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The Csound Book: Perspectives in Software Synthesis, Sound ...
The Csound book: perspectives in software synthesis, sound design, signal processing, and programming Richard Boulanger This is the most important book written in the last decade in the field of electronic music.

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Richard Boulanger Richard Boulanger is Professor of Electronic Production and Design at the Berklee College of Music and editor of The Csound Book: Perspectives in Software Synthesis, Sound Design, Signal Processing, and Programming (MIT Press, 2000).

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The Csound Book Summary The Csound Book: Perspectives in Software Synthesis, Sound Design, Signal Processing, and Programming by Richard Boulanger (Professor of Electronic Production and Design, Berklee College of Music) Created in 1985 by Barry Vercoe, Csound is one of the most widely used software sound synthesis systems.

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This book/CD-ROM package covers both the basics of Csound, and the theoretical and musical concepts necessary to use the program effectively.

Accompanying CD-ROM contains ... "code and additional chapters."--CD-ROM label.

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.

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.

Music Technology and the Project Studio: Synthesis and Sampling provides clear explanations of synthesis and sampling techniques and how to use them effectively and creatively. Starting with analog-style synthesis as a basic model, this textbook explores in detail how messages from a MIDI controller or sequencer are used to control elements of a synthesizer to create rich, dynamic sound. Since samplers and sample players are also common in today's software, the book explores the details of sampling and the control of sampled instruments with MIDI messages. This book is not limited to any specific software and is general enough to apply to many different software instruments. Overviews of sound and digital audio provide students with a set of common concepts used throughout the text, and "Technically Speaking" sidebars offer detailed explanations of advanced technical concepts, preparing students for future studies in sound synthesis. Music Technology and the Project Studio: Synthesis and Sampling is an ideal follow-up to the author's An Introduction to Music Technology, although each book can be used independently. The Companion Website includes: Audio examples demonstrating synthesis and sampling techniques Interactive software that allows the reader to experiment with various synthesis techniques Guides relating the material in the book to various software synthesizers and samplers Links to relevant resources, examples, and software

This book is divided into three elements. Part I provides a broad introduction to the foundations of computer music instruments, covering some key points in digital signal processing, with rigorous but approachable mathematics, and programming examples, as well as an overview of development environments for computer instruments. In Part II, the author presents synthesis and processing, with chapters on source-filter models, summation formulae, feedback and adaptive systems, granular methods, and frequency-domain techniques. In Part III he explains application development approaches, in particular communication protocols and user interfaces, and computer music platforms. All elements are fully illustrated with programming examples using Csound, Python, and Faust. The book is suitable for advanced undergraduate and postgraduate students in music and signal processing, and for practitioners and researchers.

The contemporary design practice known as data sonification allows us to experience information in data by listening. In doing so, we understand the source of the data in ways that support, and in some cases surpass, our ability to do so visually. In order to assist us in negotiating our environments, our senses have evolved differently. Our hearing affords us unparalleled temporal and locational precision. Biological survival has determined that the ears lead the eyes. For all moving creatures, in situations where sight is obscured, spatial auditory clarity plays a vital survival role in determining both from where the predator is approaching or to where the prey has escaped. So, when designing methods that enable listeners to extract information from data, both with and without visual support, different approaches are necessary. A scholarly yet approachable work by one of the recognized leaders in the field of auditory design, this book will - Lead you through some salient historical examples of how non-speech sounds have been used to inform and control people since ancient times. - Comprehensively summarize the contemporary practice of Data Sonification. - Provide a detailed overview of what information is and how our auditory perceptions can be used to enhance our knowledge of the source of data. - Show the importance of the dynamic relationships between hearing, cognitive load, comprehension, embodied knowledge and perceptual truth. - Discuss the role of aesthetics in the dynamic interplay between listenability and clarity. - Provide a mature software framework that supports the practice of data sonification design, together with a detailed discussion of some of the design principles used in various examples. David Worrall is an internationally recognized composer, sound artist and interdisciplinary researcher in the field of auditory design. He is Professor of Audio Arts and Acoustics at Columbia College Chicago and a former elected president of the International Community for Auditory Display (ICAD), the leading organization in the field since its inception over 25 years ago. Code and audio examples for this book are available at https://github.com/david-worrall/springer/ Here is an excellent review of the book by Dr Gregory Kramer: "Worrall proceeds bravely through the trees and vines of philosophy, information theory, aesthetics, and other contributors to sonification design theory. It's a feat. He nails all of this down with the specific implementation system he's designed over many years, and applies his theories to specific problems. In a field of research still in its first half century and setting its bearings in a world where human perception has become a sideshow to machine learning, deep learning, and artificial intelligence, the roots David provides will serve well." Dr Gregory Kramer is the founding figure in the emerging field of sonification, founded the International Conference on Auditory Display (ICAD) and editor of the first book in the field, "Auditory Display: Sonification, Audification and Auditory Interfaces" (Addison Wesley, 1994).

The essential reference to SuperCollider, a powerful, flexible, open-source, cross-platform audio programming language. SuperCollider is one of the most important domain-specific audio programming languages, with potential applications that include real-time interaction, installations, electroacoustic pieces, generative music, and audiovisuals. The SuperCollider Book is the essential reference to this powerful and flexible language, offering students and professionals a collection of tutorials, essays, and projects. With contributions from top academics, artists, and technologists that cover topics at levels from the introductory to the specialized, it will be a valuable sourcebook both for beginners and for advanced users. SuperCollider, first developed by James McCartney, is an accessible blend of Smalltalk, C, and further ideas from a number of programming languages. Free, open-source, cross-platform, and with a diverse and supportive developer community, it is often the first programming language sound artists and computer musicians learn. The SuperCollider Book is the long-awaited guide to the design, syntax, and use of the SuperCollider language. The first chapters offer an introduction to the basics, including a friendly tutorial for absolute beginners, providing the reader with skills that can serve as a foundation for further learning. Later chapters cover more advanced topics and particular topics in computer music, including programming, sonification, spatialization, microsound, GUIs, machine listening, alternative tunings, and non-real-time synthesis; practical applications and philosophical insights from the composer's and artist's perspectives; and "under the hood," developer's-eye views of SuperCollider's inner workings. A Web site accompanying the book offers code, links to the application itself and its source code, and a variety of third-party extras, extensions, libraries, and examples.

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