

Computer Music Make Music Now Volume 2

John Shepherd,David Horn,Dave Laing,Paul Oliver,Peter Wicke

Inside Computer Music Michael Clarke,édéric Dufeu,Peter Manning,2020 *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 nine case 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 video interviews 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.

Introduction to Computer Music Nick Collins,2010-02-01 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.

Computer Music Charles Dodge,Thomas A. Jerse,1985 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.

The Byte Book of Computer Music Christopher P. Morgan,1979

Computer Music E. J. Garba,2004-03 With today's technological advancement, the making of digital music is possible with just a click of the mouse. In other words, this book fuses the two worlds of computer and music; thereby adding musical creativity to the average computer user, while for the conventional musician, this remains the best cost effective and innovative approach to music making in this new millennium. This is a fully illustrative and simplified approach to rhythm programming, processing and mastering! Some of the main topics covered in this book: Fundamental principles of rhythm programming; Creating realistic and inhuman music; Creating samples and SoundFont bank modules; FruityLoops and drum notation; Music styles and their basic rhythms ; Creating groovy bass lines; Programming sampled orchestra; Real-time or automated rhythm control; Rhythm arrangement in space and in time; Creating special effects; Effective use of effects in rhythm tracks; PC troubleshooting for optimal audio performance. Furthermore, because the major areas of challenge in Computer Music include PC Mastery, Music Theory/Practical, Creativity, Sound, Audio Production and digital audio programming, this book will shed some light on them; giving the reader a clearer understanding of how to face them with high expectations of fruitful results. There are lots of books written on music and computer - separately though. This book, however, is a cutting edge in these areas; since it provides the musician with the opportunity to digitalize his creative ideas.

Proceedings of the Third International Scientific Conference "Intelligent Information Technologies for Industry" (IITI'18) Ajith Abraham,Sergey Kovalev,Valery Tarassov,Vaclav Snasel,Andrey Sukhanov,2018-12-05 This book contains papers presented in the main track of IITI 2018, the Third International Scientific Conference on Intelligent Information Technologies for Industry held in Sochi, Russia on September 17–21. The conference was jointly co-organized by Rostov State Transport University (Russia) and VŠB – Technical University of Ostrava (Czech Republic) with the participation

of Russian Association for Artificial Intelligence (RAAI). IITI 2018 was devoted to practical models and industrial applications related to intelligent information systems. It was considered as a meeting point for researchers and practitioners to enable the implementation of advanced information technologies into various industries. Nevertheless, some theoretical talks concerning the state-of-the-art in intelligent systems and soft computing were also included into proceedings.

Computer Music Charles Dodge, Thomas A. Jerse, THOMAS A. JERSE, 1997 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..

Musimathics, Volume 2 Gareth Loy, 2011-08-19 The second volume of a commonsense, self-contained introduction to the mathematics and physics of music, focusing on the digital and computational domain; essential reading for musicians, music engineers, and anyone interested in the intersection of art and science. Volume 2 of *Musimathics* continues the story of music engineering begun in Volume 1, focusing on the digital and computational domain. Loy goes deeper into the mathematics of music and sound, beginning with digital audio, sampling, and binary numbers, as well as complex numbers and how they simplify representation of musical signals. Chapters cover the Fourier transform, convolution, filtering, resonance, the wave equation, acoustical systems, sound synthesis, the short-time Fourier transform, and the wavelet transform. These subjects provide the theoretical underpinnings of today's music technology. The examples given are all practical problems in music and audio. Additional material can be found at <http://www.musimathics.com>.

Ubiquitous Music Ecologies Victor Lazzarini, Damián Keller, Nuno Otero, Luca Turchet, 2020-11-26 Ubiquitous music is an interdisciplinary area of research that lies at the intersection of music and computer science. Initially evolving from the related concept of ubiquitous computing, today ubiquitous music offers a paradigm for understanding how the everyday presence of computers has led to highly diverse music practices. As we move from desktop computers to mobile and internet-based multi-platform systems, new ways to participate in creative musical activities have radically changed the cultural and social landscape of music composition and performance. This volume explores how these new systems interact and how they may transform our musical experiences. Emerging out of the work of the Ubiquitous Music Group, an international research network established in 2007, this volume provides a snapshot of the ecologically grounded perspectives on ubiquitous music that share the concept of ecosystem as a central theme. Covering theory, software and hardware design, and applications in educational and artistic settings, each chapter features in-depth descriptions of exploratory and cutting-edge creative practices that expand our understanding of music making by means of digital and analogue technologies.

