Iannix

Mitsuko Aramaki,Matthew E. P. Davies,Richard Kronland-Martinet,Sølvi Ystad

Creative Tools and the Softwarization of Cultural Production Frédérik Lesage,Michael Terren,2024-01-17 This book explores how creativity is increasingly designed, marketed, and produced with digital products and services — a process referred to as softwarization. If 'being creative' has developed into one of the paradigmatic architectures of power for framing the contemporary subject, then an essential component of this architecture involves its material and symbolic configuration through tools. From image editors to digital audio workstations, video editors to game engines, these modern tools are used by creatives every day, and mastering these increasingly complex technologies is now a near-compulsory pathway to creative work. Despite their ubiquity in cultural production, few have sought to theorize them in aggregate and with interdisciplinary breadth. By bringing disparate creative and methodological traditions in one volume, this book provides a comprehensive overview of approaches for understanding this complex, emerging, and dynamic field that speaks beyond the disciplinary categories of 'tool,' 'instrument,' and/or 'software'. It makes a unique intervention in the fields of cultural production and the cultural and creative industries.

Music Technology with Swing Mitsuko Aramaki,Matthew E. P. Davies,Richard Kronland-Martinet,Sølvi Ystad,2018-11-23 This book constitutes the refereed proceedings of the 13th International Symposium on Music Technology with Swing, CMMR 2017, held in Matosinhos, Portugal, in September 2017. The 44 full papers presented were selected from 64 submissions. The papers are grouped in eight sections: music information retrieval, automatic recognition, estimation and classification, electronic dance music and

rhythm, computational musicology, sound in practice: auditory guidance and feedback in the context of motor learning and motor adaptation, human perception in multimodal context, cooperative music networks and musical HCIs, virtual and augmented reality, research and creation: spaces and modalities.

Music and/as Process Vanessa Hawes,Lauren Redhead,2016-08-17 Music and/as Process brings together ideas about music and the notion of process from different sub-fields within musicology and from related fields in the creative arts as a whole. These can be loosely categorised into three broad areas – composition, performance and analysis – but work in all three of these groups in the volume overlaps into the others, covers a broad range of other musicological sub-fields, and draws inspiration from, non-musicological fields. Music and/as Process comprises chapters written by a mix of scholars; some are leaders in their field and some are newer researchers, but all share an innovative and forward-thinking attitude to music research, often not well represented within 'traditional' musicology. Much of the work represented here started as papers or discussions at one of the Royal Musical Association (RMA) Music and/as Process Study Group Annual Conferences. The first section of the book deals with the analysis of performance and the performance of analysis. The historical nature of music and the recognition of pieces as musical 'works' in the traditional sense is questioned by the authors, and is a factor in the analyses which address processes in composing, performing, and listening, and the links between these, in three very different but interlinking ways. These three approaches posit new directions and territory for musical analysis. The second section builds on the first, framing performance and/as process from the individual perspectives of the authors and

their experiences as practitioners. Music by Berio, de Falla, music by the authors and their collaborators, and music composed for the authors are explored through looking at processes of interpretation and risk; processes which further undermine the ontology of the musical 'work' as traditionally understood, and bring the practitioner as active agent to the foreground of an examination of musical discourse. The third section encounters and questions the musical 'work' at its inception, exploring composition and/as process through its encounters with performance, analysis, collaboration, improvisation, translation, experimentation and cross-disciplinarity. Through explorations of new music, the way in which practitioners relate to music frame a personal and reflective account of the creative process, finally looking beyond music to musicology.

Electronic Visual Music Dave Payling,2023-09-20 Electronic Visual Music is a comprehensive guide to the composition and performance of visual music, and an essential text for those wanting to explore the history, current practice, performance strategies, compositional methodologies and practical techniques for conceiving and creating electronic visual music. Beginning with historical perspectives to inspire the reader to work creatively and develop their own individual style, visual music theory is then discussed in an accessible form, providing a series of strategies for implementing ideas. Including interviews with current practitioners, Electronic Visual Music provides insight into contemporary working methods and gives a snapshot of the state of the art in this ever-evolving creative discipline. This book is a valuable resource for artists and practitioners, as well as students, educators and researchers working in disciplines such as music composition, music production, video arts, animation and related media arts, who

are interested in informing their own work and learning new strategies and techniques for exploration and creative expression of electronic visual music.

