

Masayuki Akamatsu

Marc Battier, Kenneth Fields

The SuperCollider Book Scott Wilson, David Cottle, Nick Collins, 2011-04-15 The essential reference to SuperCollider, a powerful, flexible, open-source, cross-platform audio programming language. SuperCollider is one of the most important domain-specific audio programming languages, with potential applications that include real-time interaction, installations, electroacoustic pieces, generative music, and audiovisuals. The SuperCollider Book is the essential reference to this powerful and flexible language, offering students and professionals a collection of tutorials, essays, and projects. With contributions from top academics, artists, and technologists that cover topics at levels from the introductory to the specialized, it will be a valuable sourcebook both for beginners and for advanced users. SuperCollider, first developed by James McCartney, is an accessible blend of Smalltalk, C, and further ideas from a number of programming languages. Free, open-source, cross-platform, and with a diverse and supportive developer community, it is often the first programming language sound artists and computer musicians learn. The SuperCollider Book is the long-awaited guide to the design, syntax, and use of the SuperCollider language. The first chapters offer an introduction to the basics, including a friendly tutorial for absolute beginners, providing the reader with skills that can serve as a foundation for further learning. Later chapters cover more advanced topics and particular topics in computer music, including programming, sonification, spatialization, microsound, GUIs, machine listening, alternative tunings, and non-real-time synthesis; practical applications and philosophical insights from the composer's and artist's perspectives; and under the hood," developer's-eye views of SuperCollider's inner workings. A Web site accompanying the book offers code, links to the application itself and its source code, and a variety of third-party extras, extensions, libraries, and examples.

Electroacoustic Music in East Asia Marc Battier, Kenneth Fields, 2020-06-09 This book illuminates the development of electronic and computer music in East Asia, presented by authors from these countries and territories (China, Japan, Korea, and Taiwan). The scholars bring forward the cultural complexities and conflicts involved in their diverse encounters with new music technology and modern aesthetics. How electronic music attracted the interest of composers from East Asia is quite varied – while composers and artists in Japan delved into new sounds and music techniques and fostered electronic music quite early on; political, sociological, and artistic conditions pre-empted the adoption of electronic music techniques in China until the last two decades of the twentieth century. Korean and Taiwanese perspectives contribute to this rare opportunity to re-examine, under a radically different set of cultural preconditions, the sweeping musical transformation that similarly consumed the West. Special light is shed on prominent composers, such as Sukhi Kang, Toshiro Mayuzumi, Toru Takemitsu, and Xiaofu Zhang. Recent trends and new directions which are observed in these countries are also addressed, and the volume shows how the modern fusion of music and technology is triangulated by a depth of culture and other social forces. This book was originally published as a special issue of Contemporary Music Review.

Global Media Arts Education Aaron D. Knochel, Osamu Sahara, 2022-10-22 This edited volume broadens the understanding of the media arts at a global scale bringing together practices and ideas from artists and art educators from around the world. Authors explore issues of cultural and social diversity in fields of education, media theory, and critical theories of education and pedagogy with particular attention to digital technologies' impact on visual arts learning. Researchers utilize a range of methodologies including participant-researcher ethnographies, action research, case study,

and design based research. These artists and art educators share new research about the pedagogical and theoretical aspects of media arts in educational systems that are facing unprecedented change. This volume begins to map why and how experts are working within networked society and playing with digital innovations through media arts education as a critical and creative practice.

Stroh Formalism and Rayleigh Waves Kazumi Tanuma, 2008-11-13 Stroh formalism is a powerful mathematical method developed for the analysis of equations of anisotropic elasticity. This exposition introduces the essence of this formalism and demonstrates its effectiveness in both static and dynamic elasticity. The book gives a succinct introduction to Stroh formalism, discusses several important topics in static elasticity, and examines Rayleigh waves, a key topic in nondestructive evaluation, seismology, and materials science.

Making Innovations Happen Prof. (Dr.) P.B. Sharma, Prof. (Dr.) Padmakali Banerjee, Prof. (Dr.) Jai Paul Dudeja, Prof. (Dr.) Priti Singh, Dr. Ranjeet K. Brajpuriya, 2015-10-01 The proceedings of this conclave include invited talks from nearly a dozen persons of eminence from across the country including the Industry, academia and the Government organisations. This Conclave Brought together all the stake-holders, viz., Industry, Academic, Innovators, Entrepreneurs, R&D organisations, and Policy makers to synergistically discuss, share, display and learn about the cutting edge innovations and technologies that can help enhancing the productivity, improve quality of production, enhance self-reliance and act as a catalyst to the economic growth of the country.

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.

RoboCup-97: Robot Soccer World Cup I Hiroaki Kitano, 1998-04-20 RoboCup is an international initiative devoted to advancing the state of the art in artificial intelligence and robotics. The ultimate, long range goal is to build a team of robot soccer players that can beat a human World Cup champion team. This is the first book devoted to RoboCup. It opens with an overview section presenting the history of this young initiative, motivation, the overall perspectives and challenges, and a survey of the state of the art in the area. The technical paper section presents the state of the art of the interdisciplinary research and development efforts in details, essentially building on the progress achieved during the RoboCup-97 Workshop. The team description contributions discuss technical and strategic aspects of the work of the participating teams.

