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Composition for Computer Musicians-Michael Hewitt 2009

You might be extremely knowledgeable about the software that you use, have a good understanding of your own genre, and even have a good basic understanding of music theory. However, this does not necessarily mean that you can write effective music tracks. You need another kind of knowledge as well – the knowledge of composition.This friendly guide explains the basics of composing songs and music on the computer using any music using any music creation and recording program, whether you choose Reason, Live, Cubase, Logic, Pro Tools, Digital Performer, Finale, Sibelius, FL Studio, SONAR, or anything else. It's not as hard as it sounds, and this book eases the learning curve so you'll be making music in no time. You'll quickly learn how to program rhythm and drums, create basslines and melodic leads, and use FX and samples. You'll also learn about mixing and mastering your track and distributing it to a mass audience. Composition for Computer Musicians explains it all while showing you the basics of music theory throughout so you'll be sure you're not just making noise on the computer – you're using your computer to make professional-sounding music.

Music Theory for Computer Musicians-Michael Hewitt 2008

Many DJs, gigging musicians, and electronic music producers understand how to play their instruments or make music on the computer, but they lack the basic knowledge of music theory needed to take their music-making to the next level and compose truly professional tracks. Beneath all the enormously different styles of modern electronic music lie certain fundamentals of the musical language that are exactly the same no matter what kind of music you write. It is very important to acquire an understanding of these fundamentals if you are to develop as a musician and music producer. Put simply, you need to know what you are doing with regard to the music that you are writing. Music Theory for Computer Musicians explains these music theory fundamentals in the most simple and accessible way possible. Concepts are taught using the MIDI keyboard environment and today's computer composing and recording software. By reading this book and following the exercises contained within it, you, the aspiring music producer/computer musician, will find yourself making great progress toward understanding and using these fundamentals of the music language. The result will be a great improvement in your ability to write and produce your own original music!

Harmony for Computer Musicians-Michael Hewitt 2011

Accompanying CD includes exercises in the form of MIDI files and an

exercises appendix.

The Way-Michael Hewitt 2019-08-30

Music in ancient China was far more than entertainment. It underpinned the very fabric of society and was revered as the means by which the human, natural and divine worlds could be maintained in perfect harmony. In this fascinating book by Dr Michael Hewitt you will learn about: * The philosophy and wisdom that underpinned Ancient Chinese culture * How music was seen as an expression of the laws of the universe * The musical science that underlies music written in the present day Whether you are interested in music, history, philosophy or ancient religion, this insightful exploration of ancient Chinese music and philosophy is sure to captivate you. Dr Michael Hewitt is an author, lecturer and composer living in North Wales. He is the author of numerous books, including Music Theory For Computer Musicians, Composition For Computer Musicians, Harmony For Computer Musicians and Musical Scales Of The World.

The Computer Music Tutorial-Curtis Roads 1996-02-27

A comprehensive text and reference that covers all aspects of computer music, including digital audio, synthesis techniques, signal processing, musical input devices, performance software, editing systems, algorithmic composition, MIDI, synthesizer architecture, system interconnection, and psychoacoustics. The Computer Music Tutorial is a comprehensive text and reference that covers all aspects of computer music, including digital audio, synthesis techniques, signal processing, musical input devices, performance software, editing systems, algorithmic composition, MIDI, synthesizer architecture, system interconnection, and psychoacoustics. A special effort 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 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. 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 workshops in North America, Europe, and Asia.

Musical Scales of the World-Michael John Hewitt, Dr 2013-01-27

This book is a must for musicians, composers and music producers who want to explore the fascinating variety of musical scales that are now used in world music. Included are hundreds of scales from around the world such as: major and minor scales of Western music, diatonic modes, pentatonic scales, scales used in jazz and bebop, artificial and synthetic scales, scales of Greek folk music, pentatonic scales of Japanese and Chinese music, Ethiopian kinit, African kora scales, scales of Indonesian gamelan music, equal tone scales of Thailand and Burma, musical scales of classical Indian music and more. Each scale is presented in multiple formats including guitar tab, keyboard, note names, staff and where appropriate, details of fine tuning. A transposition pattern is also given for each scale, which enables the musician to practise and play the scale in any key required. An explanation of each scale, together with a description of its characteristics is also provided."

