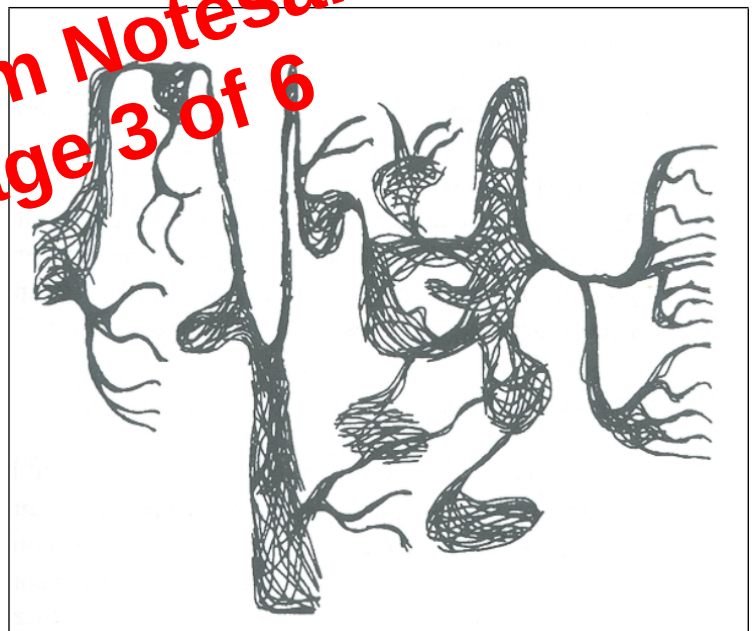


insert, delete or replace” parts of the data. The idea that music can undergo such a living process, that is evolution, suggests that the generative aspect of algorithmic music composition may provide “aesthetic success and musicality” (Ariza & Hoffman, 2005. p.4), further progressing the capabilities of generative music.

Whilst music which is entirely computer generated, with very little human interaction, seems to rarely achieve results which can be likened to the product of working human musicians, alternative processes can be linked to musical composition via a computer in an attempt to join two varying medias in musical composition. This is one area which Mary Farbood (2001) explores in great depth; “Hyperscore presents a unique graphical interface which takes input in the form of freehand drawing... [which are then] mapped to structural and gestural elements in the music”. Farbood explains how the contour of a drawing can be a physical way of depicting “temporal climaxes” and cadences of a piece of music (Farbood, 2001). In the same way musical works can be likened to a written or told story, gestures in the form of lines combine and overlap to form an image and these are used to produce music for traditional orchestral instruments. Other artists, such as Iannis Xenakis, have created music from images. Xenakis’ ‘Mycenae-Alpha’ (1978) used a graphical sound system (*see right*) realised in the 1970’s known as Unité Polyagogique Informatique de CEMAMu (UPIC). This system uses graphical input from a high-resolution graphics tablet, and the information is read with the horizontal axis mapped to time and the vertical axis to frequency.



A excerpt from Iannis Xenakis' piece, 'Mycenae-Alpha' (1978)