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Computer Music Instruments - Victor Lazzarini 2019-03-28

This book is divided into two parts. The chapters in Part I offer a comprehensive introduction to the C language and to fundamental programming concepts, followed by an explanation of realtime audio programming, including audio synthesis and processing. The chapters in Part II demonstrate how the object-oriented programming paradigm is useful in the modelling of computer music instruments, each chapter shows a set of instrument components that are paired with key C++ programming concepts. Ultimately the author discusses the development of a fully-fledged object-oriented library. Together with its companion volume, *Computer Music Instruments: Foundations, Design and Development*, this book provides a comprehensive treatment of computational instruments for sound and music. It is suitable for advanced undergraduate and postgraduate students in music and signal processing, and for practitioners and researchers. Some understanding of acoustics and electronic music would be helpful to understand some applications, but it's not strictly necessary to have prior knowledge of audio DSP or programming, while C / C++ programmers with no experience of audio may be able to start reading the chapters that deal with sound and music computing.

Spectral Music Design - Victor Lazzarini 2021-08-06

Processing audio in the spectral domain has become a practical proposition for a variety of applications in computer music, composition, and sound design, making it an area of significant interest for musicians, programmers, sound designers, and researchers. While spectral processing has been explored already from a variety of perspectives, previous approaches tended to be piecemeal: some dealt with signal processing details, others with a high-level music technology discussion of techniques, some more compositionally focused, and others at music/audio programming concerns. As author Victor Lazzarini argues, the existing literature has made a good footprint in the area but has failed to integrate these various approaches within spectral audio. In *Spectral Sound Design: A Computational Approach*, Lazzarini provides an antidote. *Spectral Sound Design: A Computational Approach* gives authors a set of practical tools to implement processing techniques and algorithms in a balanced way, covering application aspects as well the fundamental theory that underpins them, within the context of contemporary and electronic music practice. The book employs a mix of C++ for implementation, Python for prototyping, and Csound for deployment and music programming. The tight integration of these three languages as well as the wide scope offered by the combination (going from embedded to supercomputing, and including web-based and mobile applications) makes it the go-to resource to deal with the practical aspects of the subject.

Perceptual Scheduling in Real-time Music and Audio Applications - Amar Singh Chaudhary 2001

Readings in Multimedia Computing and Networking - Kevin Jeffay 2001-08-10

Readings in Multimedia Computing and Networking captures the broad areas of research and developments in this burgeoning field, distills the key findings, and makes them accessible to professionals, researchers, and students alike. For the first time, the most influential and innovative papers on these topics are presented in a cohesive form, giving shape to the diverse area of multimedia computing. The seminal moments are recorded by a dozen visionaries in the field and each contributing editor provides a context for their area of research by way of a thoughtful, focused chapter introduction. The volume editors, Kevin Jeffay and Hongjiang Zhang, offer further incisive interpretations of past and

present developments in this area, including those within media and content processing, operating systems, and networking support for multimedia. This book will provide you with a sound understanding of the theoretical and practical issues at work in the field's continuing evolution. * Offers an in-depth look at the technical challenges in multimedia and provides real and potential solutions that promise to expand the role of multimedia in business, entertainment, and education. * Examines in Part One issues at the heart of multimedia processes: the means by which multimedia data are coded, compressed, indexed, retrieved, and otherwise manipulated. * Examines in Part Two the accommodation of these processes by storage systems, operating systems, network protocols, and applications. * Written by leading researchers, the introductions give shape to a field that is continually defining itself and place the key research findings in context to those who need to understand the state-of-the-art developments.
Catalogue . - Dartmouth College 1895

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 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.

The Csound Book - Richard Boulanger 2000-02-28

Created in 1985 by Barry Vercoe, Csound is one of the most widely used software sound synthesis systems. Because it is so powerful, mastering Csound can take a good deal of time and effort. But this long-awaited guide will dramatically straighten the learning curve and enable musicians to take advantage of this rich computer technology available for creating music. Written by the world's leading educators, programmers, sound designers, and composers, this comprehensive guide covers both the basics of Csound and the theoretical and musical concepts necessary to use the program effectively. The thirty-two tutorial chapters cover: additive, subtractive, FM, AM, FOF, granular, wavetable, waveguide, vector, LA, and other hybrid methods; analysis and resynthesis using ADSYN, LP, and the Phase Vocoder; sample processing; mathematical and physical modeling; and digital signal processing, including room simulation and 3D modeling. CDs for this book are no longer produced. To request files, please email digitalproducts-cs@mit.edu.