The Oxford Handbook of Computer Music-R. T. Dean 2009-09-16

This handbook provides a cross-section of the most field-defining topics and debates in the field of computer music today. From music cognition to pedagogy, it situates computer music in the broad context of its creation and performance across the full range of

issues that crop up in discourse in the field.

The Complete Idiot's Guide to Music Composition-Michael Miller
2005-10-04

Write the songs that make the whole world sing. A step-by-step guide to writing music, this book shows musicians how to compose simple chord progressions and melodies, and leads them through more advanced compositional techniques and musical forms. Designed for composers of all types of music, it includes instruction on composing stand-alone melodies, using different scales and modes, themes and variations, orchestration, and composing for film, theater, and videogames. -Perfect complement to The Complete Idiot's Guide to Music Theory and The Complete Idiot's Guide to Songwriting - Includes a comprehensive glossary of musical terms, as well as an appendix of various computer-based composition tools -Easy-to-use oversize trim

The Computer and Music-Harry B. Lincoln 2019-06-30

Composing Music with Computers-Eduardo Miranda 2001-04-27

Focuses on the role of the computer as a generative tool for music composition. Miranda introduces a number of computer music composition techniques ranging from probabilities, formal grammars and fractals, to genetic algorithms, cellular automata and neural computation. Anyone wishing to use the computer as a companion to create music will find this book a valuable resource. As a comprehensive guide with full explanations of technical terms, it is suitable for students, professionals and enthusiasts alike. The accompanying CD-ROM contains examples, complementary tutorials and a number of composition systems for PC and Macintosh platforms, from demonstration versions of commercial programs to exciting, fully working packages developed by research centres

world-wide, including Nyquist, Bol Processor, Music Sketcher, SSEYO Koan, Open Music and the IBVA brainwaves control system, among others. This book will be interesting to anyone wishing to use the computer as a companion to create music. It is a comprehensive guide, but the technical terms are explained so it is suitable for students, professionals and enthusiasts alike.

Jazz Composition and Arranging in the Digital Age-Richard Sussman 2012-02-23

This is a comprehensive instructional text and reference guidebook on the art and craft of jazz composition and arranging for small and large ensembles. It is written from the perspective of doing the work using music notation software, and contains many practical and valuable tips to that end for the modern jazz composer/arranger.

The Cambridge Companion to Electronic Music-Nick Collins
2017-10-31

Musicians are always quick to adopt and explore new technologies. The fast-paced changes wrought by electrification, from the microphone via the analogue synthesiser to the laptop computer, have led to a wide range of new musical styles and techniques. Electronic music has grown to a broad field of investigation, taking in historical movements such as musique concrte and elektronische Musik, and contemporary trends such as electronic dance music and electronica. The first edition of this book won the 2009 Nicolas Bessaraboff Prize as it brought together researchers at the forefront of the sonic explorations empowered by electronic technology to provide accessible and insightful overviews of core topics and uncover some hitherto less publicised corners of worldwide movements. This updated and expanded second edition includes four entirely new chapters, as well as new original statements from globally renowned artists of the electronic music scene, and celebrates a diverse array of technologies, practices and music.

Analytical Studies in World Music-Michael Tenzer 2006

Analytical Studies in World Music assembles eleven distinguished writers on music to discuss the detail and ingenuity with which sound is organized in musical traditions all over the world. Each chapter uses a recording, notation, diagrams, and imaginative description to bring the music to life as sound pattern and creative process, while an introductory chapter proposes ways to think about musical structures cross-culturally.

