Chapter 4. Meeting 4, Foundations: Historical and Categorical Perspectives

4.1. Announcements

• Musical Design Report 1 due Tuesday, 23 February

4.2. Reading: Ames: Automated Composition in Retrospect: 1956-1986

• Ames, C. 1987. "Automated Composition in Retrospect: 1956-1986." *Leonardo* 20(2): 169-185.

• Is it surprising that Ames writes: "it is therefore not surprising that these developments have met with continuing -- and often virulent -- resistance" (1987, p. 169)?

• How was the DATATRON used to generate a melody?

• How was MUSICOMP different from the work on the Illiac Suite?

• How does Ames isolate the contribution of Koenig and Xenkakis as contributing to modularity in system design?

• What trends does Ames describe in systems that were contemporary to his article?

4.3. Reading: Ariza: Navigating the Landscape of Computer-Aided Algorithmic Composition Systems: A Definition, Seven Descriptors, and a Lexicon of Systems and Research

• Ariza, C. 2005b. "Navigating the Landscape of Computer-Aided Algorithmic Composition Systems: A Definition, Seven Descriptors, and a Lexicon of Systems and Research." In *Proceedings of the International Computer Music Conference*. San Francisco: International Computer Music Association. 765-772. Internet: http://www.flexatone.net/docs/nlcaacs.pdf.

• What is the definition of CAAC proposed in this article?

• Why does the definition of CAAC exclude notation software and DAWs?

• What are the seven descriptors proposed, and which seem the most important?

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