ARNE EIGENFELDT & ROBERT ROWE

ARNE EIGENFELDT

Born: August 18, 1962

Creator of interactive & generative music.

Member of CLC (Canadian League of Composers)

Full Professor at Simon Fraser University since 1994 in Music and Technologies department.

Education:

DOCTOR OF MUSIC

Vancouver community College (1980-82) Diploma, music

The University of British Columbia (1982-85) Bachelor of music/ composition

Simon Fraser University (1985-88) composition / computer music

NorthWestern University (1990-93) Doctor of music /composition

Generative music

NIME 2016 - Machine songs- three generative movements for metacreative musical agents and multiple Disklaiers. https://vimeo.com/176422743

The metacreative system uses over a dozen musebots intelligent musical agents that communicate via messaging that remain under the composer's watchful eye (and hand), mainly to constrain the performance within a concert format (the system is designed for ongoing installations). The agents function within an ensemble, communicating their actions and plans, and responding to a organizing agent that generates rhythmic and harmonic structures learned from a corpus. Performance information is sent to the two Disklaviers, which perform the music. Using a machine analysis of a wide selection of music – including Mozart, Miles Davis, Pat Metheny, and 1940s swing music – the software generates movements using what it has learned from the corpus, in terms of melody, harmony, and rhythm. Unusual combinations typically result – essentially style-mixing; for example, a chord progression based upon Mozart, using a House dance rhythm, with a Pat Metheny inspired melody on top.

Musebots

A musebot generates an overall structure (intro, head, solos, head, outro), in the same way the musicians might agree upon such a structure before they begin. A 16-bar chord progression is generated by another musebot, based upon selected Miles Davis and Wayne Shorter compositions from that period. A head (melody) is generated from these works as well.Plus-tard

Musebots “listen” to each other (actually, they communicate what they are doing through messages, thus not requiring other musebots to analyze audio). They have individual desires and intentions (for example, how active they want to be and become), but balance these in relation to other musebots. The soloists take turns soloing, patiently and politely waiting for an opening; each musebot has a personality attribute of patience/impatience (how long to wait before wanting to solo), politeness/rude (how willing it is to interrupt another soloing musebot), ego (how long it wants to continue soloing).

The HerbieBOT on piano listens to the soloist, and responds by either filling in holes through chordal comping, or echoing individual notes it just heard.

New Rythem Project 1988-1990

A music group lead by Arne Eigenfeldt, accompanied by Jack Duncan on percussion, David Phyall on guitar and guitar synth, and Louis Mastroianni on the synthesizer. using improv, beats, Synth, and live computer systems to create an unusual sound.

Finalists in the 1988 Alcan Jazz competition.

This is an example of their music:AnglesLines

Robert Rowe

Born:???

Education

Ph.D. - New York University

Ph.D. - Music and Cognition , MIT

bachelor's degree - music history and theory ,

master's degree - composition

Robert Rowe Bio

From 1978 to 1987 he lived and worked in Europe, associated with the Institute of Sonology in Utrecht, the Royal Conservatory in the Hague, the ASKO Ensemble of Amsterdam, and with IRCAM in Paris, where he developed control level software for the 4X machine.

In 1990 his composition *Flood Gate* won first prize in the “live electroacoustic” category of the Bourges International Electroacoustic Music Competition. In 1991 he became the first composer to complete the Ph.D. in Music and Cognition at the M.I.T. Media Laboratory and is currently Professor of Music and Director of the Music Technology program at New York University’s Steinhardt School.

Works

Primary Colors

Arcturus