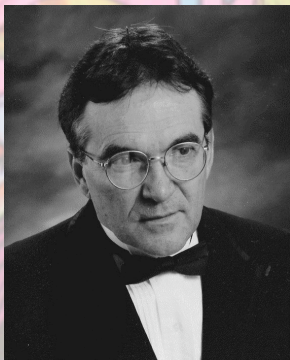




Gérard Assayag

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DEMONSTRATION featuring Dennis Thurmond (+keyboard) & Gérard Assayag (+OMax)



TUE, APRIL 4, 12:30PM-1:30PM, MacDonald Recital Hall (formerly MUS106)

Improvising with the Computer using OMax, a Statistical Learning Environment

OMax, the machine improvisation system by Assayag and Chemillier, plays a concert with Dennis Thurmond, director of keyboard pedagogy at the Thornton School. As the digital partner "listens" to, and learns from, the music master, a sort of clone emerges that recombines material extracted from the past, while maintaining stylistic consistency. The performer essentially plays with a distorted self in a "stylistic feed-back" loop.

GENERAL LECTURE

WED, APRIL 5, 2:30PM-4:00PM, GER 309

Computer Assisted Composition at IRCAM: the OpenMusic environment

This lecture provides a general introduction to computer assisted composition at IRCAM, with a special focus on the OpenMusic (OM) project. OM, a visual programming environment by Assayag and Agon, was designed at IRCAM to help composers set up programs needed to prepare complex music material structured by rules of their own construction. OM provides the means to describe music processes in a formal, algorithmic, or purely graphical way, allowing composers to model music material both in- and out-of-time, and leading to a renewed concept of a "score" as a dynamic network of interrelated musical components, thus facilitating the generating and testing of new musical ideas.

WORKSHOP

THU, APRIL 6, 2:30PM-4:00PM, GER 309

OpenMusic and OMax under the cover

This workshop will provide a practical introduction to OpenMusic (OM). OM may be used as a general purpose functional/object/visual programming language. At a more specialized level, a set of classes and libraries make it a very convenient environment for music composition. Objects are symbolized by icons, and most operations are performed by drag-and-drop. Numerous examples of classes implementing musical data/behaviour will be provided. These classes are associated with graphical editors, and can be readily extended by the user to meet specific needs. High-level in-time organization of the music material is proposed through the *maquette* concept. The session concludes with a description of OMax, the machine improvisation system built on OM and Max.

Background poster for OMax improv sessions by Martin Lartigues.

Organized by Elaine Chew, Integrated Media Systems Center & Epstein Department of Industrial and Systems Engineering, Spring 2006.