Ubiquitous Music Ecologies - Victor Lazzarini 2020-11-26

Ubiquitous music is an interdisciplinary area of research that lies at the intersection of music and computer science. Initially evolving from the related concept of ubiquitous computing, today ubiquitous music offers a paradigm for understanding how the everyday presence of computers has led to highly diverse music practices. As we move from desktop computers to mobile and internet-based multi-platform systems, new ways to participate in creative musical activities have radically changed the cultural and social landscape of music composition and performance. This volume explores how these new systems interact and how they may transform our musical experiences. Emerging out of the work of the Ubiquitous Music Group, an international research network established in 2007, this volume provides a snapshot of the ecologically grounded perspectives on ubiquitous music that share the concept of ecosystem as a central theme. Covering theory, software and hardware design, and applications in educational and artistic settings, each chapter features in-depth descriptions of exploratory and cutting-edge creative practices that expand our understanding of music making by means of digital and analogue technologies.

Proceedings of the ... International Computer Music Conference

Computer Sound Design - Eduardo Reck Miranda 2002

New to this second edition are the following: evolutionary computing and its relevance to sound design, PSOLA techniques, granular and pulsar synthesis, artificial intelligence, humanoid singing and the use of supercomputers in sound synthesis.

Computer Music Instruments - Victor Lazzarini 2017-09-26

This book is divided into three elements. Part I provides a broad introduction to the foundations of computer music instruments, covering some key points in digital signal processing, with rigorous but approachable mathematics, and programming examples, as well as an overview of development environments for computer instruments. In Part II, the author presents synthesis and processing, with chapters on source-filter models, summation formulae, feedback and adaptive systems, granular methods, and frequency-domain techniques. In Part III he explains application development approaches, in particular communication protocols and user interfaces, and computer music platforms. All elements are fully illustrated with programming examples using Csound, Python, and Faust. The book is suitable for advanced undergraduate and postgraduate students in music and signal processing, and for practitioners and researchers.

Csound - Victor Lazzarini 2016-11-15

This rigorous book is a complete and up-to-date reference for the Csound system from the perspective of its main developers and power users. It explains the system, including the basic modes of operation and its programming language; it explores the many ways users can interact with the system, including the latest features; and it describes key applications such as instrument design, signal processing, and creative electronic music composition. The Csound system has been adopted by many educational institutions as part of their undergraduate and graduate teaching programs, and it is used by practitioners worldwide.

This book is suitable for students, lecturers, composers, sound designers, programmers, and researchers in the areas of music, sound, and audio signal processing.

Sonification Design David Worrall 2019-07-30

The contemporary design practice known as data sonification allows us to experience information in data by listening. In doing so, we understand the source of the data in ways that support, and in some cases surpass, our ability to do so visually. In order to assist us in negotiating our environments, our senses have evolved differently. Our hearing affords us unparalleled temporal and locational precision. Biological survival has determined that the ears lead the eyes. For all moving creatures, in situations where sight is obscured, spatial auditory clarity plays a vital survival role in determining both from where the predator is approaching or to where the prey has escaped. So, when designing methods that enable listeners to extract information from data, both with and without visual support, different approaches are necessary. A scholarly yet approachable work by one of the recognized leaders in the field of auditory design, this book will - Lead you through some salient historical examples of how non-speech sounds have been used to inform and control people since ancient times. - Comprehensively summarize the contemporary practice of Data Sonification. - Provide a detailed overview of what information is and how our auditory perceptions can be used to enhance our knowledge of the source of data. - Show the importance of the dynamic relationships between hearing, cognitive load, comprehension, embodied knowledge and perceptual truth. - Discuss the role of aesthetics in the dynamic interplay between listenability and clarity. - Provide a mature software framework that supports the practice of data sonification design, together with a detailed discussion of some of the design principles used in various examples. David Worrall is an internationally recognized composer, sound artist and interdisciplinary researcher in the field of auditory design. He is Professor of Audio Arts and Acoustics at Columbia College Chicago and a former elected president of the International Community for Auditory Display (ICAD), the leading organization in the field since its inception over 25 years ago. Code and audio examples for this book are available at <https://github.com/david-worrall/springer/> Here is an excellent review of the book by Dr Gregory Kramer: "Worrall proceeds bravely through the trees and vines of philosophy, information theory, aesthetics, and other contributors to sonification design theory. It's a feat. He nails all of this down with the specific implementation system he's designed over many years, and applies his theories to specific problems. In a field of research still in its first half century and setting its bearings in a world where human perception has become a sideshow to machine learning, deep learning, and artificial intelligence, the roots David provides will serve well." Dr Gregory Kramer is the founding figure in the emerging field of sonification, founded the International Conference on Auditory Display (ICAD) and editor of the first book in the field, "Auditory Display: Sonification, Audification and Auditory Interfaces" (Addison Wesley, 1994).

