

Virtual Band 9

Samantha Bennett,Eliot Bates

Virtual Music David Cope,2004-01-30 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.

Virtual Music Shara Rambarran,2021-04-08 Virtuality has entered our lives making anything we desire possible. We are, as Gorillaz once sang, in an exciting age where 'the digital won't let [us] go...' Technology has revolutionized music, especially in the 21st century where the traditional rules and conventions of music creation, consumption, distribution, promotion, and performance have been erased and substituted with unthinkable and exciting methods in which absolutely anyone can explore, enjoy, and participate in creating and listening to music. Virtual Music explores the interactive relationship of sound, music, and image, and its users (creators/musicians/performers/audience/consumers). Areas involving the historical, technological, and creative practices of virtual music are surveyed including its connection with creators, musicians, performers, audience, and consumers. Shara Rambarran looks at the fascination and innovations surrounding virtual music, and illustrates key artists (such as Grace Jones, The Weeknd), creators (such as King Tubby, Kraftwerk, MadVillain, Danger Mouse), audiovisuals in video games and performances (such as Cuphead and Gorillaz), audiences, and consumers that contribute in making this musical experience a phenomenon. Whether it is interrogating the (un)realness of performers, modified identities of artists, technological manipulation of the Internet, music industry and music production, or accessible opportunities in creativity, the book offers a fresh understanding of virtual music and appeals to readers who have an interest in this digital revolution.

Virtual Music William Duckworth,2013-01-11 Virtual Music: How the Web Got Wired for Sound is a personal story of how one composer has created new music on the web, a history of interactive music, and a guide for aspiring musicians who want to harness the new creative opportunities offered by web composing. Also includes a 4-page color insert.

Musicians Musical Instruments and Music Principles How to the EBook ,2018-01-16 EBook in English and Spanish How to Are Musicians Musical Instruments and Music Principles on A How to Are Music How to Are All Musical Instruments Does Exist in All the Universe How to Was Created and Formed Music From its Origins How to Play it each Musical Instrument of Each One of Distinct Musicians Does Exist in The Universe for Play every Music for Sing every Song in the World

Music Learning with Massive Open Online Courses (MOOCs) L. Steels,2015-11-24 Massive Open Online Courses, known as MOOCs, have arisen as the logical consequence of marrying long-distance education with the web and social media. MOOCs were confidently predicted by advanced thinkers decades ago. They are undoubtedly here to stay, and provide a valuable resource for learners and teachers alike. This book focuses on music as a domain of knowledge, and has three objectives: to introduce the phenomenon of MOOCs; to present ongoing research into making MOOCs more effective and better adapted to the needs of teachers and learners; and finally to present the first steps towards 'social MOOCs', which support the creation of learning communities in which interactions between learners go beyond correcting each other's assignments. Social MOOCs try to mimic settings for humanistic learning, such as workshops, small choirs, or groups participating in a Hackathon, in which students aided by somebody acting as a tutor learn by solving problems and helping each other. The papers in this book all discuss steps towards social MOOCs; their foundational pedagogy, platforms to create learning communities, methods for assessment and social feedback and concrete experiments. These papers are organized into five sections: background; the role of feedback; platforms for learning communities; experiences with social MOOCs; and looking backwards and looking forward. Technology is not a panacea for the enormous challenges facing today's educators and learners, but this book will be of interest to all those striving to find more effective and humane learning opportunities for a larger group of students.

Technologies for Interactive Digital Storytelling and Entertainment Stefan Göbel,Ulrike Spierling,Anja Hoffmann,Ido Iurgel,Oliver Schneider,Johanna Dechau,Axel Feix,2004-06-11 Interactive Digital Storytelling has evolved as a prospering research topic banding together formerly disjointed disciplines stemming from the arts and humanities as well as computer science. It's tied up with the notion of storytelling as an effective means for the communication of knowledge and social values since the existence of humankind. It also builds a bridge between current academic trends investigating and formalizing computer games, and developments towards the experience-based design of human-media interaction in general. In Darmstadt, a first national workshop on Digital Storytelling was organized by ZGDV e.V. in 2000, which at that time gave an impression about the breadth of this new research field for computer graphics (DISTEL 2000). An international follow-up was planned: the 1st International Conference on Technologies for Interactive Digital Storytelling and Entertainment (TIDSE 2003). Taking place in March 2003, it showed a more focussed range of research specifically on concepts and first pro- types for automated storytelling and autonomous characters, including modelling of emotions and the user experience. At TIDSE 2004, an established and still-growing community of researchers gathered together to exchange results and visions. This confirms the construction of a series of European conferences on the topic - together with the International Conference on Virtual Storytelling, ICVS (conducted in 2001 and 2003 in France) - which will be further cultivated.

