

Wolfgang Amadeus Mozart's "Musikalisches Würfelspiel" (Musical Dice Games) is an ingenious composition system dating back to 1793, where music is generated randomly by rolling dice. This historical work allows performers to create a unique piano waltz each time by selecting musical measures based on dice outcomes and assembling them according to a chart that lists pre-composed musical fragments. The resulting waltz can vary significantly in its middle sections, though it reliably returns to the same musical conclusion, repeating the last two measures identically no matter which path is taken. The outputs on the opposing page illustrate examples of Mozart's meticulous process, highlighting both the variability crafted into the middle sections and the consistency of the ending.

In contemporary terms of copyright law, the Musikalisches Würfelspiel, if conceived today, would face a unique copyright dilemma. Although the original score fragments and chart instructions would be protected under copyright, the outputs—the specific musical pieces generated by rolling the dice and following the chart—remain in a legal gray area. These outputs are considered **unfixed**, their nature ever-changing and multitudinous, defying the traditional criteria for copyright which demands a tangible fixed form of expression.

In evaluating the waltz through the lens of my proposed percentage allocation system, one might attribute 80% of the authorship to Mozart as the originator of the structure, source material, and creative framework that enables the multiple potential outputs. The remaining 20% could be allocated to the performer, the human element bringing the work to life, as their role is crucial for interpreting and assembling the music. Interestingly, the dice themselves, despite their role in the process, command no part of the authorship allocation—they serve merely as a mechanism for exploring Mozart's pre-determined musical possibilities, thus falling entirely under his contribution rather than having any independent creative input. In this system, the generative nature of the work is fully embraced, recognizing both original composition and human interpretation, while appropriately dismissing the non-contributory randomness of the dice.