[European Conference on Hypermedia Technology 1994 Proceedings](#) - 1994

Cultural Computing - Ryohei Nakatsu 2010-08-06

Welcome to the Second International IFIP Entertainment Computing Symposium on st Cultural Computing (ECS 2010), which was part of the 21 IFIP World Computer Congress, held in Brisbane, Australia during September 21-23, 2010. On behalf of the people who made this conference happen, we wish to welcome you to this international event. The IFIP World Computer Congress has offered an opportunity for researchers and practitioners to present their findings and research results in several prominent areas of computer science and engineering. In the last World Computer Congress, WCC 2008, held in Milan, Italy in September 2008, IFIP launched a new initiative focused on all the relevant issues concerning computing and entertainment. As a result, the two-day technical program of the First Entertainment Computing Symposium (ECS 2008) provided a forum to address, explore and exchange information on the state of the art of computer-based entertainment and allied technologies, their design and use, and their impact on society. Based on the success of ECS 2008, at this Second IFIP Entertainment Computing Symposium (ECS 2010), our challenge was to focus on a new area in entertainment computing: cultural computing.

Hyperimprovisation - Roger Dean 2003-01-01

Hyperimprovisation is the first book to focus on the unique potential of computer-interactive sound improvisation. Instrumental improvisation, through the intermediacy of computers, allows musicians to create and

modify large scale and long term structures at a highly polyphonic level, yet still in real-time. Computers also allow the construction of hyperinstruments, with many levels of explicit control of sound generation and transformation. Further, networked improvisation allows mutual—or competitive!—adaptation of the performing interfaces and mechanisms by several performers, again, in real-time. The achievements and future possibilities of the “hyperimprovisation” which is released by computer technology are explored in this book.

The SuperCollider Book - Scott Wilson 2011-04-15

The essential reference to SuperCollider, a powerful, flexible, open-source, cross-platform audio programming language. SuperCollider is one of the most important domain-specific audio programming languages, with potential applications that include real-time interaction, installations, electroacoustic pieces, generative music, and audiovisuals. The SuperCollider Book is the essential reference to this powerful and flexible language, offering students and professionals a collection of tutorials, essays, and projects. With contributions from top academics, artists, and technologists that cover topics at levels from the introductory to the specialized, it will be a valuable sourcebook both for beginners and for advanced users. SuperCollider, first developed by James McCartney, is an accessible blend of Smalltalk, C, and further ideas from a number of programming languages. Free, open-source, cross-platform, and with a diverse and supportive developer community, it is often the first programming language sound artists and computer musicians learn. The SuperCollider Book is the long-awaited guide to the design, syntax, and use of the SuperCollider language. The first chapters offer an introduction to the basics, including a friendly tutorial for absolute beginners, providing the reader with skills that can serve as a foundation for further learning. Later chapters cover more advanced topics and particular topics in computer music, including programming, sonification, spatialization, microsound, GUIs, machine listening, alternative tunings, and non-real-time synthesis; practical applications and philosophical insights from the composer's and artist's perspectives; and “under the hood,” developer's-eye views of SuperCollider's inner workings. A Web site accompanying the book offers code, links to the application itself and its source code, and a variety of third-party extras, extensions, libraries, and examples.

