The 2020 Joint Conference on AI Music Creativity

Henrik Frisk

Music submission: *pvm*

Link

https://youtu.be/lnulLWdUlnw

Description

pvm is an improvisation based on interactions with the Vietnamese master musician Pham Van Mon. These interactions were carried out in Vietnam on numerous trips to the southern parts of the country, on line in virtual presence interaction, and in a manner that involved sending material back and forth. The material has been further developed in online performances in concerts in Sweden and in Hanoi. This piece is part of the Transformations project, an artistic research project that investigates the impact of musical traditions in transformation, and which involves the Vietnamese-Swedish group The Six Tones and several other collaborators, including Pham Van Mon.

This structured improvisation was made using software that I have composed myself in Pure-Data, Max, Supercollider and Faust. I play on a QuNeo physical controller and a laptop following ideas concerning laptop performance that I have developed over a number of years. The general philosophy is to layer tools and software in a complex system that dismantles some of the idiomatic traits of each piece of software by itself. In addition, the general complexity of the system adds a certain indeterminacy to it that encourages improvisatory strategies.

Furthermore, some of the material is performed by the software KimAuto, developed by Norwegian center Notam within the artistic research project Goodbye Intuition[1]. KimAuto is an automated improvisation machine that collects audio in real time, reorganizes it and plays it back following, as well as questioning, common free improvisation aesthetics.

This work relates to the topics of the conference, perhaps primarily to the general theme of computational creativity techniques for the reasons explained above. To some extent it can be said to loosely deal with the reproduction of musical style, though not directly using machine learning. This however only slightly warped, in the ways that musical tradition here is filtered through the process of electronic manipulation, and thereby distorted by it. I will however argue that this is an important aspect of better understanding the advantages of techniques such as machine learning. Finally, I argue that the way that this project has developed both online and in physical meetings, and how it is performed, is to a high degree an example of emerging self-organization, though not only in an automated manner.

[1] Frisk, H. (2020). Aesthetics, interaction and machine improvisation. Organised Sound, 25(1), 33–40. http://dx.doi.org/10.1017/S135577181900044X