Computer Music Modeling and Retrieval. Genesis of Meaning in Sound and Music Sølvi Ystad,Richard Kronland-Martinet,Kristoffer Jensen,2009-06-07 This book constitutes the thoroughly refereed post-conference proceedings of the 5th International Symposium on Computer Music Modeling and Retrieval, CMMR 2008 - Genesis of Meaning in Sound and Music, held in Copenhagen, Denmark, in May 2008. The 21 revised full papers presented were specially reviewed and corrected for this proceedings volume. CMMR 2008 seeks to enlarge upon the Sense of Sounds-concept by taking into account the musical structure as a whole. More precisely, the workshop will have as its theme Genesis of Meaning in Sound and Music. The purpose is hereby to establish rigorous research alliances between computer and engineering sciences (information retrieval, programming, acoustics, signal processing) and areas within the humanities (in particular perception, cognition, musicology, philosophy), as well as to globally address the notion of sound meaning and its implications in music, modeling and retrieval.

The Routledge Research Companion to Electronic Music: Reaching out with Technology Simon Emmerson,2018-05-16 The theme of this Research Companion is 'connectivity and the global reach of electroacoustic music and sonic arts made with technology'. The possible scope of such a companion in the field of electronic music has changed radically over the last 30 years. The definitions of the field itself are now broader - there is no clear boundary between 'electronic music' and 'sound art'. Also, what was previously an apparently simple divide between 'art' and 'popular' practices is now not

easy or helpful to make, and there is a rich cluster of streams of practice with many histories, including world music traditions. This leads in turn to a steady undermining of a primarily Euro-American enterprise in the second half of the twentieth century. Telecommunications technology, most importantly the development of the internet in the final years of the century, has made materials, practices and experiences ubiquitous and apparently universally available - though some contributions to this volume reassert the influence and importance of local cultural practice. Research in this field is now increasingly multi-disciplinary. Technological developments are embedded in practices which may be musical, social, individual and collective. The contributors to this companion embrace technological, scientific, aesthetic, historical and social approaches and a host of hybrids – but, most importantly, they try to show how these join up. Thus the intention has been to allow a wide variety of new practices to have voice – unified through ideas of 'reaching out' and 'connecting together' – and in effect showing that there is emerging a different kind of 'global music'.

Intelligent Technologies for Interactive Entertainment Matei Mancas,Nicolas d'Alessandro,Xavier Siebert,Bernard Gosselin,Carlos Valderrama,Thierry Dutoit,2013-11-30 This book constitutes the proceedings of the 5th International Conference on Intelligent Technologies for Interactive Entertainment, INTETAIN 2013. The 23 full papers presented were carefully selected from numerous submissions. The conference aims at enhancing the understanding of recent and anticipated advances in interactive technologies, and their applications to entertainment, education, culture, and the arts. The papers are grouped in topical sections on linked media, gaming technologies,

and technologies for live entertainment.

The Oxford Handbook of Algorithmic Music R. T. Dean,2018 Featuring chapters by emerging and established scholars as well as by leading practitioners in the field, this Handbook both describes the state of algorithmic composition and also set the agenda for critical research on and analysis of algorithmic music.

Música intrusa José Manuel González,2023-06-29 Este es un libro atípico. Sus textos abordan diferentes investigaciones que han aportado nuevo conocimiento musical y nuevas obras a partir de otras disciplinas más relacionadas con la ciencia experimental. También se profundiza en el hecho de que estas mismas investigaciones han servido para aumentar el conocimiento científico gracias a la mezcla con la música. Esto se hace desde disciplinas poco comunes, como la genética, la botánica o la física de partículas. Se tratan materias como las matemáticas, la percepción cerebral o la inteligencia artificial, donde las compositoras y los compositores basan sus sistemas de creación en principios científicos. Todo esto se hace animando a la reflexión y la profundización, lo que le da al libro una pequeña dimensión filosófica y no solo se queda en una mera exposición de hechos. *Lo esencial es invisible a los ojos, pero no al oído. *Mapeando el gusto musical. *La probabilidad, una fuente inagotable de inspiración. *Los fractales de Beethoven. *Melodías de las cavernas. *Descomponer sonidos para componer música. *Un gusano en el cerebro. Con un lenguaje divulgativo y rigor científico, este libro realiza un recorrido entre distintas disciplinas que invitarán a la reflexión y la investigación al músico profesional, y dará a conocer al público en general una realidad oculta y ecléctica de la música. La música está presente en nuestras vidas de manera habitual: es una experiencia

