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Keywords:

Introduction

Ambitious as it may seem, it is the goal of this monograph to motivate a change of approach in domains that, despite their shortcomings have, however, a bright side to them, in that they expose those areas to reinterpretation, rendering them more amenable to analysis and synthesis.

Musical acoustics borrows heavily from the digital signal processing terminology, the last having its roots in the analysis of speech and music.

Perhaps less daring, and owing more to the advanced age of the author than to his research prowess, is the presentation of musical acoustics in terms of computer graphics.

Bibliographic Review

Sound Representation frequency domain, one hot encoding, spectrogram

Computer Graphics Bezier, splines, some raster, image rotation

Sound synthesis

Methodology

Results

Discussion + Conclusion

References