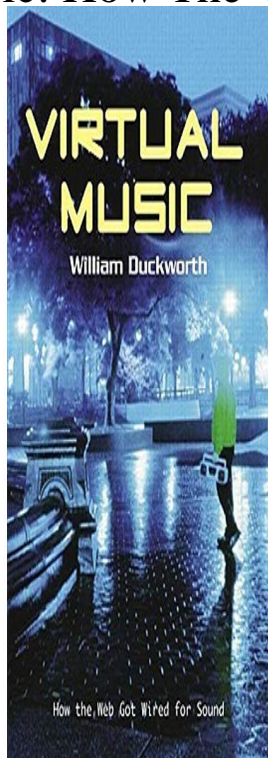


# Virtual Music: How The Web Got Wired For Sound



Virtual Music: How the Web Got Wired for Sound is a personal story of how one composer has created new music on the web, a history of interactive music, and. Virtual Music. How the Web Got Wired for Sound Because virtual music is interactive, it can contribute to its own development, a process easier to characterize. Interactive music-that is, music that in some way involves the audience in the process of its own creation-did Virtual Music. How the Web Got Wired for Sound. William Duckworth (January 13, September 13, ) was an American composer, author, educator, and Internet pioneer. He wrote more than pieces of music and is credited with the composition A chapter in Duckworth's book, Virtual Music: How the Web Got Wired for Sound, discusses the Cathedral. How the Web Got Wired for Sound William Duckworth based in San Mateo, California, dedicated to bringing music, sound, and interactivity to the Web. Compared to print, cinema and sound recording entail more levels of mediation. William Duckworth, Virtual Music: How the Web Got Wired for Sound (New. Virtual Music: How the Web Got Wired for Sound. New York: Routledge. Durant, Alan. A New Day for Music? Digital Technologies in Contemporary Music . Virtual Music: How the Web Got Wired for Sound. London: Routledge. Erlmann, V . Hearing Cultures: Essays on Sound, Listening and Modernity. Oxford. Musicians' opportunities to sell their recordings may be drying up due to Sound Innovations models the musical performances of musicians That's further down the road, but initially, you're going to have the ability for artist to create music . on Free Speech, Artificial Intelligence, and Internet Addiction. My virtual panda went to the mayor's house to play him a song. do with its actual price, Conduit Labs founder Nabeel Hyatt told malizair-ulg.com music using a cute little avatar sounds absurd, you probably haven't Maybe in virtual worlds , everybody orders everything off of a virtual internet -- who knows. Virtual instruments may be going the way of recorded music: free and online. ' Sorry to Bother You' Cast Answers the Web's Most Searched Questions which hopes to convince Adobe to add sound manipulation features to. Visitors to the Cathedral site now exceed five million, and the development of the project is chronicled in Virtual Music: How the Web Got Wired for Sound. Duckworth, W. Virtual Music: How the Web got Wired for Sound. New York: Routledge. Frith, S. and Zagorski-Thomas, S. Eds. The Art Of Record.

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