A Composer's Guide to Game Music-Winifred Phillips 2017-08-11

A comprehensive, practical guide to composing video game music, from acquiring the necessary skills to finding work in the field. Music in video games is often a sophisticated, complex composition that serves to engage the player, set the pace of play, and aid interactivity. Composers of video game music must master an array of specialized skills not taught in the conservatory, including the creation of linear loops, music chunks for horizontal resequencing, and compositional fragments for use within a generative framework. In A Composer's Guide to Game Music, Winifred Phillips—herself an award-winning composer of video game music—provides a comprehensive, practical guide that leads an aspiring video game composer from acquiring the necessary creative skills to understanding the function of music in games to finding work in the field. Musicians and composers may be drawn to game music composition because the game industry is a multibillion-dollar, employment-generating economic powerhouse, but, Phillips writes, the most important qualification for a musician who wants to become a game music composer is a love of video games. Phillips offers detailed coverage of essential topics, including musicianship and composition experience; immersion; musical themes; music and game genres; workflow; working with a development team; linear music; interactive music, both rendered and generative; audio technology, from mixers and preamps to software; and running a

business. A Composer's Guide to Game Music offers indispensable guidance for musicians and composers who want to deploy their creativity in a dynamic and growing industry, protect their musical identities while working in a highly technical field, and create great music within the constraints of a new medium.

Music Composition For Dummies-Scott Jarrett 2020-12-29

You can hum it, but can you write it down? When most people think of a composer, they picture a bewigged genius like Mozart or Beethoven frenetically directing mighty orchestras in the ornate palaces of Vienna. While that may have been the case once upon a time, modern composers make themselves heard far beyond the classical conservatoire and concert hall. These days, soundtracks are in high demand in industries such as TV, film, advertising, and even gaming to help create immersive and exciting experiences. Whatever your musical ambitions—composing a dark requiem in a beautiful Viennese apartment or producing the next great Star Wars-like movie theme in LA—the fully updated Music Composition For Dummies hits all the right notes to help you become confident in the theory and practice of composition. To help you translate your musical ideas from fleeting tunes in your head to playable bars and notation on paper, professional composer and instructor Scott Jarrett and music journalist Holly Day take you on a friendly step-by-step journey through the process of musical creation, including choosing the right rhythms and tempos, creating melodies and chord progressions, and working with instruments and voices. You'll learn how to match keys and chords to mood, use form to enhance your creativity, and write in different styles from pop to classical—and you'll even learn how to keep hammering away when inspiration eludes you. Organize and preserve your musical ideas Formalize your knowledge with professional vocabulary Get familiar with composition apps and software Make a demo and market on social media Filled with musical exercises to help you acquire the discipline

you need for success, Music Composition For Dummies has everything you need to turn your inner soundtrack into a tuneful reality!

The Sound of Innovation-Andrew J. Nelson 2015-03-06

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 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 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 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 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 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 provides access to original historic documents and other material.

Teaching Music Through Composition-Barbara Freedman 2013-04-11

This book is a full multimedia curriculum that contains over 60 Lesson Plans in 29 Units of Study, Student Assignments Sheets, Worksheets, Handouts, Audio and MIDI files to teach a wide array of musical topics, including: general/basic music theory, music appreciation and analysis, keyboarding, composing/arranging, even ear-training (aural theory) using technology.

The Ashgate Research Companion to Experimental Music-James Saunders 2017-02-03

The recent resurgence of experimental music has given rise to a more divergent range of practices than has previously been the case. The Ashgate Research Companion to Experimental Music reflects these recent developments by providing examples of current thinking and presenting detailed case studies that document the work of contemporary figures. The book examines fourteen current practitioners by interrogating their artistic practices through annotated interviews, contextualized by nine authored chapters which explore central issues that emerge from and inform these discussions. Whilst focusing on composition, the book also encompasses related aspects of performance, improvisation and sonic art. The interviews all explore how the selected artists work, focusing on the processes involved in developing their recent projects, set against more general aesthetic concerns. They aim to shed light on the disparate nature of current work whilst seeking to find possible points of contact. Many of the practitioners are active in areas that span disciplines, such as composition and improvisation, and the book explores the interaction of these activities in the context of their work. The other chapters consider a range of issues pertinent to recent developments in the genre, including: definitions of experimentalism and its relationship with a broader avant garde; experimentalism and cultural change; notation and its effect on composition; realising open scores; issues of notation and

interpretation in live electronic music; performing experimental music; improvisation and technology; improvisation and social meaning; instrumentalizing objects; visual artists' relationships to experimental music; working across interdisciplinary boundaries; listening and the soundscape; working methods, techniques and aesthetics of recent experimental music.