en sí misma que nos acompaña en todo tipo de actividades. Su carácter interdisciplinar le ha llevado a adentrarse en otros territorios –artísticos, científicos– con los que comparte intereses y son fuente de inspiración. Este recorrido exploratorio se hace mediante ejemplos para comprender mejor cómo ha ido avanzando el conocimiento gracias a esos territorios fronterizos donde el límite de entre materias en apariencia tan dispares, se desdibuja. Las relaciones de la música con la lingüística, la biología, la física, las matemáticas o todo lo relacionado con la percepción cerebral se abordan mediante investigaciones concretas que han otorgado nuevas utilidades y caminos a explorar. En este sentido, puede resultar sorprendente para el lector, comprobar cómo investigaciones en botánica, por ejemplo, pueden desembocar en nuevas formas de hacer música o cómo distintos modelos naturales pueden abrir las puertas a la comunicación con diferentes especies. Es un libro que resalta la importancia de la música desde una perspectiva multidisciplinar, aludiendo a ámbitos académicos con relaciones inusuales.

   Simultaneity and Delay Jay Lampert,2012-02-09 Through original speculations on the surprisingly complementary concepts of simultaneity and delay, and new interpretations of the great philosophers of time, this book proposes an innovative theory of staggered time. In the early 20th Century, Bergson and Husserl (following Einstein) made Simultaneity-what it means for events to occur at the same time-a central motif in philosophy. In the late 20th Century, Derrida and Deleuze instead emphasized Delay-events staggered over distant times. This struggle between convergent and staggered time also plays out in 20th Century aesthetics (especially music), politics, and the sciences. Despite their importance in the history of philosophy, this is the first book to comprehensively examine the concepts

of simultaneity and delay. By putting simultaneity and delay into a dialectical relation, this book argues that time in general is organized by elastic rhythms. Lampert's concepts describe the time-structures of such diverse phenomena as atonal music, political decision-making, neuronal delays, leaps of memory and the boredom of waiting; and simultaneities and delays in everyday experience and behaviour.

IMP. Illinois Master Plumber ,1924

Voyage of Discovery in the South Seas, and to Behring Straits Otto von Kotzebue,1821

Music in the AI Era Mitsuko Aramaki,Keiji Hirata,Tetsuro Kitahara,Richard Kronland-Martinet,Sølvi Ystad,2023-06-21 This book constitutes the refereed proceedings and revised selected papers from the 15th International Symposium on Music in the AI Era, CMMR 2021, which took place during November 15–19, 2021 as a virtual event. The 24 full papers included in this book were carefully reviewed and selected from 48 submissions. The papers are grouped in thematical sessions on Music technology in the IA era; Interactive systems for music; Music Information Retrieval and Modeling; and Music and Performance Analysis.

Situated Aesthetics Riccardo Manzotti,2012-02-29 This book focuses on externalist approaches to art. It is the first fruit of a workshop held in Milan in September 2009, where leading scholars in the emerging field of psychology of art compared their different approaches using a neutral language and discussing freely their goals. The event threw up common grounds for future research activities. First, there is a considerable interest in using cognitive and neural inspired techniques to help art historians, museum curators, art archiving, art preservation. Secondly, cognitive scientists and neuroscientists are

rather open to using art as a special way of accessing the structures of the mind. Third, there are artists who explicitly draw inspiration out of current research on various aspects of the mind. Fourth, during the workshop, a converging methodological paradigm emerged around which more specific efforts could be encouraged.

Performing Arts and Digital Humanities Clarisse Bardiot,2021-09-15 Digital traces, whether digitized (programs, notebooks, drawings, etc.) or born digital (emails, websites, video recordings, etc.), constitute a major challenge for the memory of the ephemeral performing arts. Digital technology transforms traces into data and, in doing so, opens them up to manipulation. This paradigm shift calls for a renewal of methodologies for writing the history of theater today, analyzing works and their creative process, and preserving performances. At the crossroads of performing arts studies, the history, digital humanities, conservation and archiving, these methodologies allow us to take into account what is generally dismissed, namely, digital traces that are considered too complex, too numerous, too fragile, of dubious authenticity, etc. With the analysis of Merce Cunningham's digital traces as a guideline, and through many other examples, this book is intended for researchers and archivists, as well as artists and cultural institutions.

