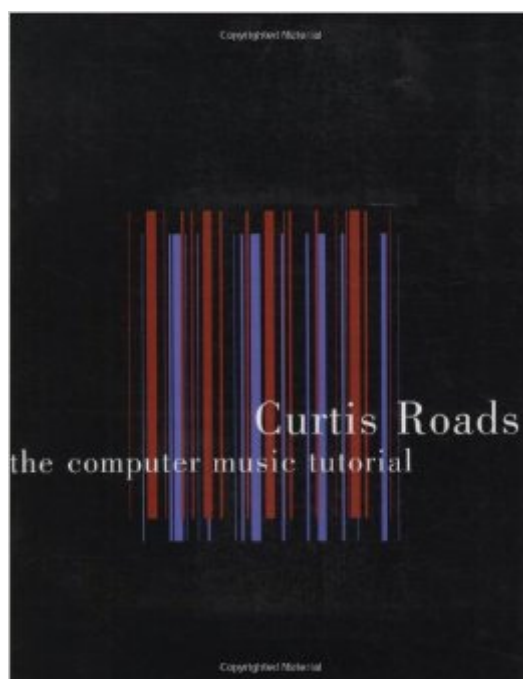


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# The Computer Music Tutorial (MIT Press)



## Synopsis

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. Curtis Roads has served as editor-in-chief of Computer Music Journal for more than a decade and is a recognized authority in the field. 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.

## Book Information

Series: MIT Press

Paperback: 1234 pages

Publisher: The MIT Press (February 27, 1996)

Language: English

ISBN-10: 0262680823

ISBN-13: 978-0262680820

Product Dimensions: 7.9 x 2.1 x 10 inches

Shipping Weight: 5.2 pounds (View shipping rates and policies)

Average Customer Review: 4.7 out of 5 stars [See all reviews](#) (29 customer reviews)

Best Sellers Rank: #307,842 in Books (See Top 100 in Books) #51 in [Books > Arts &](#)

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## Customer Reviews

Don't peruse through this book and let the pictures of people from the 1970's and 1980's working

with musical instruments and synthesizers that appear to be assembled from Heathkits scare you away. This book still has vast quantities of information that are very relevant today to the person interested in computer music. In this age of "Garageband", it's just hard to find information on the mathematics of sound synthesis and signal processing as it applies to music in a detailed well-illustrated format. Of course, many people don't need this information nor do they want it - but if you do this is one of several sources that I turn to. It assumes that you know music, but that you do not have a background in mathematics past algebra, and it is wonderful at explaining what goes on mathematically in computer music so that you can turn to a language like CSound and put to work what you learn in this book. I even know some engineering students have had difficulties with certain signals and systems concepts that I refer to this book, and afterwards they are crystal clear. The first four sections of the book are completely relevant today, and they deal with fundamentals, synthesis, mixing and signal processing, and sound analysis. That is the first 600 pages of the book. Section five, on the musician's interface, is relevant and correct as to history and the basic facts. Many of the instruments used as illustrations no longer exist, but the theory of operation is still employed today. The section does discuss the "Max" software in the context of interactive performance, and Max is still used in various forms. Other systems such as MODE, MacMix, and NoteWriter, are now obsolete.

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