Real Time Interactive Computer Music Synthesis-F. Richard Moore 1977

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.

An Introduction to Music Technology-Dan Hosken 2014-08-01

An Introduction to Music Technology, Second Edition provides a clear overview of the essential elements of music technology for today's musician. This book focuses on the topics that underlie the hardware and software in use today: Sound, Audio, MIDI, Computer Notation, and Computer- Assisted Instruction. Appendices cover necessary computer hardware and software concepts. Written for both music technology majors and non-majors, this textbook introduces fundamental principles and practices so students can learn to work with a wide range of software programs, adapt to new music technologies, and apply music technology in their performance, composition, teaching, and analysis. Features: Thorough explanations of key topics in music technology Content applicable to all software and hardware, not linked to just one piece of software or gear In-depth discussion of digital audio topics, such as sampling rates, resolutions, and file formats Explanations of

standard audio plug-ins including dynamics processors, EQs, and delay based effects Coverage of synthesis and sampling in software instruments Pedagogical features, including: Further Reading sections that allow the student to delve deeper into topics of interest Suggested Activities that can be carried out with a variety of different programs Key Terms at the end of each chapter What Do I Need? Chapters covering the types of hardware and software needed in order to put together Audio and MIDI systems A companion website with links to audio examples that demonstrate various concepts, step-by-step tutorials, relevant hardware, software, and additional audio and video resources. The new edition has been fully updated to cover new technologies that have emerged since the first edition, including iOS and mobile platforms, online notation software, alternate controllers, and Open Sound Control (OSC).

Artistic Experimentation in Music-Darla Crispin 2014-10-07

Essential reading for anyone interested in artistic research applied to music This book is the first anthology of writings about the emerging subject of artistic experimentation in music. This subject, as part of the cross-disciplinary field of artistic research, cuts across boundaries of the conventional categories of performance practice, music analysis, aesthetics, and music pedagogy. The texts, most of them specially written for this volume, have a common genesis in the explorations of the Orpheus Research Centre in Music (ORCiM) in Ghent, Belgium. The book critically examines experimentation in music of different historical eras. It is essential reading for performers, composers, teachers, and others wanting to inform themselves of the issues and the current debates in the new field of artistic research as applied to music. The publication is accompanied by a CD of music discussed in the text, and by an online resource of video illustrations of specific issues. Contributors Paulo de Assis (ORCiM), Richard Barrett (Institute of Sonology, The Hague), Tom Beghin (McGill University), William Brooks (University of York,

ORCiM), Nicholas G. Brown (University of East Anglia), Marcel Cobussen (University of Leiden), Kathleen Coessens (Vrije Universiteit Brussel, ORCiM); Paul Craenen (Director Musica, Impulse Centre for Music), Darla Crispin (Norwegian Academy of Music), Stephen Emmerson (Queensland Conservatorium, Griffith University, Brisbane), Henrik Frisk (Malmö Academy of Music), Bob Gilmore (ORCiM), Valentin Gloor (ORCiM), Yolande Harris (Center for Digital Arts and Experimental Media – DXARTS), University of Washington, Seattle), Mieko Kanno (Royal Conservatoire of Scotland), Andrew Lawrence-King (Guildhall School of Music and Drama, London, Royal Danish Academy of Music, Copenhagen, University of Western Australia), Catherine Laws (University of York, ORCiM), Stefan Östersjö (ORCiM), Juan Parra (ORCiM), Larry Polansky (University of California, Santa Cruz), Stephen Preston, Godfried-Willem Raes (Logos Foundation, Ghent), Hans Roels (ORCiM), Michael Schwab (ORCiM, Royal College of Art, London, Zurich University of the Arts), Anna Scott (ORCiM), Steve Tromans (Middlesex University), Luk Vaes (ORCiM), Bart Vanhecke (KU Leuven, ORCiM)