Introduction to Digital Filters - Julius Orion Smith 2007

A digital filter can be pictured as a “black box” that accepts a sequence of numbers and emits a new sequence of numbers. In digital audio signal processing applications, such number sequences usually represent sounds. For example, digital filters are used to implement graphic equalizers and other digital audio effects. This book is a gentle introduction to digital filters, including mathematical theory, illustrative examples, some audio applications, and useful software starting points. The theory treatment begins at the high-school level, and covers fundamental concepts in linear systems theory and digital filter analysis. Various “small” digital filters are analyzed as examples, particularly those commonly used in audio applications. Matlab programming examples are emphasized for illustrating the use and development of digital filters in practice.

Digital Da Vinci - Newton Lee 2014-04-11

The Digital Da Vinci book series opens with the interviews of music mogul Quincy Jones, MP3 inventor Karlheinz Brandenburg, Tommy Boy founder Tom Silverman and entertainment attorney Jay L. Cooper. A strong supporter of science, technology, engineering and mathematics programs in schools, The Black Eyed Peas founding member will.i.am announced in July 2013 his plan to study computer science. Leonardo da Vinci, the epitome of a Renaissance man, was an Italian polymath at the turn of the 16th century. Since the Industrial Revolution in the 18th century, the division of labor has brought forth specialization in the workforce and university curriculums. The endangered species of polymaths is facing extinction. Computer science has come to the rescue by enabling practitioners to accomplish more than ever in the field of music. In this book, Newton Lee recounts his journey in executive producing a Billboard-charting song like managing agile software development; M. Nyssim Lefford expounds producing and its effect on vocal recordings; Dennis Reidsma, Mustafa Radha and Anton Nijholt survey the field of mediated musical interaction and musical expression; Isaac Schankler, Elaine Chew and Alexandre François describe improvising with digital auto-scaffolding; Shlomo Dubnov and Greg Surges explain the use of musical algorithms in machine listening and composition; Juan Pablo Bello discusses machine listening of music; Stephen and Tim Barrass make smart things growl, purr and sing; Raffaella Folgieri, Mattia Bergomi and Simone Castellani examine EEG-

based brain-computer interface for emotional involvement in games through music and last but not least, Kai Ton Chau concludes the book with computer and music pedagogy. Digital Da Vinci: Computers in Music is dedicated to polymathic education and interdisciplinary studies in the digital age empowered by computer science. Educators and researchers ought to encourage the new generation of scholars to become as well rounded as a Renaissance man or woman.

Computer Sound Design - Eduardo Miranda 2012-10-12

This comprehensive introduction to software synthesis techniques and programming is intended for students, researchers, musicians, sound artists and enthusiasts in the field of music technology. The art of sound synthesis is as important for the electronic musician as the art of orchestration is important for symphonic music composers. Those who wish to create their own virtual orchestra of electronic instruments and produce original sounds will find this book invaluable. It examines a variety of synthesis techniques and illustrates how to turn a personal computer into a powerful and flexible sound synthesiser. The book also discusses a number of ongoing developments that may play an important role in the future of electronic music making. Previously published as Computer Sound Synthesis for the Electronic Musician, this second edition features a foreword by Jean-Claude Risset and provides new information on: · the latest directions in digital sound representation · advances in physical modelling techniques · granular and pulsar synthesis · PSOLA technique · humanoid voice synthesis · artificial intelligence · evolutionary computing The accompanying CD-ROM contains examples, complementary tutorials and a number of synthesis systems for PC and Macintosh platforms, ranging from low level synthesis programming languages to graphic front-ends for instrument and sound design. These include fully working packages, demonstration versions of commercial software and experimental programs from top research centres in Europe, North and South America.

Electric Sound - Joel Chadabe 1997

The author covers the development of the electronic musical instrument from Thaddeus Cahill's Telharmonium at the turn of the last century to the MIDI synthesizers of the 1990s. --book cover.

Ubiquitous Music - Damián Keller 2014-11-27

This is the first monograph dedicated to this interdisciplinary research area, combining the views of music, computer science, education, creativity studies, psychology, and engineering. The contributions include introductions to ubiquitous music research, featuring theory, applications, and technological development, and descriptions of permanent community initiatives such as virtual forums, multi-institutional research projects, and collaborative publications. The book will be of value to researchers and educators in all domains engaged with creativity, computing, music, and digital arts.