Afterimages of Gilles Deleuze's Film Philosophy David Norman Rodowick, 2010 The French philosopher Gilles Deleuze was one of the most innovative and revolutionary thinkers of the

twentieth century. Author of more than twenty books on literature, music, and the visual arts, Deleuze published the first volume of his two-volume study of film, *Cinema 1: The Movement-Image*, in 1983 and the second volume, *Cinema 2: The Time-Image*, in 1985. Since their publication, these books have had a profound impact on the study of film and philosophy. Film, media, and cultural studies scholars still grapple today with how they can most productively incorporate Deleuze's thought. The first new collection of critical studies on Deleuze's cinema writings in nearly a decade, *Afterimages of Gilles Deleuze's Film Philosophy* provides original essays that evaluate the continuing significance of Deleuze's film theories, accounting systematically for the ways in which they have influenced the investigation of contemporary visual culture and offering new directions for research. Contributors: Raymond Bellour, Centre Nationale de Recherches Scientifiques; Ronald Bogue, U of Georgia; Giuliana Bruno, Harvard U; Ian Buchanan, Cardiff U; James K. Chandler, U of Chicago; Tom Conley, Harvard U; Amy Herzog, CUNY; András Bálint Kovács, Eötvös Loránd U; Patricia MacCormack, Anglia Ruskin U; Timothy Murray, Cornell U; Dorothea Olkowski, U of Colorado; John Rajchman, Columbia U; Marie-Claire Ropars-Wuilleumier, U Paris VIII; Garrett Stewart, U of Iowa; Damian Sutton, Glasgow School of Art; Melinda Szaloky, UC Santa Barbara.

Half Sound, Half Philosophy Jing Wang, 2021-01-14 From the late 1990s until today, China's sound practice has been developing in an increasingly globalized socio-political-aesthetic milieu, receiving attentions and investments from the art world, music industry and cultural institutes, with nevertheless, its unique acoustic philosophy remaining silent. This book traces the history of sound practice from contemporary Chinese visual art back in the 1980s, to electronic music, which was introduced as a target of critique in the 1950s, to electronic instrument building fever in the late 1970s and early 1980s, and to the origins of both academic and nonacademic electronic and

experimental music activities. This expansive tracing of sound in the arts resonates with another goal of this book, to understand sound and its artistic practice through notions informed by Chinese qi-cosmology and qi-philosophy, including notions of resonance, shanshui (mountains-waters), huanghu (elusiveness and evasiveness), and distributed monumentality and anti-monumentality. By turning back to deep history to learn about the meaning and function of sound and listening in ancient China, the book offers a refreshing understanding of the British sinologist Joseph Needham's statement that "Chinese acoustics is acoustics of qi." and expands existing conceptualization of sound art and contemporary music at large.

Practices of Projection Gabriel Menotti, Virginia Crisp, 2020-02-18 To many, the technological aspects of projection often go unnoticed, only brought to attention during moments of crisis or malfunction. For example, when a movie theater projector falters, the audience suddenly looks toward the back of the theater to see a sign of mechanical failure. The history of cinema similarly shows that the attention to projection has been most focused when the whole medium is hanging in suspension. During Hollywood's economic consolidation in the '30s, projection defined the ways that sync-sound technologies could be deployed within the medium. Most recently, the digitization of cinema repeated this process as technology was reworked to facilitate mobility. These examples show how projection continually speaks to the rearrangement of media technology. Projection therefore needs to be examined as a pivotal element in the future of visual media's technological transition. In *Practices of Projection: Histories and Technologies*, volume editors Gabriel Menotti and Virginia Crisp address the cultural and technological significance of projection. Throughout the volume, chapters reiterate that projection cannot, and must not, be reduced to its cinematic functions alone. Borrowing media theorist Siegfried Zielinski's definition, Menotti and Crisp refer to

projection as the heterogeneous array of artefacts, technical systems, and particularly visual praxes of experimentation and of culture. From this, readers can understand the performative character of the moving image and the labor of the different actors involved in the utterance of the film text. Projection is not the same everywhere, nor equal all the time. Its systems are in permanent interaction with environmental circumstances, neighboring structures, local cultures, and social economies. Thus the idea of projection as a universal, fully autonomous operation cannot hold. Each occurrence of projection adds nuance to a wider understanding of film screening technologies.

Digital Prohibition Carolyn Guertin, 2012-04-26 The act of creation requires us to remix existing cultural content and yet recent sweeping changes to copyright laws have criminalized the creative act as a violation of corporate rights in a commodified world. Copyright was originally designed to protect publishers, not authors, and has now gained a stranglehold on our ability to transport, read, write, teach and publish digital materials. Contrasting Western models with issues of piracy as practiced in Asia, *Digital Prohibition* explores the concept of authorship as a capitalist institution and posits the Marxist idea of the multitude (à la Antonio Negri and Michael Hardt, and Paulo Virno) as a new collaborative model for creation in the digital age. Looking at how digital culture has transformed unitary authorship from its book-bound parameters into a collective and dispersed endeavor, Dr. Guertin examines process-based forms as diverse as blogs, Facebook, Twitter, performance art, immersive environments, smart mobs, hacktivism, tactical media, machinima, generative computer games (like *Spore* and *The Sims*) and augmented reality.

