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(My Composing Process) - DIY Music

Composition Ep. 1 I wrote a book when I

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(Contributor), David Stevenson

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have some knowledge of music but not

formal training in composition, this

concise introduction to composing starts

right in with a brief composition exercise,

then proceeds step by step through a series

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of increasingly complex and challenging problems, gradually expanding the student's musical grammar.

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Edward Weiss is a pianist/composer and webmaster of Quiescence Music's online piano lessons. He has been helping students learn how to play piano in the New Age style for over 14 years and works with students in private, in groups, and now over the internet.

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Synopsis Aimed at those who have some knowledge of music but not formal training in composition, this concise introduction to composing starts right in

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with a brief composition exercise, then proceeds step by step through a series of increasingly complex and challenging problems, gradually expanding the student's musical grammar.

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Composing Music. : William Russo,
Jeffrey Ainis, David Stevenson. Prentice-
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a fixed duration subdivided by ratios, but as a plastic medium that can be generated, modulated, reversed, warped, scrambled, and granulated. Envelope and waveform undulations on all time scales interweave to generate form. The power of algorithmic methods amplify the capabilities of music technology. Taken

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the notion of narrative structure in composition-how sounds are born, interact, transform, and die. It presents a guidebook: a tour of facts, history, commentary, opinions, and pointers to interesting ideas and new possibilities to consider and explore.

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This textbook enhances preservice and practicing music educators' understanding of ways to successfully engage children in

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Composing with Constraints: 100 Practical

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Jorge Variago offers a variety of practical exercises to help student composers and instructors to create tangible work plans with high expectations and successful outcomes. Each chapter starts with a brief note on terminology and general recommendations for the instructor. The first five chapters offer a variety of

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disciplines such as math, visual arts, and architectural acoustics. The one hundred exercises contain a unique set of guidelines and constraints that place students in a specific compositional framework. These compositional boundaries encourage students to produce creative work within a given structure.

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Using the methodologies in this book, students will be able to create their own outlines for their compositions, making intelligent and educated compositional choices that balance reasoning with intuition.

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been marked by a didactic, technique-based approach, focusing on the understanding of musical language and grammar -harmony, counterpoint, orchestration and arrangement - or on generic and stylistic categories. In the field of the psychology of music, the study of musical composition, even in the twenty-

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first century, remains a poor cousin to the literature which relates to musical perception, music performance, musical preferences, musical memory and so on. Our understanding of the compositional process has, in the main, been informed by anecdotal after-the-event accounts or post hoc analyses of composition. The Act of

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