

Computer Music Live

Curtis Roads

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.

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.

Electronic and Computer Music Peter Manning, 2013-02-27 In this new edition of the classic text on the evolution of electronic music, Peter Manning extends the definitive account of the medium from its birth to include key developments from the dawn of the 21st century to the present day. The scope of the many developments that have taken place since the late 1990s are considered in a series of new and updated chapters, including topics such as the development of the digital audio workstation, laptop music, the Internet, and the emergence of new performance interfaces. Emphasizing the functional characteristics of emerging technologies and their influence on the creative development of the medium, Manning covers key developments in both commercial and the non-commercial sectors to provide readers with the most comprehensive resource available on the evolution of this ever-expanding area of creativity.

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 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.

The Computer Music Tutorial, second edition Curtis Roads, 2023-06-06 Expanded, updated, and fully revised—the definitive introduction to electronic music is ready for new generations of students. Essential and state-of-the-art, The Computer Music Tutorial, second edition is a singular text that introduces computer and electronic music, explains its motivations, and puts topics into context. Curtis Roads's step-by-step presentation orients musicians, engineers, scientists, and anyone else new to computer and electronic music. The new edition continues to be the definitive tutorial on all aspects of computer music, including digital audio, signal processing, musical input devices, performance software, editing systems, algorithmic composition, MIDI, and psychoacoustics, but the second edition also reflects the enormous growth of the field since the book's original publication in 1996. New chapters cover up-to-date topics like virtual analog, pulsar synthesis, concatenative synthesis, spectrum analysis by atomic decomposition, Open Sound Control, spectrum editors, and instrument and patch editors. Exhaustively referenced and cross-referenced, the second edition adds hundreds of new figures and references to the original charts, diagrams, screen images, and photographs in order to explain basic concepts and terms. Features New chapters: virtual analog, pulsar synthesis, concatenative synthesis, spectrum analysis by atomic decomposition, Open Sound Control, spectrum editors, instrument and patch editors, and an appendix on machine learning Two thousand references support the book's descriptions and point readers to further study Mathematical notation and program code examples used only when necessary Twenty-five years of classroom, seminar, and workshop use inform the pace and level of the material

The Digital Evolution of Live Music Angela Jones, Rebecca Jane Bennett, 2015-07-17 The concept of 'live' has changed as a consequence of mediated culture. Interaction may occur in real time, but not necessarily in shared physical spaces with others. The Digital Evolution of Live Music considers notions of live music in time and space as influenced by digital technology. This book presents the argument that live music is a special case in digital experience due to its liminal status between mind and body, words and feelings, sight and sound, virtual and real. Digital live music occupies a multimodal role in a cultural contextual landscape shaped by technological innovation. The book consists of three sections. The first section looks at fan perspectives, digital technology and the jouissance of live music and music festival fans. The second section discusses music in popular culture, exploring YouTube and live music video culture and gaming soundtracks, followed by the concluding section which investigates the future of live music and digital culture. gives perspectives on the function of live music in digital culture and the role of digital in live music focuses on the interaction between live and digital music takes the discussion of live music beyond economics and marketing, to the cultural and philosophical implications of digital culture for the art includes interviews with producers and players in the digital world of music production furthers debate by looking at access to digital music via social media, websites, and applications that recognise the impact of digital culture on the live music experience

Making Music with Ableton Live Dave Hill, 2003 Making Music with Ableton Live covers installation and setting up whether on Mac OS 9, OS X, or Windows 98, ME, 2000 or XP. It covers the specification of computer and choice of sound card, and shows how to use Live on desktops and on laptops. Learn how to use Live on-stage, triggering from your computer from your MIDI keyboard or from MIDI

Electronic Music in Sweden Olle Olsson, 1985

Real Time Interactive Computer Music Synthesis F. Richard Moore,1977

Composing Electronic Music Curtis Roads,2015 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.

Live Electronic Music Friedemann Sallis,Valentina Bertolani,Jan Burle,Laura Zattra,2017-11-20 During the twentieth century, electronic technology enabled the explosive development of new tools for the production, performance, dissemination and conservation of music. The era of the mechanical reproduction of music has, rather ironically, opened up new perspectives, which have contributed to the revitalisation of the performer's role and the concept of music as performance. This book examines questions related to music that cannot be set in conventional notation, reporting and reflecting on current research and creative practice primarily in live electronic music. It studies compositions for which the musical text is problematic, that is, non-existent, incomplete, insufficiently precise or transmitted in a nontraditional format. Thus, at the core of this project is an absence. The objects of study lack a reliably precise graphical representation of the work as the composer or the composer/performer conceived or imagined it. How do we compose, perform and study music that cannot be set in conventional notation? The authors of this book examine this problem from the complementary perspectives of the composer, the performer, the musical assistant, the audio engineer, the computer scientist and the musicologist.