Max/MSP/Jitter for Music V. J. Manzo, 2012-02-01 In *Max/MSP/Jitter for Music*, expert author and music technologist V. J. Manzo provides a user-friendly introduction to a powerful programming language that can be used to write custom software for musical interaction. Through clear, step-by-

step instructions illustrated with numerous examples of working systems, the book equips you with everything you need to know in order to design and complete meaningful music projects. The book also discusses ways to interact with software beyond the mouse and keyboard through use of camera tracking, pitch tracking, video game controllers, sensors, mobile devices, and more. This book will be of special value for everyone who teaches music at any level, from classroom instructors to ensemble directors to private studio instructors. Whether you want to create simple exercises for beginning performers or more complex programs for aspiring composers, this book will show you how to write customized software that can complement and even inspire your instructional objectives. No specialist foreknowledge is required to use this book to enliven your experience with music technology. Even musicians with no prior programming skills can learn to supplement their lessons with interactive instructional tools, to develop adaptive instruments to aid in composition and performance activities, and to create measurement tools with which to conduct research. This book allows you to: -Learn how to design meaningful projects for composition, performance, music therapy, instruction, and research -Understand powerful software through this accessible introduction, written for beginners -Follow along through step-by-step tutorials -Grasp the principles by downloading the extensive software examples from the companion website This book is ideal for: -Music educators at all levels looking to integrate software in instruction -Musicians interested in how software can improve their practice and performance -Music composers with an interest in designing interactive music -Music therapists looking to tailor programs to the needs of specific groups or individuals And all who are interested in music technology. Visit the companion website at www.oup.com/us/maxmspjitter

Music and Digital Media Georgina Born, 2022-09-12 Anthropology has neglected the study of

music and this needs to be redressed. This book sets out to show how and why. It does so by bringing music to the subfield of digital anthropology, arguing that digital anthropology has much to gain by expanding its horizons to music – becoming more interdisciplinary by reference to digital/media studies, music and sound studies. *Music and Digital Media* is the first comparative ethnographic study of the impact of digital media on music worldwide. It offers a radical and lucid new theoretical framework for understanding digital media through music, showing that music is today where the promises and problems of the ‘digital’ assume clamouring audibility – while acting as a testing ground for innovations in the digital-cultural industries. The book contains ten chapters, eight of which present comprehensive original ethnographies. The chapters between them addresses popular, folk and art musics in the global South and North, including Kenya, Argentina, India, Canada and the UK/Europe, with each chapter providing a different regional or digital focus. The book is unique in bringing ethnographic research on popular, folk and art musics from the global North and South into a comparative framework on a large scale, and creates an innovative new paradigm for comparative anthropology. Praise for *Music and Digital Media* ‘This exciting volume forges new ground in the study of local conditions, institutions, and sounds of digital music in the Global South and North. The book’s planetary scope and its commitment to the “messiness” of ethnographic sites and concepts amplifies emergent configurations and meanings of music, the digital, and the aesthetic.’ Marina Peterson, University of Texas, Austin ‘The global drama of music’s digitisation elicits extreme responses – from catastrophe to piratical opportunism – but between them lie more nuanced perspectives. This timely, absolutely necessary collection applies anthropological understanding to a deliriously immersive field, bringing welcome clarity to complex processes whose impact is felt far beyond what we call music.’ David Toop, London College of

Communication 'Spanning continents and academic disciplines, the rich ethnographies contained in Music and Digital Media makes it obligatory reading for anyone wishing to understand the complex, contradictory, and momentous effects that digitization is having on musical cultures.' Eric Drott, University of Texas, Austin 'This superb collection, with an authoritative overview as its introduction, represents the state of the art in studies of the digitalisation of music. It is also a testament to what anthropology at its reflexive best can offer the rest of the social sciences and humanities.' David Hesmondhalgh, University of Leeds 'Music and Digital Media is a groundbreaking update to our understandings of sound, media, digitization, and music. Truly transdisciplinary and transnational in scope, it innovates methodologically through new models for collaboration, multi-sited ethnography, and comparative work. It also offers an important defense of—and advancement of—theories of mediation.' Jonathan Sterne, McGill University 'Music and Digital Media is a nuanced exploration of the burgeoning digital music scene across both the global North and the global South. Ethnographically rich and theoretically sophisticated, this collection will become the new standard for this field.' Anna Tsing, co-editor of *Feral Atlas: The More-than-Human Anthropocene*

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.

Junk Jet n°1 ,

Proceedings of the ... International Computer Music Conference ,2003

Proceedings ,1997

SWE ,2009

Neural ,2007

Current Contents of Academic Journals in Japan ,1997

Reviewing **Masayuki Akamatsu**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Masayuki Akamatsu**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book's central motifs, appraise its

distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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