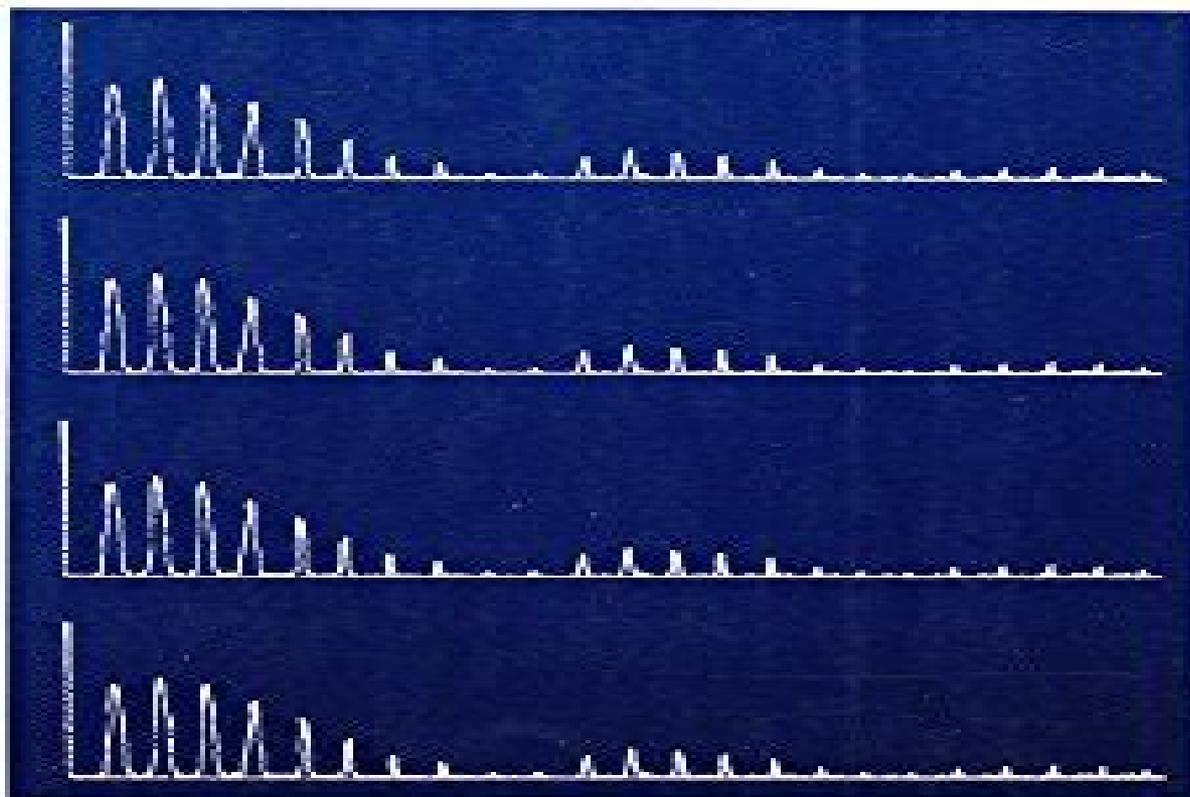


Problems for Musical Acoustics



William R. Savage

Problems For Musical Acoustics

Albrecht Schneider



Problems For Musical Acoustics:

Problems for Musical Acoustics William R. Savage, 1977 Designed as a supplement to Benade's *Fundamentals of Musical Acoustics* this book can be utilized to increase the usefulness of any introductory text on musical acoustics

Nonlinearities and Synchronization in Musical Acoustics and Music Psychology Rolf Bader, 2013-02-01 Nonlinearities are a crucial and founding principle in nearly all musical systems may they be musical instruments timbre or rhythm perception and production or neural networks of music perception This volume gives an overview about present and past research in these fields In *Musical Acoustics* on the one hand the nonlinearities in musical instruments often produce the musically interesting features On the other musical instruments are nonlinear by nature and tone production is the result of synchronization and self organization within the instruments Furthermore as nearly all musical instruments are driven by impulses an Impulse Pattern Formulation IPF is suggested an iterative framework holding for all musical instruments It appears that this framework is able to reproduce the complex and perceptually most salient initial transients of musical instruments In *Music Psychology* nonlinearities are present in all areas of musical features like pitch timbre or rhythm perception In terms of rhythm production and motion self organizing models are the only ones able to explain sudden phase transitions while tapping Self organizing neural nets both of the Kohonen and the connectionist types are able to reproduce tonality timbre similarities or phrases The volume also gives an overview about the signal processing tools suitable to analyze sounds in a nonlinear way both in the Fourier domain like Wavelets or correlograms and in the phase space domain like fractal dimensions or information structures Furthermore it gives an introduction to Physical Modeling of musical instruments using Finite Element and Finite Difference methods to cope with the high complexity of instrument bodies and wave couplings It appears that most musical systems are self organized ones and only therefore able to produce all unexpected and interesting features of music both in production and perception

Fundamentals of Musical Acoustics Arthur H. Benade, 2012-06-11 Landmark book hailed for exceptionally clear delightfully readable explication of everything acoustically important to music making Includes over 300 illustrations Examples experiments and questions conclude each chapter

Musical Sound Michael J. Moravcsik, 2012-12-06 This text has been out of print since 1990 it was originally published by Solomon Press in 1987 Several experts in the field have verified that the information in the book remains constant nothing has or will change in the basic science of musical sound It explains the science of musical sound without the encumbrance of detailed mathematics It will appeal to music lovers as well as students of music and students of physics It can easily be promoted with our physics program

[Musical Acoustics](#) Carleen Maley Hutchins, 1975 A poor boy who longs to paint is given a magic brush that brings to life whatever he pictures

Musical Acoustics John Broadhouse, 1892 **12 ICA** Canadian Acoustical Association, 1986

[The Musical Times & Singing-class Circular](#), 1925 [The Musical Times](#), 1925 [The Musical Times and Singing-class Circular](#), 1925

Musical Acoustics Jean-Claude Risset, 1978 *Musical Acoustics* Donald

E. Hall,1980 **Reprint and Circular Series of the National Research Council** ,1930 *The Journal of the Acoustical Society of America* ,1988 Studies in Musical Acoustics and Psychoacoustics Albrecht Schneider,2016-12-26 This book comprises twelve articles which cover a range of topics from musical instrument acoustics to issues in psychoacoustics and sound perception as well as neuromusicology In addition to experimental methods and data acquisition modeling such as FEM or wave field synthesis and numerical simulation plays a central role in studies addressing sound production in musical instruments as well as interaction of radiated sound with the environment Some of the studies have a focus on psychoacoustic aspects in regard to virtual pitch and timbre as well as apparent source width for techniques such as stereo or ambisonics in music production Since musical acoustics imply subjects playing instruments or singing in order to produce sound according to musical structures this area is also covered including a study that presents an artificial intelligent agent capable to interact with a real analog player in musical genres such as traditional and free jazz **Journal of the Audio Engineering Society** Audio Engineering Society,2001 Directory of members published as pt 2 of Apr 1954 issue

Musical accoustics; or, The phenomena of sound as connected with music John Broadhouse,1892 Modern Music ,1927 **Congress Reports** ,1956 **Journal of Music Theory** ,1979

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