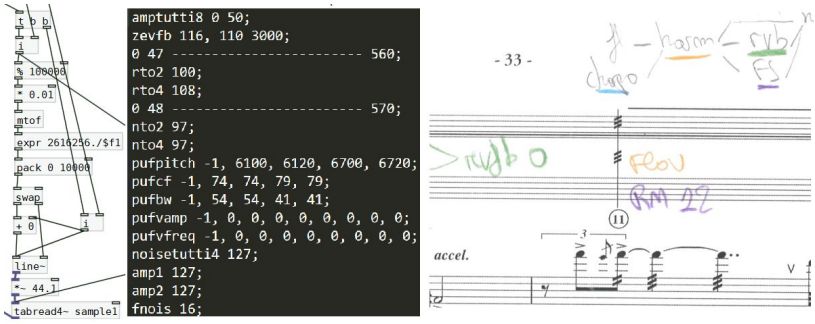
Guest: Maxence Larrieu - http://maxence.larri.eu/
Time: Wednesday March 7th 2019 - (Seminar) 3pm in room CSG-01

Seminar webpage: http://www.artandtechnology.ul.ie/seminar.html
Queries: giuseppe.torre@ul.ie



This talk will concern the study of computer music works through an analysis of code. For the musicologist the study of the code of computer music works is very specific. If we compare it to the traditional score there is a tremendous quantity of differences. Indeed, traditional score was conceived and developed concomitantly to notions of music theory. Unlike traditional score, the code of a computer music work can be rarely retraced to notions of music theory : when the composer start a work, the code -- or patch -- is empty, and when the musicologist open the code/patch, the document is full of lines and/or boxes. Traditional scoring shows its limits. In this talk Maxence will present the current research that has addressed this issue (e.g. L. Zattra and M. Clarke) and some of the unresolved issues that musicology has to deal with.

Bio:

Maxence Larrieu is a French musicologist specialised in computer music. He first studied audio engineering at the University of Toulon and then musicology and computer music at Paris-Est University, where he completed his doctoral studies. His main topic of interest is the analysis of computer music works through an analysis computer code. For his PhD he has worked on Jupiter (1987), composed by Philippe Manoury and Miller Puckette, for live electronics and transverse flute, one of the first mixed music with live electronics. He is currently at the University of Limerick as a visiting scholar, to study computer music works composed by Dr Kerry Hagan.