Future Nostalgia Shelton Waldrep,2015-09-24 Although David Bowie has famously characterized himself as a leper messiah, a more appropriate moniker might be rock god: someone whose influence has crossed numerous sub-genres of popular and classical music and can at times seem ubiquitous. By looking at key moments in his career (1972, 1977-79, 1980-83, and 1995-97) through several lenses-theories of sub-culture, gender/sexuality studies, theories of sound, post-colonial theory, and performance studies Waldrep examines Bowie's work in terms not only of his auditory output but his many reinterpretations of it via music videos, concert tours, television appearances, and occasional movie roles. Future Nostalgia looks at all aspects of Bowie's career in an attempt to trace Bowie's contribution to the performative paradigms that constitute contemporary rock music.

A Compression Engine for Multidimensional Array Database Systems Andreas Dehmel,2002

Official Gazette of the United States Patent and Trademark Office ,2001

Critical Approaches to the Production of Music and Sound Samantha Bennett,Eliot Bates,2018-01-11 Who produces sound and music? And in what spaces, localities and contexts? As the production of sound and music in the 21st Century converges with multimedia, these questions are critically addressed in this new edited collection by Samantha Bennett and Eliot Bates. Critical Approaches to the Production of Music and Sound features 16 brand new articles by leading thinkers from the fields of music, audio engineering, anthropology and media. Innovative and timely, this collection represents scholars from around the world, revisiting established themes such as record production and the construction of genre with new perspectives, as well as exploring issues in cultural and virtual production.

Future Music ,2007

Virtual Events Management Tim Brown,Claire Drakeley,2023-08-30 The COVID-19 pandemic and resulting lockdowns has seen a boom in the occurrence of virtual events. Virtual Events Management is a unique text as

it looks at events from both a live event, virtual event and hybrid perspective.

Streaming Music Sofia Johansson,Ann Werner,Patrik Åker,Greg Goldenzwaig,2017-08-24 Streaming Music examines how the Internet has become integrated in contemporary music use, by focusing on streaming as a practice and a technology for music consumption. The backdrop to this enquiry is the digitization of society and culture, where the music industry has undergone profound disruptions, and where music streaming has altered listening modes and meanings of music in everyday life. The objective of Streaming Music is to shed light on what these transformations mean for listeners, by looking at their adaptation in specific cultural contexts, but also by considering how online music platforms and streaming services guide music listeners in specific ways. Drawing on case studies from Moscow and Stockholm, and providing analysis of Spotify, VK and YouTube as popular but distinct sites for music, Streaming Music discusses, through a qualitative, cross-cultural, study, questions around music and value, music sharing, modes of engaging with music, and the way that contemporary music listening is increasingly part of mobile, automated and computational processes. Offering a nuanced perspective on these issues, it adds to research about music and digital media, shedding new light on music cultures as they appear today. As such, this volume will appeal to scholars of media, sociology and music with interests in digital technologies.