Electronic Music 2008

Current Topics in Artificial Intelligence - Asociación Española de Inteligencia Artificial. Conferencia 2006-09-22

This book constitutes the thoroughly referred post-proceedings of the 11th Conference of the Spanish Association for Artificial Intelligence, CAEPIA 2005, held in Santiago de Compostela, Spain in November 2005. The 48 revised full papers presented together with an invited paper were carefully selected during two rounds of reviewing and improvement from an initial total of 147 submissions. The papers span the entire spectrum of artificial intelligence from foundational and theoretical issues to advanced applications in various fields.

The Theory and Technique 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.

Smart Education and Smart e-Learning - Vladimir L. Uskov 2015-06-09

This book contains the contributions presented at the 2nd international KES conference on Smart Education and Smart e-Learning, which took

place in Sorrento, Italy, June 17-19, 2015. It contains a total of 45 peer-reviewed book chapters that are grouped into several parts: Part 1 - Smart Education, Part 2 - Smart Educational Technology, Part 3 - Smart e-Learning, Part 4 - Smart Professional Training and Teachers' Education, and Part 5 - Smart Teaching and Training related Topics. This book can be a useful source of research data and valuable information for faculty, scholars, Ph.D. students, administrators, and practitioners - those who are interested in innovative areas of smart education and smart e-learning.

Advances in Computers 1993-06-07

Advances in Computers

Ways Ahead - Joachim Heintz 2013-07-29

The first international Csound conference, held at the Hanover University of Music, Drama and Media (HMTMH) between 30th September and 2nd October 2011, marked the first time that the principal people involved with Csound - in existence since 1986 - met in person. This book documents not only the proceedings of this conference through its inclusion of the featured papers, workshop descriptions and round table summaries, but also includes interviews with developers and musicians, along with several new articles written exclusively for this publication. Reflecting the diversity of contributions to the Csound project that conference attendees brought, this book is organised into five main parts entitled "History", "Development", "Music", "Usage" and "Education".

Sound and Music Computing - Tapio Lokki 2018-06-26

This book is a printed edition of the Special Issue "Sound and Music Computing" that was published in Applied Sciences

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

Proceedings of the ... IEEE International Symposium on High

Performance Distributed Computing - 1997

Semantic Multimedia - Bianca Falcidieno 2007-12-03

This book constitutes the refereed proceedings of the Second International Conference on Semantics and Digital Media Technologies, SAMT 2007, held in Genoa, Italy, in December 2007. The conference brings together forums, projects, institutions and individuals investigating the integration of knowledge, semantics and low-level multimedia processing, including new emerging media and application areas. The papers are organized in topical sections.

The Art and Technique of Electroacoustic Music - Peter Elsea 2013-06-01

Electroacoustic music is now in the mainstream of music, pervading all styles from the avant-garde to pop. Even classical works are routinely scored on a computer and a synthesized demo is a powerful tool for previewing a piece. The fundamental skills of electroacoustic composition are now as essential to a music student as ear training and counterpoint. *The Art and Technique of Electroacoustic Music* provides a detailed approach those fundamental skills. In this book Peter Elsea explores the topic from the fundamentals of acoustics through the basics of recording, composition with the tools of music concreté, and music production with MIDI instruments, softsynths and digital audio Workstations. Later sections of the book cover synthesis in depth and introduce high powered computer composition languages including Csound, ChucK, and Max/MSP. A final section presents the challenges and techniques of live performance. This book can be used as a text for undergraduate courses and also as a guide for self-learning.

Linux Journal - 1999

Practical Aspects of Declarative Languages - Manuel Hermenegildo 2005-01-28

This book constitutes the refereed proceedings of the 7th International Symposium on Practical Aspects of Declarative Languages, PADL 2005, held in Long Beach, CA, USA in January 2005. The 17 revised full papers presented together with the abstracts of 2 invited talks were carefully reviewed and selected from 36 submissions. All current aspects of declarative programming are addressed including implementational issues and applications in areas such as database management, active networks, software engineering, decision support systems, and music composition.

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.

Software Synthesizer - Jim Aikin 2003

Discusses computer programs for making music and current sound synthesis techniques, covering topics including physical modeling, MIDI, and sampled loop libraries.

Virtual Sound - Riccardo Bianchini 2000

Audio-visual Display, Design and Usability - Douglas M. Whitmore 2001