Programming for Musicians and Digital Artists Spencer Salazar,Ajay Kapur,Ge Wang,Perry Cook,2014-12-23 Summary *Programming for Musicians and Digital Artists: Creating Music with ChuckK* offers a complete introduction to programming in the open source music language ChuckK. In it, you'll learn the basics of digital sound creation and manipulation while you discover the ChuckK language. As you move example-by-example through this easy-to-follow book, you'll create meaningful and rewarding digital compositions and instruments that make sound and music in direct response to program logic, scores, gestures, and other systems connected via MIDI or the network. Purchase of the print book includes a free eBook in PDF, Kindle, and ePub formats from Manning Publications. About this Book A digital musician must manipulate sound precisely. ChuckK is an audio-centric programming language that provides precise control over time, audio

computation, and user interface elements like track pads and joysticks. Because it uses the vocabulary of sound, ChuckK is easy to learn even for artists with little or no exposure to computer programming. Programming for Musicians and Digital Artists offers a complete introduction to music programming. In it, you'll learn the basics of digital sound manipulation while you learn to program using ChuckK. Example-by-example, you'll create meaningful digital compositions and instruments that respond to program logic, scores, gestures, and other systems connected via MIDI or the network. You'll also experience how ChuckK enables the on-the-fly musical improvisation practiced by communities of live music coders around the world. Written for readers familiar with the vocabulary of sound and music. No experience with computer programming is required. What's Inside Learn ChuckK and digital music creation side-by-side Invent new sounds, instruments, and modes of performance Written by the creators of the ChuckK language About the Authors Perry Cook, Ajay Kapur, Spencer Salazar, and Ge Wang are pioneers in the area of teaching and programming digital music. Ge is the creator and chief architect of the ChuckK language. Table of Contents Introduction: ChuckK programming for artistsPART 1 INTRODUCTION TO PROGRAMMING IN CHUCK Basics: sound, waves, and ChuckK programming Libraries: ChuckK's built-in tools Arrays: arranging and accessing your compositional data Sound files and sound manipulation Functions: making your own tools PART 2 NOW IT GETS REALLY INTERESTING! Unit generators: ChuckK objects for sound synthesis and processing Synthesis ToolKit instruments Multithreading and concurrency: running many programs at once Objects and classes: making your own ChuckK power tools Events: signaling between shreds and syncing to the outside world Integrating with other systems via MIDI, OSC, serial, and more

Music and Human-Computer Interaction Simon Holland,Katie Wilkie,Paul Mulholland,Allan Seago,2013-03-12 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.

The Sound of Innovation Andrew J. Nelson,2023-08-15 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.

The Computer Music Tutorial, second edition Curtis Roads, 2023-06-06 Expanded, updated, and fully revised—the definitive introduction to electronic music is ready for new generations of students. Essential and state-of-the-art, *The Computer Music Tutorial*, second edition is a singular text that introduces computer and electronic music, explains its motivations, and puts topics into context. Curtis Roads's step-by-step presentation orients musicians, engineers, scientists, and anyone else new to computer and electronic music. The new edition continues to be the definitive tutorial on all aspects of computer music, including digital audio, signal processing, musical input devices, performance software, editing systems, algorithmic composition, MIDI, and psychoacoustics, but the second edition also reflects the enormous growth of the field since the book's original publication in 1996. New chapters cover up-to-date topics like virtual analog, pulsar synthesis, concatenative synthesis, spectrum analysis by atomic decomposition, Open Sound Control, spectrum editors, and instrument and patch editors. Exhaustively referenced and cross-referenced, the second edition adds hundreds of new figures and references to the original charts, diagrams, screen images, and photographs in order to explain basic concepts and terms. Features New chapters: virtual analog, pulsar synthesis, concatenative synthesis, spectrum analysis by atomic decomposition, Open Sound Control, spectrum editors, instrument and patch editors, and an appendix on machine learning Two thousand references support the book's descriptions and point readers to further study Mathematical notation and program code examples used only when necessary Twenty-five years of classroom, seminar, and workshop use inform the pace and level of the material

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.

Ableton Live 101 Eric Kuehn, Andrew Haak, 2019-09-19 Ableton Live 101 and the

included online media files will guide you through the fundamentals of music production. Its intuitive interface allows beginners to make music right away, while offering deep functionality to satisfy even the most advanced user.

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.

Computer Music Charles Dodge,Thomas A. Jerse,THOMAS A AUTOR 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..

Computer Music Live Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the energy of words has be much more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such could be the essence of the book **Computer Music Live**, a literary masterpiece that delves deep to the significance of words and their effect on our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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