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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,
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diagrams, screen images, and photographs as well as clear explanations to present basic concepts and terms.

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

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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

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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

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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

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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

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in the era of digital music.

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

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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.

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

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