



Computer PDP—11 used by G.M. Koenig for Projekt 7

Computer — Assisted Composition

Perspectives on human-machine
interaction

Fondazione Giorgio Cini | Istituto per la Musica

Seminar

9—10.12.22

9 december

Sala Barbantini

9:30—13:00

Welcome address
and introduction

FIRST SESSION

Martin Supper

Universität der Künste Berlin

Principles of computer music:
a historical introduction to CAO
with a focus on the ideas
of Gottfried Michael Koenig
(1926—2021)

Joshua Banks Mailman

Independent scholar

The musical cybernetics
of computer-aided composition:
a regime for anticipatory
embodiment and adventurous
constructivist epistemology

Sanne Krogh Groth

Lund University

Transpositional histories
of electronic music: perspectives
from the Global South

15—18:00

SECOND SESSION

Carl Faia

Brunel University, London

From hands-on to machine
learning with AI: reflections
on the RIM's role as “interface”
and practical perspectives
on computer assisted
composition

Agostino Di Scipio

Conservatorio statale di Musica, L'Aquila

Formalization? Materialization!...
Automation? Autonomy!...
System? Ecosystem! Insights
from a personal perspective

Marco Stroppa

Hochschule für Musik
und Darstellende Kunst Stuttgart

Epistemological implications
of the usage of CAO applied
to constraints and the control
of sound synthesis

10 december
Sala Barbantini

18 — 19:00

HOMMAGE TO GOTTFRIED MICHAEL KOENIG
AND FAUSTO RAZZI

Nicola Bernardini, Laura Zattra
Two portraits

AUDITION OF ELECTRONIC MUSIC

Fausto Razzi,
Gottfried Michael Koenig

10 — 13:00

THIRD SESSION

Elena Ungeheuer

Universität Würzburg

Computer-aided composition.
What marks the difference?

Marc Battier

Sorbonne Université | Institut de Recherche
en Musicologie, Paris

Position of digital humanities
in the emergence of composition
with computer

Jonathan Impett

Orpheus Institute, Ghent

Patterns of inscription

9—10 december

Sala Barbantini

The term “computer-assisted composition” took hold in the 1980s to designate a set of experiences whose roots went back a further three decades to the dawn of digital applications in music. Originally related to algorithmic composition and computational modelling of musical structures, this approach has continued to develop and now indicates a wide and varied set of digital tools applied at different stages in the compositional process.

Although there are many technically-oriented publications on computer-assisted music, musicological essays have so far been limited to specific studies without offering a comprehensive view. The Venice seminar is intended as a first step to fill this gap. Computer-assisted composition will be studied from the perspective of human-computer interaction: the research group will explore the ways in which composers use digital instruments and formulate hypotheses on the repercussions of digital architecture for writing music and its structures.

The seminar consists of three sessions: in the first, three musicologists will discuss the technology-writing relationship in specific case studies; in the second, three composers and music assistants will reflect on their experience in the light of the previous discussions; and lastly, in the third session, the focus will be on the overall human-machine interaction and the philosophical roots of “assisted composition”.

Dedicated to the memory of Gottfried Michael Koenig and Fausto Razzi, this seminar has been organised by Giacomo Albert and Laura Zattra, coordinators of the RISME digital research group of the Italian Society of Musicology.

