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


  • 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 Xenakis 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


  • 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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