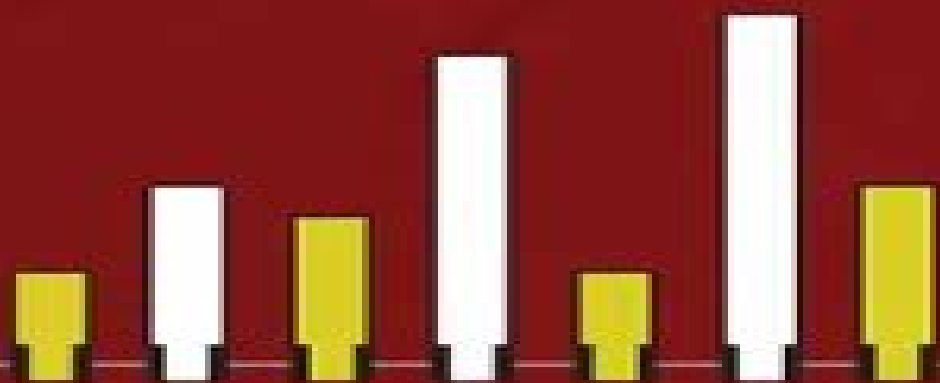


the  
Theory  
and  
Technique  
of  
Electronic  
Music



Miller  
Puckette

# The Theory And Technique Of Electronic Music

**Roger T. Dean**



## **The Theory And Technique Of Electronic Music:**

**The Theory and Technique of Electronic Music** Miller Puckette, 2007 Develops both the theory and the practice of synthesizing musical sounds using computers This work contains chapters that starts with a theoretical description of one technique or problem area and ends with a series of working examples covering a range of applications It is also suitable for computer music researchers

**The Theory and Technique of Electronic Music** Miller Puckette, 2007

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**The Theory And Techniques Of Electronic Music** Miller Puckette, 2007-05-23 This is the first book to develop both the theory and the practice of synthesizing musical sounds using computers Each chapter starts with a theoretical description of one technique or problem area and ends with a series of working examples over 100 in all covering a wide range of applications A unifying approach is taken throughout chapter two for example treats both sampling and wavetable synthesis as special cases of one underlying technique Although the theory is presented quantitatively the mathematics used goes no further than trigonometry and complex numbers The examples and supported software along with a machine readable version of the text are available on the web and maintained by a large online community The Theory and Techniques of Electronic Music is valuable both as a textbook and as professional reading for electronic musicians and computer music researchers

**Automated Sound Design** Eric Lyon, 2023 Sound design is a ubiquitous subject for electronic musicians working across a staggering array of contemporary musical styles and practices There is an extensive literature covering the creation of Foley effects and another body of literature addressing domain specific applications of sound design technique e g how to make bass sounds for Dubstep or how to produce drum sounds for Trap There is also a computer music literature that focuses on the mathematics of digital signal processing as it pertains to implementing classic digital synthesis and processing techniques Automated Sound Design addresses the topic from a different perspective demonstrating the power of sound design when enhanced by automated structures implemented with computer programming Through the techniques and projects developed in this book the reader will learn how to create sound design scenarios that generate classes of sounds with controlled unpredictability and unlimited variety of output This adventure will reveal new ways to work with additive synthesis frequency modulation analysis transformation synthesis drum machines Black MIDI and spatialization for binaural listening

**Music Technology and the Project Studio** Dan Hosken, 2012-03-15 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

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

*Designing Sound* Andy Farnell, 2010-08-20 A practitioner's guide to the basic principles of creating sound effects using easily accessed free software Designing Sound teaches students and professional sound designers to understand and create sound effects starting from nothing Its thesis is that any sound can be generated from first principles guided by analysis and synthesis The text takes a practitioner's perspective exploring the basic principles of making ordinary everyday sounds using an easily accessed free software Readers use the Pure Data Pd language to construct sound objects which are more flexible and useful than recordings Sound is considered as a process rather than as data an approach sometimes known as procedural audio Procedural sound is a living sound effect that can run as computer code and be changed in real time according to unpredictable events Applications include video games film animation and media in which sound is part of an interactive process The book takes a practical systematic approach to the subject teaching by example and providing background information that offers a firm theoretical context for its pragmatic stance Many of the examples follow a pattern beginning with a discussion of the nature and physics of a sound proceeding through the development of models and the implementation of examples to the final step of producing a Pure Data program for the desired sound Different synthesis methods are discussed analyzed and refined throughout After mastering the techniques presented in Designing Sound students will be able to build their own sound objects for use in interactive applications and other projects

*Fun and Software* Olga Goriunova, 2014-08-28 Fun and Software offers the untold story of fun as constitutive of the culture and aesthetics of computing Fun in computing is a mode of thinking making and experiencing It invokes and convolutes the question of rationalism and logical reason addresses the sensibilities and experience of computation and attests to its creative drives By exploring topics as diverse as the pleasure and pain of the programmer geek wit affects of play and coding as a bodily pursuit of the unique in recursive structures Fun and Software helps construct a different point of entry to the understanding of software as culture Fun is a form of production that touches on the foundations of formal logic and precise notation as well as rhetoric exhibiting connections between computing and paradox politics and aesthetics From the formation of the discipline of programming as an outgrowth of pure mathematics to its manifestation in contemporary and contradictory forms such as gaming data analysis and art fun is a powerful force that continues to shape our life with software as it becomes the key mechanism of contemporary society Including chapters from leading scholars programmers and artists Fun and Software makes a major contribution to the field of software studies and opens the topic of software to some of the most pressing concerns in contemporary theory

