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has been made to impart an appreciation for the rich history behind current activities in the field. Profusely illustrated and exhaustively referenced and cross-referenced, The Computer Music Tutorial provides a step-by-step introduction to the entire field of computer music techniques. Written

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for nontechnical as well as technical readers, it uses hundreds of charts, diagrams, screen images, and photographs as well as clear explanations to present basic concepts and terms. Mathematical notation and program code examples are used only when absolutely necessary.

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Explanations are not tied to any specific software or hardware. The material in this book was compiled and refined over a period of several years of teaching in classes at Harvard University, Oberlin Conservatory, the University of Naples, IRCAM, Les Ateliers UPIC, and in seminars and

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workshops in North America, Europe, and Asia.

Electronic music evokes new sensations, feelings, and thoughts in both composers and listeners. Opening the door to an unlimited universe of sound, it engages

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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

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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

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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

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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

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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

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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

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facts, history, commentary, opinions, and pointers to interesting ideas and new possibilities to consider and explore.

This survey chronicles the major advances in computer music that have changed the way music is composed,

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performed, and recorded. It contains many of the classic, seminal articles in the field (most of which are now out of print) in revised and updated versions. Computer music pioneers, digital audio specialists, and highly knowledgeable practitioners have contributed to the book. Thirty-six

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articles written in the 1970s and 1980s cover sound synthesis techniques, synthesizer hardware and engineering, software systems for music, and perception and digital signal processing. The editors have provided extensive summaries for each section. Curtis Roads is editor of

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Computer Music Journal. John Strawn is a Research Associate at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University.

A comprehensive presentation of the techniques and aesthetics of

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composition with sound particles.

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

This text reflects the current state of computer technology and music

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composition. The authors offer clear, practical overviews of program languages, real-time synthesizers, digital filtering, artificial intelligence, and much more.

In The Music Machine, Curtis Roads brings together 53 classic articles

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published in Computer Music Journal between 1980 and 1985.

An encyclopedic handbook on audio programming for students and professionals, with many cross-platform open source examples and a DVD covering advanced topics. This

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comprehensive handbook of mathematical and programming techniques for audio signal processing will be an essential reference for all computer musicians, computer scientists, engineers, and anyone interested in audio. Designed to be used by readers with varying levels of

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programming expertise, it not only provides the foundations for music and audio development but also tackles issues that sometimes remain mysterious even to experienced software designers. Exercises and copious examples (all cross-platform and based on free or open source

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software) make the book ideal for classroom use. Fifteen chapters and eight appendixes cover such topics as programming basics for C and C++ (with music-oriented examples), audio programming basics and more advanced topics, spectral audio programming; programming Csound

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opcodes, and algorithmic synthesis and music programming. Appendixes cover topics in compiling, audio and MIDI, computing, and math. An accompanying DVD provides an additional 40 chapters, covering musical and audio programs with micro-controllers, alternate MIDI

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controllers, video controllers, developing Apple Audio Unit plug-ins from Csound opcodes, and audio programming for the iPhone. The sections and chapters of the book are arranged progressively and topics can be followed from chapter to chapter and from section to section. At the

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same time, each section can stand alone as a self-contained unit.

Readers will find The Audio Programming Book a trustworthy companion on their journey through making music and programming audio on modern computers.

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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

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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

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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

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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

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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

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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

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provides access to original historic documents and other material.

This accessible Introduction explores both mainstream and experimental electronic music and includes many suggestions for further reading and listening.

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