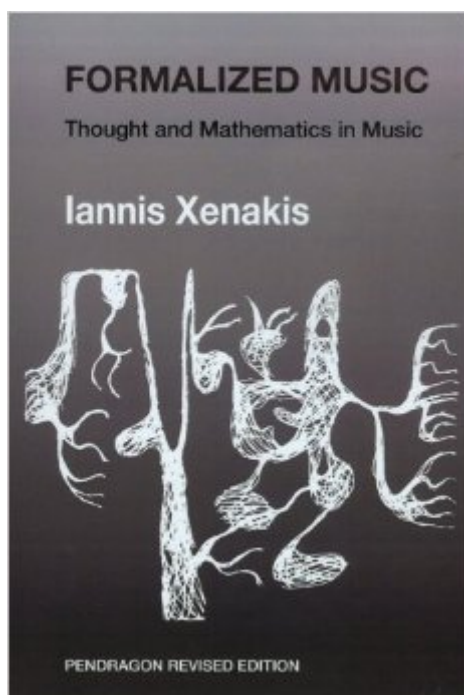


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Formalized Music: Thought And Mathematics In Composition (Harmonologia Series, No 6)



Synopsis

Pendragon Press is proud to offer this new, revised, and expanded edition of *Formalized Music*, Iannis Xenakis's landmark book of 1971. In addition to three totally new chapters examining recent breakthroughs in music theory, two original computer programs illustrating the actual realization of newly proposed methods of composition, and an appendix of the very latest developments of stochastic synthesis as an invitation to future exploration, Xenakis offers a very critical self-examination of his theoretical propositions and artistic output of the past thirty-five years. This edition of *Formalized Music* is an essential tool for understanding the man and the thought processes of one of this century's most important and revolutionary musical figures.

Book Information

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Customer Reviews

If you liked Curtis Road's "Microsound", you might like this book. However, be warned that it is not for the faint of heart. You need to be well versed in music theory and mathematics to get the most from it. It has a very academic tone, but has some unique things to say about algorithmic composition that makes it worthwhile. Also be warned that much of it is translated from the original French, so that makes some phrases in the book seem oddly worded. I guess I would best describe it as the "Godel, Escher, Bach" of algorithmic composers. It's rough going, but once you "get" what Xenakis is saying, you will have a perspective on algorithmic composition that is invaluable. This book includes: 1) six chapters that are the translation of *Musiques formelles*, including the

appendixes.2) two chapters that are translations, with some additions, of the chapters "Vers une metamusique" and "Vers une philosophie de la musique" from "Musique Architecture".3) "New Proposals in Microsound Structure", where Xenakis challenges sound synthesis by Fourier analysis and proposes a new synthesis based on probability theories.4) "Concerning Time, Space and Music", which is similar to the article "Sur le temps" (1988). This paper describes time as intrinsically related to space and then ties this relationship to music.5) "Sieves" and "Sieves : a User's guide," which constitute the two sections of the article "Sieves" (1990). The first chapter explains in detail the construction of sieves and the second reproduces the computer program that generates this construction. Sieves are integer sequence generators that can help generate pitch scales and rhythm sequences in compositions.

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