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Die Rolle der Mikrintervalle im Werk von Jean-Claude Risset

In the seventy years long history of computer music, a multitude of analytical approaches have emerged. Although the recognition of the crucial role of critical source studies (aiming to offer new insights into music analysis, creative processes, and the intricate relationship between composers and their digital tools), surfaced around the turn of the century, reconstructions using the period software replicas were never attempted. This dissertation addresses this gap by documenting and examining findings in the Fonds Risset (PRISM, Marseille). Focusing on Jean-Claude Risset's composition, *Little Boy*, the study conducts an extensive analytical examination, critically assessing archive sources related to the piece and the music synthesis program MUSIC V in which it was composed. Additionally, a comprehensive resynthesis of the entire *Little Boy* score is performed using the replica of MUSIC V. This investigation unveils new perspectives on the circumstances surrounding the creation of *Little Boy*, and by offering valuable insights into the synthesis techniques employed by Risset, it contributes to a deeper understanding of the interplay between computer code, musical composition, and creative processes in the field of computer music.

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