Playing with Something that Runs-Mark J. Butler 2014

Popular styles of electronic dance music are pervasively mediated by technology, not only within production but also in performance. The most familiar performance format in this style, the DJ set, is created with turntables, headphones, twelve-inch vinyl records, and a mixing board. Going beyond simply playing other people's records, DJs select, combine, and manipulate different parts of records to form new compositions that differ substantially from their source materials. In recent years, the "laptop set" has become equally common; in this type of performance, musicians use computers and specialized software to transform and reconfigure their own precomposed sounds. Both types of performance are largely improvised, evolving in response to the demands of a particular situation through interaction with a dancing audience. Within performance, musicians make numerous spontaneous decisions about variables such as which sounds they will play, when they will play them, and how they will be combined with other sounds. Yet the elements that constitute these improvisations are also fixed in certain fundamental ways: performances are fashioned from patterns or tracks recorded beforehand, and in the case of DJ sets, these elements are also physical objects (vinyl records). In Playing with Something that Runs, author Mark J. Butler explores these improvised performances, revealing the ways in which musicians utilize seemingly invariable prerecorded elements to create dynamic, real-time improvisations. Based on extensive interviews with musicians in their studios, as well as in-depth studies of particular mediums of performance, including both DJ and laptop sets, Butler explores the ways in which technologies, both material and musical, are used in performance and improvisation in order to make these transformations possible. An illuminating look at the world of popular electronic-music performance, Playing with Something that Runs is an indispensable resource for electronic dance musicians and fans as well as scholars and students of popular music.Readership: Scholars and students of popular music interested in contemporary electronic music, fans of electronic dance music (EDM), and EDM DJs and musicians.

The Way-Dr Michael Hewitt 2017-12-03

This book undertakes a brief exploration of the fascinating topic of ancient Chinese music. Written in two parts, the first part examines: the mysteries of the Dao the dialectical philosophy of yin and yang the ideas behind the ancient Chinese Book of Changes wu xing: the philosophy of five elements that was seen to provide the key to a 'grand theory of everything' Part two explores some of the unique features of ancient Chinese music and tries to answer certain key questions how could music help to maintain the harmony between

heaven, earth and humanity? how might the tuning of a musical scale affect the welfare of the people of society? how could music be used as an aid to enlightenment? how was music used for healing? If these questions interest you, then this book is for you.

Resonances-Michael Goddard 2013-07-18

Resonances is a compelling collection of new essays by scholars, writers and musicians, all seeking to explore and enlighten this field of study. Noise seems to stand for a lack of aesthetic grace, to alienate or distract rather than enrapture. And yet the drones of psychedelia, the racket of garage rock and punk, the thudding of rave, the feedback of shoegaze and post-rock, the bombast of thrash and metal, the clatter of jungle and the stuttering of electronica, together with notable examples of avant-garde noise art, have all found a place in the history of contemporary musics, and are recognised as representing key evolutionary moments. Noise therefore is the untold story of contemporary popular music, and in a critical exploration of noise lies the possibility of a new narrative: one that is wide-ranging, connects the popular to the underground and avant-garde, fully posits the studio as a musical instrument, and demands new critical and theoretical paradigms of those seeking to write about music.

Writing Interactive Music for Video Games-Michael Sweet 2014-09-19

"This book is a must read for newcomers and experienced composers wanting to learn more about the art of video game composition." —Chuck Doud, Director of Music, Sony Computer Entertainment Worldwide Studios All You Need to Know to Create Great Video Game Music Written by the developer of Berklee School of Music's pioneering game scoring program, this guide covers everything professional composers and music students need to know about composing interactive music for video games, and contains exclusive tools for interactive scoring—tools that were previously available

only at Berklee. Drawing on twenty years of professional experience in the game industry, Michael Sweet helps you master the unique language of music storytelling in games. Next, he walks you through the entire music composition process, from initial conceptualization and creative direction through implementation. Inside, you'll find dozens of examples that illustrate adaptive compositional techniques, from small downloadable games to multimillion dollar console titles. In addition, this guide covers the business side of video game composition, sharing crucial advice about contracts, pricing, sales, and marketing. Coverage includes Overcoming the unique challenges of writing for games Composing music that can adapt in real time to player actions Developing thematic ideas Using audio middleware to create advanced interactive scores Working effectively with game development teams Understanding the life of a video game composer Managing contracts, rights, estimating, and negotiation Finding work The companion website contains software tools to help you master interactive music concepts explored in this book, with additional resources and links to learn more about scoring for games. See Appendix A for details.

