, including digital audio, synthesis techniques, signal processing, musical input devices, performance software, editing systems, algorithmic composition, MIDI, synthesizer architecture, system interconnection, and psychoacoustics. A special effort has been made to impart an appreciation for the rich history behind current activities in the field. Profusely illustrated and exhaustively referenced and cross-

referenced, The Computer Music Tutorial provides a step-by-step introduction to the entire field of computer music techniques. Written for nontechnical as well as technical readers, it uses hundreds of charts, diagrams, screen images, and photographs as well as clear explanations to present basic concepts and terms. Mathematical notation and program code examples are used only when absolutely necessary. Explanations are not tied to any specific software or hardware. The material in this book was compiled and refined over a period of several years of teaching in classes at Harvard University, Oberlin Conservatory, the University of Naples, IRCAM, Les Ateliers UPIC, and in seminars and workshops in North America, Europe, and Asia. A must-have introduction that bridges the gap between music and computing The rise in number of composer-programmers has given cause for an essential resource that addresses the gap between music and computing and looks at the many different software packages that deal with music technology. This up-to-date book fulfills that demand and deals with both the practical use of technology in music as well as the principles behind the discipline. Aimed at musicians exploring computers and technologists engaged with music, this unique guide merges the two worlds so that both musicians and computer scientists can benefit. Defines computer music and offers a solid introduction to representing music on a computer Examines computer music software, the musical instrument digital interface,

virtual studios, file formats, and more Shares recording tips and tricks as well as exercises at the end of each section to enhance your learning experience Reviews sound analysis, processing, synthesis, networks, composition, and modeling Assuming little to no prior experience in computer programming, this engaging book is an ideal starting point for discovering the beauty that can be created when technology and music unite. Virtual Music is about artificial creativity. Focusing on the author's Experiments in Musical Intelligence computer music composing program, the author and a distinguished group of experts discuss many of the issues surrounding the program, including artificial intelligence, music cognition, and aesthetics. The book is divided into four parts. The first part provides a historical background to Experiments in Musical Intelligence, including examples of historical antecedents, followed by an overview of the program by Douglas Hofstadter. The second part follows the composition of an Experiments in Musical Intelligence work, from the creation of a database to the completion of a new work in the style of Mozart. It includes, in sophisticated lay terms, relatively detailed explanations of how each step in the process contributes to the final composition. The third part consists of perspectives and analyses by Jonathan Berger, Daniel Dennett, Bernard Greenberg, Douglas R. Hofstadter, Steve Larson, and Eleanor Selfridge-Field. The fourth part presents the author's responses to these commentaries, as

well as his thoughts on the implications of artificial creativity. The book (and corresponding Web site) includes an appendix providing extended musical examples referred to and discussed in the book, including composers such as Scarlatti, Bach, Mozart, Beethoven, Schubert, Chopin, Puccini, Rachmaninoff, Prokofiev, Debussy, Bartok, and others. It is also accompanied by a CD containing performances of the music in the text. Interactive Music Systems provides the first comprehensive survey and evaluation of new computer programs that can analyze and compose music in live performance. Neither a technical manual nor an operational guide for specific software or platforms, this book is an introduction to the various ways computers can be used to create, learn, perform, manipulate, write, and record music. "Now there's an easy way to learn how to record tracks on your home computer, create MIDI files and master your own CDs. The beginner's guide to computer-based music production demystifies the recording process."--Book jacket. This survey chronicles the major advances in computer music that have changed the way music is composed, performed, and recorded. It contains many of the classic, seminal articles in the field (most of which are now out of print) in revised and updated versions. Computer music pioneers, digital audio specialists, and highly knowledgeable practitioners have contributed to the book. Thirty-six articles written in the 1970s and 1980s cover sound synthesis techniques,

synthesizer hardware and engineering, software systems for music, and perception and digital signal processing. The editors have provided extensive summaries for each section.Curtis Roads is editor of Computer Music Journal. John Strawn is a Research Associate at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University. Develops both the theory and the practice of synthesizing musical sounds using computers. This work contains chapters that starts with a theoretical description of one technique or problem area and ends with a series of working examples, covering a range of applications. It is also suitable for computer music researchers. Today's computers provide music theorists with unprecedented opportunities to analyze music more quickly and accurately than ever before. Where analysis once required several weeks or even months to complete¿often replete with human errors, computers now provide the means to accomplish these same analyses in a fraction of the time and with far more accuracy. However, while such computer music analyses represent significant improvements in the field, computational analyses using traditional approaches by themselves do not constitute the true innovations in music theory that computers offer. In Hidden Structure: Music Analysis Using Computers David Cope introduces a series of analytical processes that¿by virtue of their concept and design¿can be better, and in some cases, only accomplished by computer programs, thereby presenting unique opportunities for

music theorists to understand more thoroughly the various kinds of music they study.Following the introductory chapter that covers several important premises, Hidden Structure focuses on several unique approaches to music analysis offered by computer programs. While these unique approaches do not represent an all-encompassing and integrated global theory of music analysis, they do represent significantly more than a compilation of loosely related computer program descriptions. For example, Chapter 5 on function in post-tonal music, firmly depends on the scalar foundations presented in chapter 4. Likewise, chapter 7 presents a multi-tiered approach to musical analysis that builds on the material found in all of the preceding chapters. In short, Hidden Structure uniquely offers an integrated view of computer music analysis for today¿s musicians. This text reflects the current state of computer technology and music composition. The authors offer clear, practical overviews of program languages, real-time synthesizers, digital filtering, artificial intelligence, and much more. This new edition of Computer Music builds on the foundation of the original book to address the revolution in computing technology that has put computer music within the reach of all, including the availability of powerful personal computers at low cost, the development of user-friendly software, and the establishment of the MIDI interface for digital control of music hardware.".

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