

Computer Music Journal Topics By

Perceptual Issues in Visualization Georges Grinstein 2013-03-07 With the increase in the amount and dimensionality of scientific data collected, new approaches to the design of displays of such data have become essential. The designers of visual and auditory displays of scientific data seek to harness perceptual processes for data exploration. The general aim is to provide ways for raw data, and the statistical and mathematical structures they comprise, to "speak for themselves" and, thereby, enable scientists to conduct exploratory, in addition to confirmatory analyses of their data. The present primary approach via visualization depends mainly on coding data as positions of visually distinguishable elements in a two- or three- dimensional euclidean space, e.g., as discrete points comprising clusters in scatter-plot displays and as patches comprising the hills and valleys of statistical surfaces. These displays are immensely effective because the data are in a form that evokes natural perceptual processing of the data into impressions of the presence and spatial disposition of apparent materials, objects, and structures in the viewers apparent physical environment. The problem with this mode of display, however, is that its perceptual potency is largely exhausted at dimension three, while we increasingly face the need to explore data of much greater dimensionality. The challenge posed for visualization researchers is to develop new modes of display that can push the dimensionality of data displays higher while retaining the kind of perceptual potency needed for data exploration.

Music and the Personal Computer 1989-10-25 Over the past six years personal computers have carved a deep niche in the music world. This widespread popularity is largely due to the establishment of the MIDI (Musical Instrument Digital Interface) standard in 1983. This communications protocol allows computers to send, receive, and store digital information generated by various electronic musical instruments. In addition to numerous writings exploring the possibilities of present and future technology, this annotated bibliography offers educators many introductory sources, articles on how to evaluate and purchase equipment, and directories of available software. Specifically, it provides a collection of source material, an overview of significant publications in the field, and serves as a point of departure for further inquiry. Part I of the bibliography is divided into seven sections, each devoted to information regarding a specific computer. Articles written about two or more popular computers or models not covered elsewhere are detailed in part II. Music education is the subject of Part III and Part IV lists and annotates significant books. The appendix contains information on associations involved with the musical applications of personal computers and brief descriptions of several popular online services. Author and subject indexes are also included. *Music and the Personal Computer* covers a variety of topics that will be of interest to practicing musicians, music educators, and computer enthusiasts with interests in music.

Computers in Music Research 1992

Proceedings of the ... International Computer Music Conference 2004

Technical Book Review Index 1986

Pascal Programming for Music Research Alexander R. Brinkman 1990-06-26 Pascal Programming for Music Research addresses those who wish to develop the programming skills necessary for doing computer-assisted music research, particularly in the fields of music theory and musicology. Many of the programming techniques are also applicable to computer assisted instruction (CAI), composition, and music synthesis. The programs and techniques can be implemented on personal computers or larger computer systems using standard Pascal compilers and will be valuable to anyone in the humanities creating data bases. Among its useful features are: -complete programs, from simple illustrations to substantial applications; -beginning programming through such advanced topics as linked data structures, recursive algorithms, DARMS translation, score processing; -bibliographic references at the end of each chapter to pertinent sources in music theory, computer science, and computer applications in music; -exercises which explore and extend topics discussed in the text; -appendices which include a DARMS translator and a library of procedures for building and manipulating a linked representation of scores; -most algorithms and techniques that are given in Pascal programming translate easily to other computer languages. Beginning, as well as advanced, programmers and anyone interested in programming music applications will find this book

to be an invaluable resource.

Library & Information Science Abstracts 2001

Music on the Internet Ian Waugh 1998 The Internet is the largest music store, encyclopedia and software library in the world. Through it you can contact the most knowledgeable people in the business...if you know where to look. Also contains the Net addresses of hundreds of essential sites so you can find what you want quickly and without delay.

A Programmer's Guide to Sound Tim Kientzle 1998 An all-in-one introduction to implementing sound, this guide provides a comprehensive practical resource for programmers. Tim Kientzle, technical editor of "Dr. Dobb's Journal", presents the basic principles of sound and sound processing, together with concrete implementation details for a variety of sound file formats and algorithms. The CD-ROM includes royalty-free sound libraries and a rich collection of utilities.

New Digital Musical Instruments Eduardo Reck Miranda 2006-01-01 xxii + 286 pp. Includes a Foreword by Ross Kirk

PRICAI 2000 Topics in Artificial Intelligence Riichiro Mizoguchi 2007-12-07 PRICAI 2000, held in Melbourne, Australia, is the sixth Pacific Rim International Conference on Artificial Intelligence and is the successor to the five earlier PRICAIs held in Nagoya (Japan), Seoul (Korea), Beijing (China), Cairns (Australia) and Singapore in the years 1990, 1992, 1994, 1996 and 1998 respectively. PRICAI is the leading conference in the Pacific Rim region for the presentation of research in Artificial Intelligence, including its applications to problems of social and economic importance. The objectives of PRICAI are: To provide a forum for the introduction and discussion of new research results, concepts and technologies; To provide practising engineers with exposure to and an evaluation of evolving research, tools and practices; To provide the research community with exposure to the problems of practical applications of AI; and To encourage the exchange of AI technologies and experience within the Pacific Rim countries. PRICAI 2000 is a memorial event in the sense that it is the last one in the 20th century. It reflects what researchers in this region believe to be promising for their future AI research activities. In fact, some salient features can be seen in the papers accepted. We have 12 papers on agents, while PRICAI 96 and 98 had no more than two or three. This suggests to us one of the directions in which AI research is going in the next century. It is true that agent research provides us with a wide range of research subjects from basic ones to applications.

Canadian Pacific Tim Labor 1990

American Music Center Newsletter American Music Center (New York, N.Y.) 1989

PCC's Reference Book of Personal and Home Computing Dwight McCabe 1977

Electronic Music Resource Book Robert Ceely 1981

Leonardo Music Journal 1996

Ex Tempore 1989

Piano Pedagogy Gilles Comeau 2009 No further information has been provided for this title.

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

Csound Victor Lazzarini 2016-11-15 This rigorous book is a complete and up-to-date reference for the Csound system from the perspective of its main developers and power users. It explains the system, including the basic modes of operation and its programming language; it explores the many ways users can interact with the system, including the latest features; and it describes key applications such as instrument design, signal processing, and creative electronic music composition. The Csound system has been adopted by many educational institutions as part of their undergraduate and graduate teaching programs, and it is used by practitioners worldwide. This book is suitable for students, lecturers, composers, sound designers, programmers, and researchers in the areas of music, sound, and audio signal processing.

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