Musical Scales and Arpeggios in All Keys for Easy Piano-Michael Hewitt 2017-10-25

If you are learning to play the piano or keyboard you will greatly benefit from the regular practice of musical scales and arpeggios. Intended for beginners, this practice will help to instill in you the principles of good playing technique, as well as helping to establish a good knowledge of the Western key system. Learning to play scales and arpeggios within all of the different keys that are available to you will also help to familiarize you with all of the individual keys and the ranges of notes they employ. If you compose, improvise or produce your own music, this is vital knowledge that will provide a good foundation for the composer's art of harmony. This manual includes: major scales in all twelve keys, harmonic minor scales in all twelve keys, melodic minor scales in all twelve keys, the chromatic scale,

arpeggios in all twelve major and minor keys and an extensive theory section explaining musical scales and the key system.

Fifty Traditional and Classical Pieces for Easy Piano-Dr Michael Hewitt 2018-02-23

If you are just starting to learn the piano or keyboard, you will benefit by having access to plenty of beautiful, yet easy to play pieces of music. The aim of this album is to provide just that: fifty well known but easy to play pieces of traditional and classical music specifically arranged for easy piano.

Music Theory For Dummies-Michael Pilhofer 2019-07-11

Tune in to how music really works Whether you're a student, a performer, or simply a fan, this book makes music theory easy, providing you with a friendly guide to the concepts, artistry, and technical mastery that underlie the production of great music. You'll quickly become fluent in the fundamentals of knocking out beats, reading scores, and anticipating where a piece should go, giving you a deeper perspective on the works of others — and bringing an extra dimension to your own. Tracking to a typical college-level course, Music Theory For Dummies breaks difficult concepts down to manageable chunks and takes into account every aspect of musical production and appreciation — from the fundamentals of notes and scales to the complexities of expression and instrument tone color. It also examines the latest teaching techniques — all the more important as the study of music, now shown to provide cognitive and learning benefits for both children and adults, becomes more prevalent at all levels. Master major and minor scales, intervals, pitches, and clefs Understand basic notation, time signals, tempo, dynamics, and navigation Employ melodies, chords, progressions, and phrases to form music Compose harmonies and accompanying melodies for voice and instruments Wherever you want to go musically — as a writer or performer, or just as someone who wants

to enjoy music to its fullest — this approachable guide gives you everything you need to hear!

Computers in Music Education-Andrew Brown 2012-09-10

Computers in Music Education addresses the question of how computer technologies might best assist music education. For current and preservice music teachers and designed as a development tool, reference resource, and basic teaching text, it addresses pedagogical issues and the use of computers to aid production and presentation of students' musical works. Written by a music educator and digital media specialist, it cuts through the jargon to present a concise, easy-to-digest overview of the field, covering: notation software MIDI sound creation downloading music posting personal MP3s for mass distribution. While there are many more technical books, few offer a comprehensive, understandable overview of the field. Computers in Music Education is an important text for the growing number of courses in this area.

The Audio Programming Book-Richard Boulanger 2010-10-22

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

Musical Composition-Alan Belkin 2018-06-19

An invaluable introduction to the art and craft of musical composition from a distinguished teacher and composer This essential introduction to the art and craft of musical composition is designed to familiarize beginning composers with principles and techniques applicable to a broad range of musical styles, from concert pieces to film scores and video game music. The first of its kind to utilize a style-neutral approach, in addition to presenting the commonly known classical forms, this book offers invaluable general guidance on developing and connecting musical ideas, building to a climax, and other fundamental formal principles. It is designed for both classroom use and independent study.

