

## ***MIDI, Programming and Interaction***

### **PROGRAM OF STUDY**

#### **MIDI**

1. Kirn 2006 *Real World Audio* (Skip all hands-on sections):
  - 1.1 “MIDI: How MIDI Models Performances” in *Real World Audio*, 285-89.
  - 1.2 “MIDI: Adding Expressivity” in *Real World Audio*, 293-305.
  - 1.3 “Using Standard MIDI Files” and “OSC: MIDI’s Successor?” in *Real World Audio*, 323-25.
2. Dodge, Charles and Thomas A. Jerse, “Standard Interfaces for Musical Devices” in *Computer Music*, 407-12.

#### **PROGRAMMING**

1. Cycling ‘74, “Overview: The Max Application in *Max: Getting Started*.”

#### **INTERACTION**

1. Winkler 1998, *Composing Interactive Music*.

Introduction, History and Theory:

- 1.1 “Introduction and Background,” 3-19.
- 1.2 “Interaction: Defining Relationships between Computers and Performers,” 21-37.

#### **References**

---

- Cycling 74. *Max Getting Started*. Palo Alto, CA: Cycling 74, 2006.
- Dodge, Charles and Thomas A. Jerse. *Computer Music: Synthesis, Composition and Performance*, Second Edition. New York: Schirmer, 1997.
- Kirn, Peter. *Real World Digital Audio*. Berkeley, CA: Peachpit Press, 2006.
- Winkler, Todd. *Composition Interactive Music: Techniques and Ideas using Max*. Cambridge, MA: MIT Press, 1998.