Music Scenes Andy Bennett,Richard A. Peterson,2004 While more than 80 percent of the world's commercial music is controlled by four multinational firms, most music is made and enjoyed in diverse situations divorced from such corporate behemoths. These fourteen original essays examine the fascinating world of music scenes, those largely inconspicuous sites where clusters of musicians, producers, and fans explore their common musical tastes and distinctive lifestyle choices. Although most music scenes come and go with hardly a trace, they nevertheless give immense satisfaction to their participants, and a few - New York bop jazz, Merseybeat, Memphis rockabilly, London punk, Bronx hip-hop - achieve fame and spur musical innovations. To date, serious study of the scenes phenomenon has focused mainly on specific music scenes while paying less attention to recurrent dynamics of scene life, such as how individuals construct and negotiate scenes to the various activities. This volume remedies that neglect. The editors distinguish between three types of scenes - local, translocal, and virtual - which provide the organizing framework for the essays. Aspects of local scenes, which are confined to specific areas, are explored through essays on Chicago blues, rave, karaoke, teen pop, and salsa. The section on translocal scenes, which involve the coming together of scattered local scenes around a particular type of music and lifestyle, includes articles on Riot Grrrls, goths, art music, and anarcho-punk. Aspects of virtual scenes, in which fans communicate via the internet, are illustrated using alternative country, the Canterbury sound, postrock, and Kate Bush fans. Also included is an essay that shows how the social conditions in places where jazz was made influenced that music's development.

The Oxford Handbook of Care in Music Education Karin S. Hendricks,2023-08-29 The notion of care is at times misunderstood in the context of music education--equated simply with kindness or associated with lowered expectations--and is often dismissed without consideration of its full value to music learning. When viewed through a student deficit perspective, concepts of care might evoke unnecessary pity or a sense of rescue, thereby positioning teachers and learners in a superior/inferior relationship that may be unhealthy and unhelpful to either person. Furthermore, many well-meaning approaches to care emphasize a unidirectional relationship from teacher to student, discounting the ways in which a teacher also continues to learn and develop. A more empowering conceptualization of care in music education involves sharing--sharing experience, sharing passion, sharing excitement, sharing goals, and sharing humanness. The Oxford Handbook of Care in Music Education addresses ways in which music teachers and students interact as co-learners and forge authentic relationships with one another through shared music-making. Concepts of care addressed in the handbook stem from philosophies of relationship, feminist ethics, musical meaningfulness, and compassionate music teaching. These essays highlight the essence of authentic relationships and shared experiences between teachers and learners, extending previous conceptions of care to meet the needs of contemporary music learners and the teachers who care for, about, and with them.

The Oxford Handbook of Music and Virtuality Sheila Whiteley,Shara Rambarran,2016 This work, edited by Sheila Whiteley and Shara Rambarran, brings together a multidisciplinary group of scholars who address issues such as artistic agency, the relationship between reality and illusion or simulation, and the construction of musical personae, subjectivities, and identities in a virtual world.

Virtual Music David Cope,Douglas R. Hofstadter,2001 Based on a colloquium held at Stanford University, Nov. 8-9, 1997.

Pattern in Music Darrell Conklin,2023-11-14 This book presents analyses of pattern in music from different computational and mathematical perspectives. A central purpose of music analysis is to represent, discover, and evaluate repeated structures within single pieces or within larger corpora of related pieces. In the chapters of this book, music corpora are structured as monophonic melodies, polyphony, or chord sequences. Patterns are represented either extensionally as locations of pattern occurrences in the music, or intensionally as sequences of pitch or chord features, rhythmic profiles, geometric point sets, and logical expressions. The chapters cover both deductive analysis, where music is queried for occurrences of a known pattern, and inductive analysis, where patterns are found using pattern discovery algorithms. Results are evaluated using a variety of methods including visualization, contrasting corpus analysis, and reference to known and expected patterns. Pattern in Music will be a key resource for academics, researchers, and advanced students of music, musicology, music analyses, mathematical music theory, computational musicology, and music informatics. This book was originally published as a special issue of the Journal of Mathematics and Music.

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.

Eastern European Music Industries and Policies after the Fall of Communism Patryk Galuszka,2021-04-06 During the last thirty years Eastern Europe has been a place of radical political, economic, and social transformation, and these changes have affected the cultural industries of its countries. This volume consists of twelve chapters by leading international researchers. Stories are documented of various organisations that once dominated the 'communist music industries' — such as state-owned record companies, music festivals, and collecting societies. The strategies employed by artists and industries to join international music markets after the fall of communism are explained and evaluated. Political and economic transformations that coincided with the advent of digitalisation and the Internet intensified the changes. All these issues posed challenges both to record labels and artists who, after adjusting to the rules of the free-market economy, were faced with the falling record sales of records caused by the advent of new communication technologies. This book examines how these processes have all affected the music scene, industries, and markets in various Eastern European countries.

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