Light My Fire-Ray Manzarek 1999-10-15

"The best book yet about The Doors." --Booklist Now available as an ebook for the first time...the inside story of the Doors, by cofounder and keyboard player Ray Manzarek. Includes 16 pages of photos. "A refreshingly candid read...a Doors bio worth opening." --

Entertainment Weekly No other band has ever sounded quite like the Doors, and no other frontman has ever transfixed an audience quite the way Jim Morrison did. Ray Manzarek, the band's co-founder and keyboard player, was there from the very start--and until the sad dissolution--of the Doors. In this heartfelt and colorfully detailed memoir, complete with 16 pages of photographs, he brings us an insider's view of the brief, brilliant history...from the beginning to the end. "An engaging read." --Washington Post Book World

Inside Computer Music-Michael Clarke 2020

"This publication (the text and the software) aims to explore the relationship between new technical innovations in computer technology for music and the creative practice of composers employing these new techniques. It asks: does the new technology lead to new sounds and new ways of structuring music, and if so how? What are the creative options, sonic and structural, presented by new software and hardware? How can these be manipulated and shaped to form music? How have particular composers developed successful working methods in using this technology? To answer such questions a set of case studies have been examined in depth, specific works in which composers have adopted new techniques, whether developed by themselves or by others. Each of these works has been researched from a number of different perspectives: the technical and musical background, the technology employed in the particular work and, through music analysis, the musical outcome. Innovative approaches have been employed both in undertaking and presenting this research. On the one hand, it has been important to find appropriate ways of presenting the musical potential of what are often highly technical processes. On the other hand, it has been necessary to find ways of analyzing music that often evades even the most basic fundamentals of traditional music analysis: notes, harmonies, or instruments"--

Music Theory for Electronic Music Producers-J. Allen 2018-10-13

The producer's guide to harmony, chord progressions, and song structure in the MIDI grid. As an online class, Dr. Allen has had over 50,000 students use this ground-breaking curriculum to learn music theory. Students and Producers who have wanted to learn music theory to improve their own music, but have been intimidated by traditional approaches, music notation, and abstract concepts will find this book to be the answer they have been looking for. From the Author: "How music theory is usually taught is unfair. It starts with the assumption that you can read music and understand the language of classical music. My book leaves all of that behind - focusing only on the MIDI grid that producers are already familiar with to learn all the key concepts of music theory, and ultimately, make better music." This book covers all the fundamentals of music theory, but is written using the language of the DJ and Producer - the MIDI Grid. It includes "analysis" projects that look at the harmonic and melodic ideas in songs by popular producers including Zedd, Boards of Canada, Daft Punk, Deadmau5, Bonobo, Richie Hawtin, Moby, Skrillex, and Aphex Twin. Praise for Music Theory for Electronic Music Producers: "Aspiring electronic musicians have choices to make when it concerns their own education and training. This text makes one choice much easier: start here and get learning, quickly. Grounded and easygoing, the book uses real-world examples to help you make sense of music's inner worksings while steering clear of dense theories." - Michael J. Ethen, PhD Musicologist "This book knocks the oftentimes alienating world of music theory completely onto it's side. Difficult to explain concepts are perfectly demonstrated for the aspiring electronic music producer who might have no formal music training. A must have for all aspiring producers." - James Patrick (DJ, Producer, Educator) Slam Academy, Dubspot, IPR, Ableton Certified Trainer "With Music Theory for Electronic Music Producers, Dr. Allen has produced a remarkable resource: an extensive tour of musical theory that leverages some of our favorite modern tools - the virtual studio and it's piano roll note display. By introducing us to the "why" as well as the "what" of music theory, this book helps us to understand what makes music tick and how to improve our own work. In addition to offering a sound theoretical foundation, the deep dives into analyzing tracks by Skrillex, Aphex Twin, and Deadmau5 keeps our attention focused on real-world production. MTEMP will definitely go on the top of my recommendation list for anyone that needs a fresh view of musical concepts." - Darwin Grosse Director of Education, Cycling '74

Microtonality in Ancient Greek Music-Dr Michael Hewitt 2014-11-30

This book represents a study of the fascinating subject of the musical scales and modes of ancient Greek music. Although it is well known that the West inherited it's musical scales from ancient Greece via the church, less well known perhaps, is the fact that ancient Greek musicians enjoyed the use of a much wider spectrum of scales and modes, many of which used microtones. Included is a study of these scales and modes, together with the information required for those musicians and composers who may wish to try these scales out in their own music productions. Utilizing the fine tuning capabilities of modern music software, this represents an intriguing and ever-growing area of musical research and development which should interest every open-minded musician.