The Oxford Handbook of Computer Music Roger T. Dean, 2009-09-16 The Oxford Handbook of Computer Music offers a state-of-the-art cross-section of the most field-defining topics and debates in computer music today. A unique contribution to the field, it situates computer music in the broad context of its creation and performance across the range of issues - from music cognition to pedagogy to sociocultural topics - that shape contemporary discourse in the field. Fifty years after musical tones were produced on a computer for the first time, developments in laptop computing have brought computer music within reach of all listeners and composers. Production and distribution of computer music have grown tremendously as a result, and the time is right for this survey of computer music in its cultural contexts. An impressive and international array of music creators and academics discuss computer music's history, present, and future with a wide perspective, including composition, improvisation, interactive performance, spatialization, sound synthesis, sonification, and modeling. Throughout, they merge practice with theory to offer a fascinating look into computer music's possibilities and enduring appeal.

Making Music with Java Andrew Brown, 2005 Making Music with Java is an introduction to music making through software development in the Java programming language using the jMusic library. It explains musical and programming concepts in a coordinated way. The book is written for the

musician who wishes to learn about Java programming and computer music concepts, and for the programmer who is interested in music and sound design with Java. It assumes little musical or programming experience and introduces topics and issues as they arise. Sections on computer music and programming are interlaced throughout, but kept separate enough so that those with experience in either area can skip ahead as required.

Consuming Music Together Kenton O'Hara, Barry Brown, 2006-01-09 Listening to, buying and sharing music is an immensely important part of everyday life. Yet recent technological developments are increasingly changing how we use and consume music. This book collects together the most recent studies of music consumption, and new developments in music technology. It combines the perspectives of both social scientists and technology designers, uncovering how new music technologies are actually being used, along with discussions of new music technologies still in development. With a specific focus on the social nature of music, the book breaks new ground in bringing together discussions of both the social and technological aspects of music use. Chapters cover topics such as the use of the iPod, music technologies which encourage social interaction in public places, and music sharing on the internet. A valuable collection for anyone concerned with the future of music technology, this book will be of particular interest to those designing new music technologies, those working in the music industry, along with students of music and new technology.

Continuum Encyclopedia of Popular Music of the World, Volume 2 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-05-08 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media, industry, and technology and its relationship to popular music. In 500 entries by 130 contributors from around the world, the volume explores the topic in two parts: Part I: Social and Cultural Dimensions, covers the social phenomena of relevance to the practice of popular music and Part II: The Industry, covers all aspects of the popular music industry, such as copyright, instrumental manufacture, management and marketing, record corporations, studios, companies, and labels. Entries include bibliographies, discographies and filmographies, and an extensive index is provided.

Music Recommendation and Discovery Òscar Celma, 2010-09-02 In the last 15 years we have seen a major transformation in the world of music. Musicians use inexpensive personal computers instead of expensive recording studios to record, mix and engineer music. Musicians use the Internet to distribute their music for free instead of spending large amounts of money creating CDs, hiring trucks and shipping them to hundreds of record stores. As the cost to create and distribute recorded music has dropped, the amount of available music has grown dramatically. Twenty years ago a typical record store would have music by less than ten thousand artists, while today online music stores have music catalogs by nearly a million artists. While the amount of new music has grown, some of the traditional ways of finding music have diminished. Thirty years ago, the local radio DJ was a music tastemaker, finding new and interesting music for the local radio audience. Now radio shows are programmed by large corporations that create playlists drawn from a limited pool of tracks. Similarly, record stores have been replaced by big box retailers that have ever-shrinking music departments. In the past, you could always ask the owner of the record store for music recommendations. You would learn what was new, what was good and what was selling. Now, however, you can no longer expect that the teenager behind the cash register will be an expert in new music, or even be someone who listens to music at all.

The Oxford Handbook of Music Education, Volume 2 Gary McPherson, Graham Welch, 2012-09-06 This volume offers a comprehensive overview of the many facets of musical experience, behaviour and development in relation to the diverse variety of educational contexts in which they occur.

Composing Music with Computers Eduardo Miranda, 2001-04-27 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.

Guide to Brain-Computer Music Interfacing Eduardo Reck Miranda, Julien Castet, 2014-10-03 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.

Electronic and Computer Music Peter Manning, 1987 This book provides a unique critical perspective on electronic music from its inception to the present day, placing emphasis on the works as well as on the philosophical, artistic, and technical features that have shaped the music's growth. Beginning with the antecedents of electronic music from the turn of the century to World War II, the book covers the design philosophy and output of the classical studios of the 1950s; the advent of voltage control and the resulting upsurge of creative activity; and the burgeoning field, of computer music over the past twenty years. The volume is enhanced by a bibliography and an extensive discography.

Experimental Music Notebooks Leigh Landy, 1994 First Published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

Making Music with Computers Bill Manaris, Andrew R. Brown, 2014-05-19 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.

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