Agogic Maps Raffaele Pe,2017-01-20 This book explores the value of the musical concept of "agogics" – the modification of regular rhythm to enhance expressive potential – in understanding urban spatial configurations within the current technological context and in developing urban maps that exploit sonic signals to create an open learning framework. The book starts by discussing the meaning and significance of agogics in the musical and artistic realm, with reference to the work of Adolphe Appia, Emile-Jaques

Dalcroze, and Iannis Xenakis, among others. Its relevance to cartography and mapping is then examined, taking into account the contributions of Ian McHarg, Bill Hillier, Mark Shepard, and Robin Minard. The nature and value of agogic maps, for example in fostering awareness of place and effective organization of spatial development, are described in detail, with reference to case studies in Dar es Salaam, Tanzania and Segrate, Italy. It is explained how agogic maps take advantage of innovative categories and scripting equipment to provide a new mapping instrument for spatial and urban configurations, highlighting the interdependence between aural signals and spatial variables. This book will be of interest to architects, urbanists, and musicians with a specific interest in space and sound design.

Perception, Representations, Image, Sound, Music Richard Kronland-Martinet,Sølvi Ystad,Mitsuko Aramaki,2021-03-09 This book constitutes the refereed proceedings of the 14th International Symposium on Perception, Representations, Image, Sound, Music, CMMR 2019, held in Marseille, France, in October 2019. The 46 full papers presented were selected from 105 submissions. The papers are grouped in 9 sections. The first three sections are related to music information retrieval, computational musicology and composition tools, followed by a section on notations and instruments distributed on mobile devices. The fifth section concerns auditory perception and cognition, while the three following sections are related to sound design and sonic and musical interactions. The last section contains contributions that relate to Jean-Claude Risset's research.

The Independent Leonard Bacon,Joseph Parrish Thompson,Richard Salter Storrs,Joshua Leavitt,Henry Ward Beecher,Theodore Tilton,Henry Chandler

Bowen,William Hayes Ward,Hamilton Holt,Fabian Franklin,Harold de Wolf Fuller,Christian Archibald Herter,1926

From Xenakis's UPIC to Graphic Notation Today Richard Barrett,Rodolphe Bourotte,Pierre Couprie,Cyrille Delhaye,Julio Estrada,2020-04-20 On the legacy of Xenakis' innovations in music notation for contemporary composers Trained in mechanical engineering, Greek-French composer Iannis Xenakis (1922-2001) transformed mathematical models into architectonic musical entities. In the late 1970s Xenakis developed a digital apparatus that rendered waveforms drawn on a tablet as musical compositions. The device was called UPIC, or Unité Polyagogique Informatique du CEMAMu, named for the French contemporary music research institute that Xenakis had helped found a decade earlier. The device proved to be an essential tool for the development of contemporary music--a version of the software is still used by today's composers. Featuring archival materials, this book examines the origins of Xenakis' UPIC. It also serves as a compositional tool: embedded QR codes allow readers to create their own sound-images from UPIC compositions.

Yearbook of Morphology 1998 Geert Booij,Jaap van Marle,1999-10-31 A revival of interest in morphology has occurred during recent years. The Yearbook of Morphology series, published since 1988, has proven to be an eminent support for this upswing of morphological research, since it contains articles on topics which are central in the current theoretical debates which are frequently referred to. The Yearbook of Morphology 1998 focuses on two issues: the position of inflection in the grammar, and the interaction of morphology with phonology, in particular the problem of allomorphy. In addition, this

volume presents a study of the relation between transposition and argument structure, a declarative model of word formation applied to conversion in German, an analysis of Dutch verbal compounds and a study of the semantic aspects of nominalization. The relevant evidence comes from a wide variety of languages. Theoretical, descriptive, and historical linguists, morphologists, phonologists, and psycholinguists will find this book of interest.

Unveiling the Magic of Words: A Report on "**Iannix**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Iannix**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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