Sound Synthesis

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Digital Lutherie
Master en Música para Experiencias del Entretenimiento
ENTI-UB

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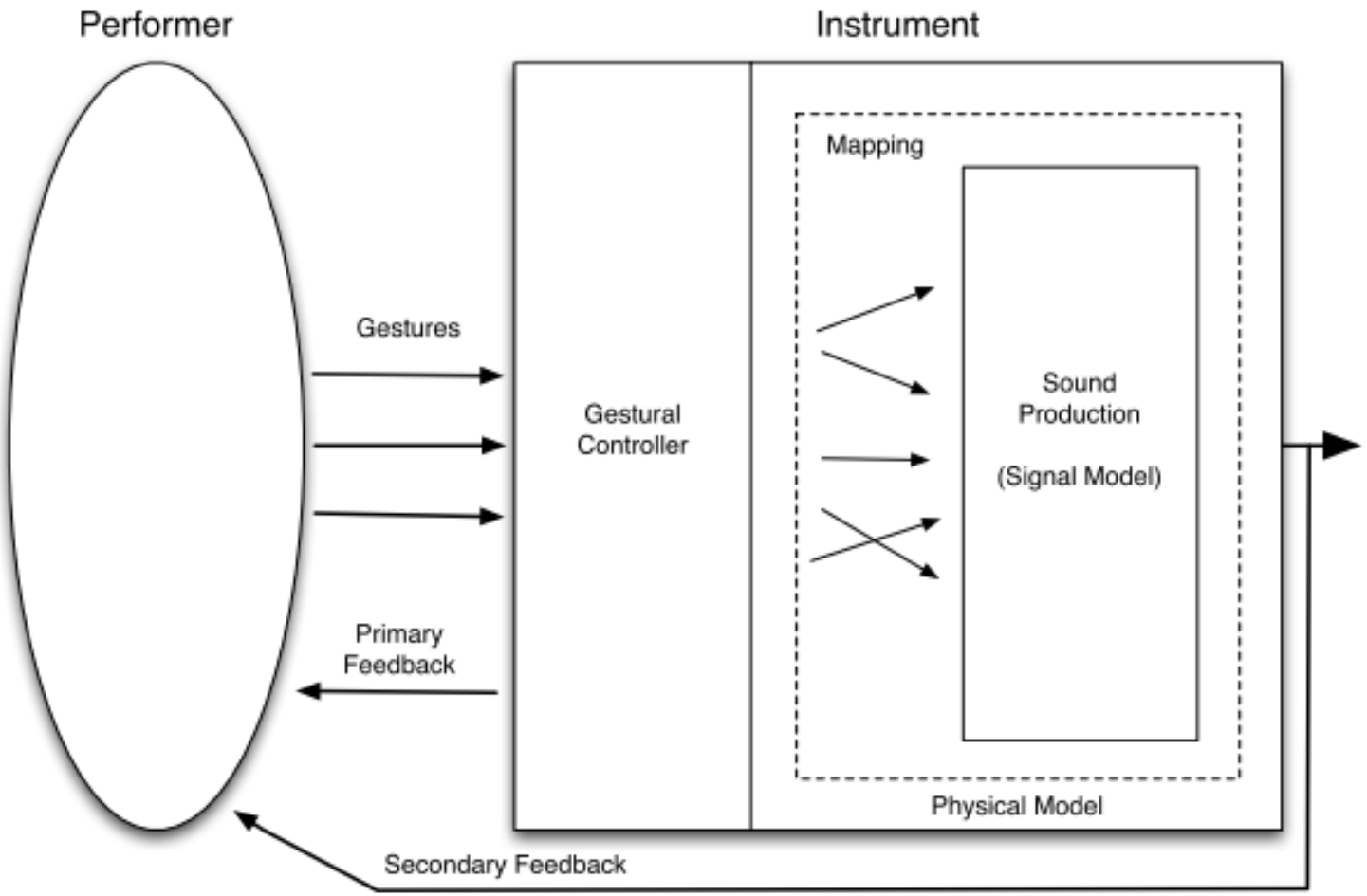
Outline

Outline

Sound Synthesis



Wanderley, M. M. (2001). Performer-Instrument Interaction: Applications to Gestural Control of Sound Synthesis. PhD thesis, University Paris 6.

Sound Synthesis

SPOILER: This is not a sound synthesis course...

