Elektronikus zenei szövegfordítás

Linkek:

CMJ - Computer Music Journal / demó szám
Leonardo / Leonardo Music Journal ICMC publikációs lista
MTO - Music Theory Online (további zeneelméleti linkek at Other Theory-Related Journals szekcióban!)NIME - New Interfaces in Musical Expression (teljes szövegarchívum!) 2007 - 2006 (nincs archívum, francia szervezés...) - 2005 (videó is!) - 2004 - 2003 - 2002 - 2001Fibreculture Journal
M/C Journal
Egyéb szövegek privát gyûjtésbõl itt ill. egyben-zip-345Mb

Számítógépzenei taxonómia

Forrás: A Taxonomy of Computer Music - Editor'S Notes by Stephen Travis Pope

In: Computer Music Journal, Spring 1994, Vol. 18, Number 1., 5-7.

Angol

Magyar

1. Music theory, composition, and performance

1.1. Music theory, sociology, and aesthetics

1.1.1. Music theory and analysis

1.1.2. Temperament and tuning systems

1.1.3. New musical aesthetics and sociologies

1.2. Composition of electro-acoustic music

1.2.1. Sound and composition models and notations

1.2.2. Models of the composition and performance processes

1.2.3. Sound design and processiong

1.2.4. Realization and production techniques

1.2.5. Aural rendering, or sonification, of scientific data

1.3. Algorithmic and computer-aided composition

1.3.1. Compositional algorithms and languages

1.3.2. Composition systems for score or sound synthesis

1.3.3. Artificial intelligence and composition

1.4. Performance situations and interfaces

1.4.1. Performing and conducting

1.4.2. Gesture recognition and interfaces

1.4.3. Score following in performance

1.4.4. Expression representation and analysis

2. Musical acoustics, psychoacoustics, perception, and cognition

2.1. Musical acoustics and psychoacoustics

2.1.1. Acoustics of musical instruments and voice

2.1.2. Psychoacoustics

2.1.3. Room and spatial acoustics

2.2. Music perception and psychology

2.2.1. Physiology of hearing

2.2.2. Pitch identification

2.2.3. Rhythm identification

2.2.4. Timbre perception

2.3. Music understanding and cognition

2.3.1. Rhythm understanding

2.3.2. Key and scale recognition

2.3.3. Higher-level structures

3. Musical signal and event representation and notation

3.1. Models of signals and events

3.1.1. Language systems

3.1.2. Encodings for file formats

3.1.3. Graphical notation systems

3.2. Musical event description languages

3.2.1. Note-list formats

3.2.2. Music input languages

3.2.3. Music programming languages

3.3. Musical signal description languages

3.3.1. Signal models and descriptions

3.3.2. Software synthesis languages

3.4. Music notation and printing tools

3.4.1. Transcription of performance

3.4.2. Optical recognition of scores

4. Digital control and sound signal synthesis and processing

4.1. Sound synthesis methods

4.1.1. Additive sound synthesis methods

4.1.2. Subtractive sound synthesis methods

4.1.3. Nonlinear sound synthesis methods

4.1.4. Physical models of acoustical systems

4.1.4.x. Various types of physical models

4.1.5. Other synthesis methods

4.1.6. Analysis and resynthesis systems

4.2. Time- and frequency-domain signal processing

4.2.1. Software architecture

4.2.2. Time domain

4.2.3. Frequency domain model synthesis

4.2.4. Ad hoc synthesis techniques

4.2.5. Effects and filters

4.3. Sound spatialization and localization

4.4. Machine recognition ofsignals and events

4.5. Real-time processing and scheduling

4.5.1. Real-time scheduling

4.5.2. Real-time languages

4.5.3. Hardware architectures

4.6. MIDI and control processing

5. Hardware for computer music instruments and tools

5.1. Hardware for digital signal processing and digital audio

5.2. Computer music workstations

5.3. Input/output devices for music

6. Computers in music education and computer music education

6.1. Computers in music education

6.2. Computer music education

7. Computer music literature, history, and sources

7.1. Bibliographies / diskographies

7.2. Studio reports

7.3. Descriptions of compositions

7.4. History of electroacoustic music