

# EASTMAN COMPUTER MUSIC CENTER (ECMC) USERS' GUIDE

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## ABSTRACT

This ECMC *Users' Guide* provides introductory information on the network of GNU/Linux, Windows and Macintosh computer systems in use at the Eastman Computer Music Center, and tutorial documentation on music software available on GNU/Linux system *madking*. Users also should consult printed studio documents, available in rooms 52, 53 and 54, for detailed information on particular music and general purpose software currently in use. Also available in room 53 are ECMC copies of several standard reference texts on the theory, practice and applications of computer music and digital audio resources. These books and studio documents should never leave the studio. If you want to borrow one for a few minutes to xerox some pages, please advise a staff member.

Software and hardware updates and changes are made continuously on the ECMC computer systems and network, but this *Users' Guide*, like all of our studio documentation, can be updated only periodically. For the most up-to-date information on current resources, usage procedures and bugs, problems and limitations of our current software and hardware resources, you should consult the online documentation sources discussed in section 2.6 which are updated more frequently.

There is a vast amount of software (musical and general) available on the ECMC systems — more than any one person can use, master or remember — and these resources are undergoing continuous change. It always is important to strike a balance between

- ☞ absorbing new information and new possibilities (a process that could go on forever, and easily lead to information overload)
- and, within any particular composition or project,
- ☞ working intensively with a few selected resources, using these resources to their full potential to create music that is alive — music that challenges and excites the mind, the ear and the senses.

Our purpose at the ECMC is not to try to turn you into technical wizards, but rather to provide you with tools to create music of the highest possible aesthetic and audio quality.

Please note that in the online *pdf* version of this *Users' Guide* a few of the graphical charts near the end of Section 3 are incomplete, missing important features of these figures. In the printed version, all figures are complete.

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