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## Computing the Arts &amp; Humanities Lecture Series

## OpenMusic Tutorial

Carlos Agon &amp; Moreno Andreatta

IRCAM, Paris, France

Johnston Hall 338

November 10, 2006 - 01:00 pm

**Abstract:**

In this talk, some general aspects of the OpenMusic visual programming language for computer-aided composition will be presented. OpenMusic focuses on the concept of notation: notation of musical structures (musical scores) as well as notation of processes leading to these structures (visual programs). Different strategies to mix and unify visual programs and music will be described. Centered round the musical writing, the bases of the OpenMusic language and the specific abstract data types concerning traditional notation (chords, rhythmic structures, polyphonies, etc.) will be presented. This workshop is intended as a tutorial of the OM software, but at the same time our aim is at drawing here our idea of interaction between computer science and music composition. Open Music home page <http://recherche.ircam.fr/equipes/repmus/OpenMusic/>.

**Speaker's Bio:**

Carlos Agon first studied computer science at the Universidad de los Andes, Bogota (Columbia). After his PhD degree in computer science at the University of Paris VI in 1998, he recently obtained the HDR (Habilitation a diriger des recherches) with a thesis on "Programming Languages for computer-aided composition." Together with Gerard Assayag, he conceived the OpenMusic visual programming language that, with more than five hundred users, has been used in the composition of several musical works. He is the editor of the "OM composer's Book" (together with Gerard Assayag and Jean Bresson), which presents a panorama of several compositional processes analyzed by composers who utilized OpenMusic for the main conception of their pieces. Moreno Andreatta graduated in mathematics at the University of Pavia in 1996 and in piano performance at the Conservatory of Novara in Italy in 1998. He also studied composition, music analysis and conducting with Francesco Valdambri. As the recipient of a fellowship of the University of Sussex at Brighton, he studied aesthetics and sociology of music with David Osmond-Smith and specialized in group theory with Roger Fenn. In 2001 he was awarded the European scholarship of the Marcel-Bleustein Foundation for his researches in the relationships between music and mathematics. He graduated in computational musicology in 2003, with a thesis on algebraic methods in XXth century music and musicology (EHES/IRCAM). He is presently associate researcher at IRCAM/CNRS (UMR 9912) where he also coordinates the math/music activities.

**Refreshments will be served.**

**This lecture has a reception.**