Sound Synthesis

"It should be made clear that digital instruments output is not limited to sound synthesis. New instruments are not forced to remain at the 'sound and note level'; [...] new digital instruments can also embrace algorithmic composition, they can deal with tempo, with multiple and otherwise conventionally unplayable concurrent musical lines, with form, they can respond to performers in complex, not always entirely predictable ways. [...] we will not be distinguishing, for instance, between 'playing with sound' or 'with form', or with both at the same time."[1]

[1] Jordà, S. (2004). Digital Instruments and Players : Part II – Diversity, Freedom and Control, (January 2004).

Sound Synthesis

"The concept of 'note', the structural backbone of Western music, becomesan option rather than a necessity, now surrounded by (macrostructural) form on one side, and (microstructural) sound on the other."[2]

[2] Jordà, S. (2007). Interactivity and live computer music. Computer Music Journal.

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https://sonic-pi.net/

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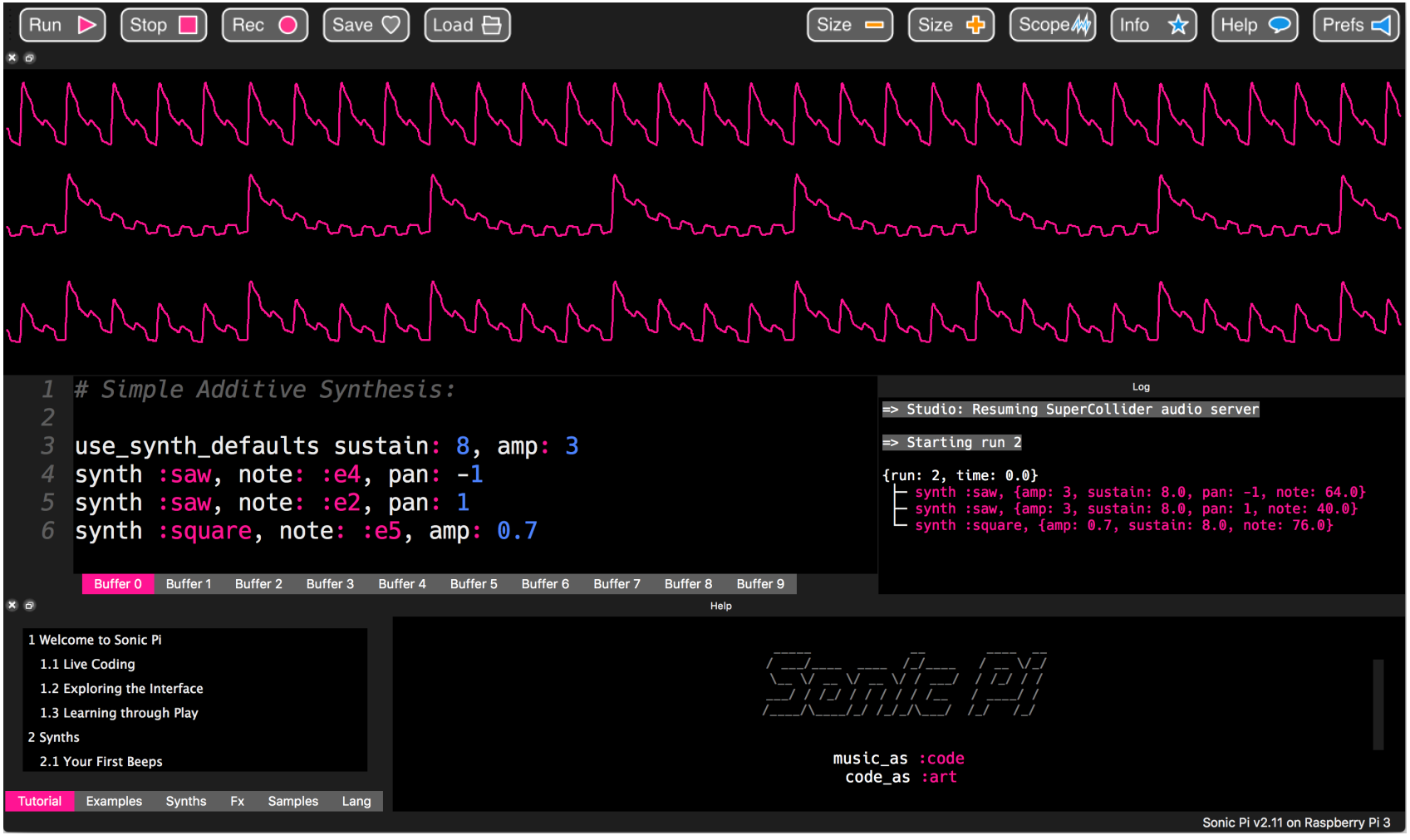

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Very nice tutorial included...