Towards a Gradus ad Parnassum for Computer Music

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So, do you want to be a Computer Music Composer?

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...then they look for a studio assistant.

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The composer, crippled by his lack of skills, gives control to the skilled assistant. Who is the author of the piece?

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A Gradus ad Parnassum for Computer Music

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So, let's try and define what a *Gradus ad Parnassum* for Computer Music should be. This is what we will try to achieve in this talk.

- Moore's definition of the discipline
  (F R Moore: *Elements of Computer Music*)

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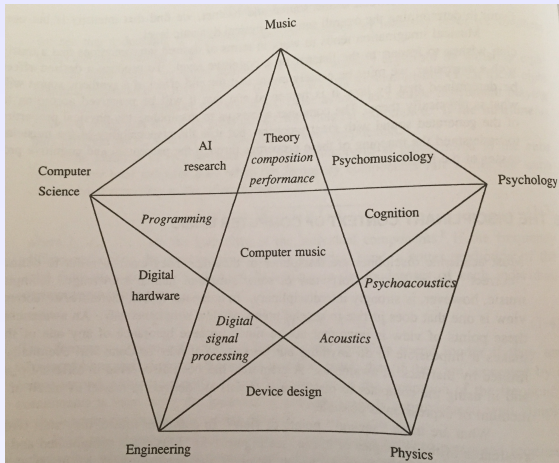- The roadmap for Sound and Music Computing
  http://smcnetwork.org/roadmap

The disciplinary context

"Most academic disciplines are disciplines of thought. They exist to define a "correct" (or at least useful) view of some subset of human knowledge. Computer music, however, is strongly interdisciplinary, therefore a "correct" view is one that does justice to several points of view simultaneously" (*Elements*, p.23)

Moore's interdisciplinary map

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This agenda is mostly research-oriented. Two of its 'strategies and challenges' are relevant to this discussion:

- "Intensify interaction between research and the arts"
- "Design appropriate multidisciplinary curricula for SMC"

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- fundamental mathematics

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Such a programme could be designed to use a music programming language as the main educational and creative tool in a computer environment. This would be the centrepiece joining all the course elements.

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- Composition/extensions

Interaction

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- Network and web-based music

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This idea, encouraged by the traditional conservatory education, is completely bankrupt and useless for the majority of aspiring musicians today. It does not account for the fluid nature of music-making that is taking place around us. It does not foster the learning of skills that are key to the embracing of technology.

Directions

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While we are still not able to define completely our 'Gradus ad Parnassum', there is clearly something out there that is emerging as the foundations of our discipline.