

The Computer Music Tutorial Curtis Roads

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[The Computer Music Tutorial: Roads, Curtis: 9601405019892](#) [---](#)

The Computer Music Tutorial People's Music Publishing House 1st Chinese Edition 2011 Translated by Chang Wei, Chen Yang, Cheng Yibing, Hu Ze, Huang Zhipeng, Jiang Hao, Li Sixin, Li Yueling, Qi Gang, Yang Renying, Zhang Ruibo (Mungo) and the proofreaders, Jin Ping, Li Sixin, and Qi Gang.

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A guide to using computers to create music that includes information on digital audio, synthesis techniques, signal processing, musical input devices, editing systems, and performance software.

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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.

A comprehensive presentation of the techniques and aesthetics of composition with sound particles.

In The Music Machine, Curtis Roads brings together 53 classic articles published in Computer Music Journal between 1980 and 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.

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.

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

This survey chronicles the major advances in computer music that have changed the way music is composed, 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 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 Computer Music Journal. John Strawn is a Research Associate at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University.

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