Thesis notes

July 25, 2017

1 Framing

How the project could be framed

1.1 As a creative tool

1.1.1 For composers

1.1.2 For novices

1.1.3 For music producers (edm, etc)

1.2 As an interactive composition

Reference appraisal of Golan Levin

1.3 As a composition

2 Software programs

2.1 OpenMusic   NOTATION:ALGORITHMIC:IRCAM

2.2 Midishare   NOTATION:ALGORITHMIC:ORLAREY:GRAME

2.3 Faust   GRAME

3 Refs

3.1 Developing a flexible and expressive realtime polyphonic wave terrain synthesis instrument based on a visual and multidimensional methodology

This is a thing about things and stuff! (**year?**)

3.2 Imagining the Tenth Dimension - 2012 Version

[2]

This is a thing

3.3 Music navigation with symbols and layers: toward content browsing with {IEEE} 1599 {XML} encoding

[3]

3.4 2013 - Grammar-based automated music composition in Haskell

3.5 2014 - Real-time {Music} {Composition} through {P}-timed {Petri} {Nets}.

[?]

#+BEGIN$_{\text{QUOTE}}$ As regards future works, since Petri nets are a formalism usually far from the way of thinking of a traditional composer, software tools should be designed and developed to implement a musician-oriented interface. #+END

3.6 1971 - Norman {McLaren} : {Synchromy}

[?]

Nice video

4 Books

4.1 XV. Liszt's Faust Symphony: A Semantic Analysis

[4]

4.1.1 Approach to things

Yes it is

[?]

4.2 TODO 2011 - Brave {{NUI}} World: Designing Natural User Interfaces for Touch and Gesture

[?]

This book has some excellent ideas contained within it!!!

Hello world how is that you are such a great world!

5 Website articles

5.1 Interview by Aphex Twin with Korg engineer   MUSICIAN:SYNTH_DESIGN:TUNING

[?]

Yes, many. For instance, on the Chroma I like holding down one key, pressing another key and ththing:yo:en tuning the second key in relation to the first, sometimes making two extremely different frequency combinations, like something very low and extremely high at the same time and maybe a group of these dual combos only existing in the top octave of the keyboard map, the rest being another tuning or multiple tunings, all in one tuning table.

It's something I never saw in anyone else's tunings, combining several tuning tables within one map, so that's one of my little inventions I guess, as I rarely used the full range of 127 notes in one tuning within one track. monologue can tune four notes at a time which we planned. It's a different approach again and something I look forward to experimenting with more.

6 People

6.1 Orlarey   GRAME:FAUST:FUNCTIONAL:MIDISHARE

6.2 Schmidt, Karsten :clojure:th.ing:generative:

7 Institutions

7.1 Grame

7.2 TODO 2009 - The {{Musical Interface Technology Design Space}}

[?]
This is a thing!!!

7.3 TODO 2013 - Designing the {{Drum Loop}} - {{A}} Constructivist {{iOS}} Rhythm Tutorial System for Beginner ({{Thesis}})

[?]

References

[1] Stuart G. James. Developing a flexible and expressive realtime polyphonic wave terrain synthesis instrument based on a visual and multidimensional methodology.

[2] 10thdim. Imagining the tenth dimension - 2012 version.

[3] Music navigation with symbols and layers: toward content browsing with IEEE 1599 XML encoding.

[4] *XV. Liszt's Faust Symphony: A Semantic Analysis*, page nil. Music as Message. Peter Lang, International Academic Publishers, nil.