

Brainstorming session 1 Group 4

Transcript

00:00:09 Speaker 1

So again, I think we'll probably be quite quick. I think in terms of genres, we had some interesting stuff, things that weren't necessarily some specific genres people were into; we have quite a lot of vocal ones, both legible speech and illegible speech. Brackets screaming, thanks Lizzie, and things we like to [inaudible].

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There's a kind of interesting split between the genres that people model, and the genres that they want to make with them, and so there's an idea of like, if you're modeling folk music is because you want to just make folk music, or could you model folk music to like, make metal music? There's an interesting distinction there. Historically, I think there's been this kind of affordance of the kind of machine learning and approaches to making music that fits certain genres, such as experimental for example. And that's maybe widening right now with the kind of ease of use of some of the tools.

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In terms of features - this kind of crosses over challenges a little bit - things like a feature might be a lack of commercial interest; things that lack structure, things might have non-traditional instruments, and maybe like a form of harmony or maybe traditional Western considerations are part of it anyway.

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And then things that relate specifically to oral traditions, so things that aren't really that written down and generally aren't necessarily easily quantizable to put into data sets. And then, in terms of how to collect and share, someone just put "not collected"; how about we just don't collect some stuff, guys.