Algorithmic and Computer Assisted Composition
Graduate Seminar
Music 206b

UC Santa Cruz, Fall, 2011
Polansky

10/21/11

Class meets Wednesdays, 10-1.
Polansky office hours, Wednesday, 2-5, Office #292. Other times by apt.

Website for things not on reserve, software examples, etc.:

http://eamusic.dartmouth.edu/~larry/algoCompClass/

Preliminary Class Schedule (as of 10/21/11)
[NOTE: THIS IS SUBJECT TO CHANGE WEEKLY, AS WE ADD THINGS, AS THE COURSE CHANGES]

9/28: Introduction to the class; some examples for discussion; about “platforms”; what is meant by “algorithmic composition”; some preliminary examples for discussion; two assignments (due 10/12); simple demos of one possible system to use (Java/JMSL)
Assignment 1 given
In class listenings: Illiac Suite (Hiller/Isaacson); “The British Grenadiers/When Johnny Comes Marching Home” (Matthews and Rosler); Phases (Tenney); other examples

Readings:

Articles:
• “Automated Composition in Retrospect” (Charles Ames) (JSTOR; unless noted, get articles from JSTOR)
• “Computer Music Experiences” (Tenney) (on website)

Books:
• Experimental Music (Hiller and Isaacson)
• Formalized Music (Xenakis)
• Arts-Sciences Alloys (Xenakis, et al)

Listenings:
• Tenney, Selected Works 1961-69 (on CD and on DRAM on web)

10/5: No class (LP keynote speaker, computer music festival in Ghent)

10/12: Student presentations of pieces, individual talk about composers’ work.  
*Assignment 2 given*  
Readings:  
*Articles from The Music Machine*, Curtis Roads, ed., about other composers’ work, in parallel with student presentations.  
• Automated composition and composed automation (Englert)  
• A conversation with Clarence Barlow (Kaske)  
• Interview with David Rosenboom (Polansky)  
• Composing with computers: a progress report (Hiller)  
• Composition theory in Koenig’s project one and project two (Otto Laske)  
• Aesthetic integration of computer-composed scores (Gottfried Michael Koenig)  
• “Cocks Crow, Dogs Bark: New Compositional Intentions,” (Polansky)  
  *Leonardo Music Journal*, 7:64-71, 1997 (also on website)  

10/19: Mike Winter, guest (second two hours of class). First hour Evan and André presentations.

10/26: Fundamental topics of composition: *choice* (statistics, probability, the “dissonant counterpoint algorithm,” and other ideas) and *change* (morphology, distance functions, metrics, interpolation).  
Final project assignment given.  
In-class composer presentations: Maayan and Etai  
In-class presentations of *Assignment 2*: Fernanda, Joe, Andre  
Readings:  
• “Statistics and Compositional Balance” (Ames)  
• Selected other articles by Ames (TBA)  
• “A Few More Words about James Tenney: Dissonant Counterpoint and Statistical Feedback” (Polansky, Winter, Barnett) (on website)  
Listenings:  
  *Seeger Song #2* (Tenney, on *Io*)  
  *51 Melodies* (Polansky, on *Change*)  
  *Impromptu in Eb Major* (Didkovsky, on *The Alternative Schubertiade*) (all on reserve)

11/2: Phil Burk, guest  
In-class composer presentations: Joe and Tobin

11/9: Analysis/resynthesis, real-time ideas
In-class composer presentations: Jonathan and Fernanda and Bernardo
In class presentations of assignment 2 continued: Maayan, Etai, Jonathan

Readings:
- Bischoff, see reading list on website
- “Live Interactive Intelligent Music in HMSL…” (Polansky, Computer Music Journal)
- “Too Many Notes: Computers, Complexity and Culture in Voyager (Lewis, Leonardo Music Journal)

Listenings:
- Casten Variation
- Voyager (George Lewis)
- Bischoff, see website for list of references.

11/16: John Bischoff, guest
First hour, more in-class presentations of assignment 2: Tobin, Evan

11/23: Ricardo Bordini, guest, first half of class.
Second half of class: Sonification, style simulation

Listenings:
- TBA
- Earth's Magnetic Field (Dodge)
- Lottery Piece (Didkovsky) (web: http://eamusic.dartmouth.edu/~larry/videos/lottery.mp4)

Readings:
- Ames, “Cybernetic Composer…” (on website)
- Copes, “Algorithmic Representation of Musical Style” (on website)
- TBA

11/30: Final student pieces