Interactive Composition-V. J. Manzo 2015

Interactive Composition empowers readers with all of the practical skills and insights they need to compose and perform electronic popular music in a variety of popular styles. The book begins by introducing all of the tools involved in creating interactive compositions through the software Ableton Live and Max for Live. The following chapters then put the tools to use by both describing particular musical styles and also teaching readers how to compose and perform within these styles using the software. As readers progresses through the book, they will learn to use the software to facilitate their own unique compositional objectives. This book takes

readers through all of the steps in designing interactive music compositions. It is geared toward both beginners as well as intermediate and advanced readers, and so readers with even little experience working with digital audio software will quickly learn how to design powerful systems that facilitate their unique compositional ideas. A particular feature of this book is that it discusses the historical context of several electronic music styles used by DJs, electronic musicians, and other artists, and then describes, using software, the technical process used in the composition and performance of these styles. Each chapter leads readers to create an original composition in a given style and also discusses the techniques that can be used to perform the piece in an idiomatic fashion.

The Complete Idiot's Guide to Music Theory-Michael Miller 2005

Published in 1992, The Complete Idiot's Guide to Music Theoryhas proven itself as one of Alpha's best-selling books and perhaps the best-selling trade music theory book ever published. In the new updated and expanded second edition, the book includes a special CD and book section on ear training. The hour-long ear-training course reinforces the basic content of the book with musical examples of intervals, scales, chords, and rhythms. Also provided are aural exercises students can use to test their ear training and transcription skills. The CD is accompanied by a 20-page section of exercises and examples.

Music Habits - The Mental Game of Electronic Music Production-Jason Timothy 2020-07-18

Music Production can be an elusive art form for many, and the challenges that face someone who is new to this can easily create overwhelm and lead to complete paralysis. The goal of this book, is to cover music production from many different angles in a way that will change your thinking on the subject and build your confidence.Music

making is a very mental and psychological game, and more often than not, all the technical stuff can hold you back from achieving your goals if you don't have the right creative habits in place first.With all the information available with a simple Google search, I wanted to really get to the heart of things that aren't being discussed nearly enough. I want to clear out all the garbage you may have been told and replace it with the essentials you can put to immediate use. Many people new to music may dive into forums and mindlessly watch video tutorials attempting to gather more and more information until they think they have enough to get going (hint: you never feel like you know enough).That would be like reading a whole encyclopedia and then being asked to recall only the important things that will get you from point A to point B. Even worse, much of the information you get will contradict the last thing you read. It's like finding a needle in a haystack only to be told it's the wrong needle. There is a much better approach. It's an approach that doesn't require you to know a lot to get started. You only need to know enough to get to the next step in your process.There is truly nothing stopping you from becoming a music producer. The ones who are successful now are the ones who started from nothing and chipped away at it until they found a way to express their unique voice. There are no gatekeepers making decisions on who is worthy and who isn't. The determining factor is you, your habits and your confidence in yourself.This book can be read from start to finish, or as a "choose your own adventure", going directly to what you think can help you most right now. Don't get caught up thinking you have to devour everything before getting started. That isn't necessary, and isn't the point of the book.The core concepts in the book will come up time & time again which should help you retain them & be able to recall them when the need arrives. By exploring these concepts from several angles you should gain a broad view of their many uses.My hope is that this book is used as a toolbox. You simply find the right tool that moves you forward and get back to work. So few people, who have more than enough information in their heads, ever start. Of

those who do start, even fewer finish what they started and are satisfied with the results. I want you to be in that small group of finishers.Let's get started.

Making Music-Dennis DeSantis 2015