**Making Musical Apps** Peter Brinkmann, 2012-02-17 Want to turn your mobile device into a musical instrument Or equip your game with interactive audio rather than canned samples You can do it with Pure Data Pd an open source visual programming environment that lets you manipulate digital audio in real time This concise book shows you how to use Pd with help from the libpd library as an easily embeddable and widely portable sound engine Whether you re an audio developer looking to create musical apps with sophisticated audio capabilities or an application developer ready to enhance mobile games with real time procedural audio Making Musical Apps introduces you to Pd and libpd and provides hands on instructions for creating musical apps for Android and iOS Get a crash course in Pd and discover how to generate and control sounds Learn how to create and deploy algorithmic compositions that react to a user s activity and environment Use Java or Objective C to integrate Pd and libpd into mobile apps Learn the steps necessary to build libpd based apps for Android and iOS

The Oxford Handbook of Singing Graham F. Welch, David Martin Howard, John Nix, 2019 This handbook is currently in development with individual articles publishing online in advance of print publication The table of contents will continue to grow as additional articles pass through the review process and are added to the site

**Embedded SoPC Design with Nios II Processor and VHDL Examples** Pong P. Chu, 2011-08-29 The book is divided into four major parts Part I covers HDL constructs and synthesis of basic digital circuits Part II provides an overview of embedded software development with the emphasis on low level I O access and drivers Part III demonstrates the design and development of hardware and software for several complex I O peripherals including PS2 keyboard and mouse a graphic video controller an audio codec and an SD secure digital card Part IV provides three case studies of the integration of hardware accelerators including a custom GCD greatest common divisor circuit a Mandelbrot set fractal circuit and an audio synthesizer based on DDFS direct digital frequency synthesis methodology The

book utilizes FPGA devices Nios II soft core processor and development platform from Altera Co which is one of the two main FPGA manufactures Altera has a generous university program that provides free software and discounted prototyping boards for educational institutions details at [www.altera.com/university](http://www.altera.com/university) The two main educational prototyping boards are known as DE1 99 and DE2 69 All experiments can be implemented and tested with these boards A board combined with this book becomes a turn key solution for the SoPC design experiments and projects Most HDL and C codes in the book are device independent and can be adapted by other prototyping boards as long as a board has similar I O configuration

FOCAPD-19/Proceedings of the 9th International Conference on Foundations of Computer-Aided Process Design, July 14 - 18, 2019 Salvador Garcia Munoz, Carl D. Laird, Matthew J. Realff, 2019-07-09 FOCAPD 19 Proceedings of the 9th International Conference on Foundations of Computer Aided Process Design July 14 18 2019 compiles the presentations given at the Ninth International Conference on Foundations of Computer Aided Process Design FOCAPD 2019 It highlights the meetings held at this event that brings together researchers educators and practitioners to identify new challenges and opportunities for process and product design Combines presentations from the Ninth International Conference on Foundations of Computer Aided Process Design FOCAPD 2019     **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     **Digital Audio and Acoustics for the Creative Arts** Mark Ballora, 2017 Designed for introductory courses in electronic music and multimedia Digital Audio and Acoustics for the Creative Arts presents the fundamental concepts of musical acoustics psychoacoustics electronics digital audio audio recording and communication among devices via the Musical Instrument Digital Interface MIDI and Open Sound Control OSC     *Journal of the American Musical Instrument Society* American Musical Instrument Society, 2009     **The Cambridge Companion to Electronic Music** Nicholas Collins, Julio d'Escrivan, Julio d' Escrivan Rincón, 2017-11-09 Now updated and expanded with four new chapters this book explores the history theory creation and analysis of electronic music     *Tuning, Timbre, Spectrum, Scale* William A. Sethares, 2013-06-05 Tuning Timbre Spectrum Scale focuses on perceptions of consonance and dissonance and how these are dependent on timbre This also relates to musical scale certain timbres sound more consonant in some scales than others Sensory consonance and the ability to measure it have important implications for the design of audio devices and for musical theory and analysis Applications

include methods of adapting sounds for arbitrary scales ways to specify scales for nonharmonic sounds and techniques of sound manipulation based on maximizing or minimizing consonance Special consideration is given here to a new method of adaptive tuning that can automatically adjust the tuning of a piece based its timbral character so as to minimize dissonance Audio examples illustrating the ideas presented are provided on an accompanying CD This unique analysis of sound and scale will be of interest to physicists and engineers working in acoustics as well as to musicians and psychologists **The**

**Routledge Research Companion to Electronic Music: Reaching out with Technology** Simon Emmerson, 2018-05-16

The theme of this Research Companion is connectivity and the global reach of electroacoustic music and sonic arts made with technology The possible scope of such a companion in the field of electronic music has changed radically over the last 30 years The definitions of the field itself are now broader there is no clear boundary between electronic music and sound art Also what was previously an apparently simple divide between art and popular practices is now not easy or helpful to make and there is a rich cluster of streams of practice with many histories including world music traditions This leads in turn to a steady undermining of a primarily Euro American enterprise in the second half of the twentieth century Telecommunications technology most importantly the development of the internet in the final years of the century has made materials practices and experiences ubiquitous and apparently universally available though some contributions to this volume reassert the influence and importance of local cultural practice Research in this field is now increasingly multi disciplinary Technological developments are embedded in practices which may be musical social individual and collective The contributors to this companion embrace technological scientific aesthetic historical and social approaches and a host of hybrids but most importantly they try to show how these join up Thus the intention has been to allow a wide variety of new practices to have voice unified through ideas of reaching out and connecting together and in effect showing that there is emerging a different kind of global music **The American Music Teacher** , 2007

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