

THE OM COMPOSER'S BOOK

Volume One

Edited by
Carlos Agon, Gérard Assayag and Jean Bresson

Preface by
Miller Puckette

Collection *Musique/Sciences*

 **ircam**
Centre
Pompidou

 **DELATOUR**
FRANCE

Contents

Preface	ix
Introduction	1
Writing a Homage to Mersenne: "Tombeau de Marin Mersenne" for Theorbo and Synthesiser (General MIDI) Michel Amicé	11
Electronics in Kaija Saariaho's Opera, "L'Amour de loin" Marc Battier and Gilbert Nouno	21
Vuza Canons into the Museum Georges Bioch	31
TimeSculpt in OpenMusic Karim Haddad	45
The Genesis of Mauro Lanza's "Aschenblume" and the Role of Computer-Aided Composition Software in the Formalisation of Musical Processes Juan Camilo Hernández Sánchez	63
Generating Melodic, Harmonic and Rhythmic Processes in "K...", an Opera by Philippe Manoury Serge Lemouton	85
Composing the Qualitative, on "Encore" Composition Jean-Luc Hervé and Frédéric Volzin	95
Navigation of Structured Material in "Second Horizon" for Piano and Orchestra Johannes Kretz	107
When the Computer Enables Freedom from the Machine (On an Outline of the Work "Hérédito-Ribotes") Fabien Lévy	125
Some Applications of OpenMusic in Connection with Modals Paolo Livorsi	133

Fractals and Writing, "Six Fractal Contemplations"	
Mikhail Malt	147
Algorithmic Strategies in "A Collection of Caprices"	
Paul Nauer	163
"Sculpted Implosions": Some Algorithms in a Waterscape of Musique Concrète	
Ketty Nex	179
"Strotte"	
Héctor Pazra	191
"Klangspiegel"	
Luís Antunes Pena	209
"Kaleidoskop" for Clarinet, Viola and Piano	
Órjan Sandred	223
Flexible Time Flow, Set Theory and Constraints	
Kilian Sprotte	237
To Touch the Inner Sound, Before It Becomes Music; to Dream About Dreams, Before they Become Real	
Elsine Thomsen-Freitas	249
Appendix: OpenMusic	259