NIME CritPersp AIML: Social and Cultural Impact

Made with joy

CHARLES MARTIN   JUL 15, 2020 07:31AM

LIOR ARBEL   JUL 23, 2020 01:09PM

Connectedness/Alienation

An afterthought, possibly belonging here.
There are many ways to enjoy music, all of which are perfectly legitimate.
Seems like for some people music is more than well-shaped sound waves exciting our ears. Rather, it is a human/emotional (perhaps even spiritual) experience.
Music, and art in general, is a bridge between the artist and the observer. As 'true' art reflects the artist's state of mind, psyche, life experience and the likes - when we observe the art we understand something about the artist. We share a moment. We connect.
This may apply specifically to music, a Dionysian art form.

When music is generated, curated and played by a machine, this sense of connectedness may be lost for some, and the connectedness replaced by alienation. This may affect both artists (as their work becomes more and more 'machine made') and listeners. Something akin to the transition from a crafts based economy to an industry based economy.

TL;DR: AI/ML music may not press the same emotional 'buttons' that human music presses, for some listeners. As music is mostly an enjoyable pursuit (fun/feels good) perhaps we should not lose focus on *what it feels like* while pursuing *what it sounds like*.

BENEDIKTE WALLACE   JUL 21, 2020 08:53PM

Why isnt this working ?

Why is teaching AI to generate music so hard?

At present, deep learning appears very uninspired as a composer, but maybe useful as as idea generator   — SIMON HOLLAND

Also applications in improvising with a partner   — SIMON HOLLAND

seems to be scope for hybrid AIs to work better   — SIMON HOLLAND

Francoise Pachat's AIat Spotify seems to have improved recommendations (minority report disagreeing here)   — SIMON HOLLAND

Pachet   — SIMON HOLLAND

Pachet's AI   — SIMON HOLLAND

Pachets's AI at. (d'oh)   — SIMON HOLLAND

OGREEN10   JUL 21, 2020 01:26PM

Born's Relational Musicology

I return to Georgina Born's set of topics for thinking about social-musical questions very often:

For-a-Relational-Musicology-Music-and-Interdisciplinarity-Beyond-the-Practice-Turn.pdf
PDF document
WWW.RESEARCHGATE.NET

CHARLES MARTIN   JUL 21, 2020 01:10PM

What is the "worse version of ourselves"? (Cecile)

(Bernt Isak) - doing stuff that I already think about or could already, or come up with ideas I would scrap.

Can we make the "worse version" into something useful
— CHARLES MARTIN

CHARLES MARTIN   JUL 21, 2020 01:08PM

How does this relate to "research music" (or NIME music or the genre of work we see)

(Owen) Connection between "research music" and "research code".

Recall the keynotes at 2018 - getting musicians who were experts in the field but not embedded in "research music" as a genre.

CHARLES MARTIN   JUL 21, 2020 01:04PM

How about the "social" of ensemble performance?

There's layers of social interaction in music making - inside the performer, between instrument, between performers, the greater society: Bernt Isak points out that we "Don't want it to be a worse version of myself (I can already do that)" (book contract pending).

CHARLES MARTIN   JUL 21, 2020 12:59PM

Questions here about when we automate processes

How do we design to keep the human in the loop?

CHARLES MARTIN   JUL 21, 2020 12:58PM

Critical use of AI in music

Using AI as a tool is a loaded cultural process.

So using AI for music is a kind of resistance/celebration/comment on more mainstream uses.

CHARLES MARTIN   JUL 21, 2020 12:55PM

What are the cultural aesthetic assumptions in terms of AI/ML music

(Bernt Isak) -

OGREEN10   JUL 21, 2020 12:34PM

Two Quotations:

"The stakes in this debate over artificial intelligence are not merely technical. If we understand computers rationalistically, as automata, we prepare a revised self-understanding along the same lines. People become information processors and decision makers, rather than participants in shared communicative activity."
Andrew Feenberg (2002). Transforming Technology: A Critical Theory Revisited. Oxford University Press, p. 106

"The notion of virtuality explored by Voyager, however, contradicts the idea that computer-driven musical interactivity is primarily about the technical replacement of "real" musicians with their virtual counterparts. Instead of a virtuality that attempts to hegemonize the physical, the goal is one where virtuality and physicality interact to produce a hybrid that strengthens on a human scale. Seen in this light, virtuality should enhance, not interfere, with communication between us."
George Lewis (1999). Interacting with latter-day musical automata. Contemporary Music Review, 18(3), 99–112.

FABIO MORREALE   JUL 21, 2020 12:29PM

Inherent in AI is putting numbers before music itself? AI (and music technology in general) needs descriptors (pitch, velocity...) - mapping is attaching numbers to other numbers?

(Andrew)   — FABIO MORREALE

We are trying to analyse things by mean of inverse analysis...does it work?   — FABIO MORREALE

FABIO MORREALE   JUL 21, 2020 12:28PM

Diversity within AI

AI has different applications, we need to specify what we talk about

(Cecilie)   — FABIO MORREALE

FABIO MORREALE   JUL 21, 2020 12:26PM

AI might "force" us to reposition our relation with instruments

(Owen)   — FABIO MORREALE

CHARLES MARTIN   JUL 21, 2020 05:06AM

Simulating Creative Partnerships

Andrew Brown et al.

Stimulating Creative Partnerships in Human-Agent Musical Interaction
Musical duets are a type of creative partnership with a long history of artistic practice. What can they tell us about creative partnerships between a human and a computer? To explore this question...
ACM

ANONYMOUS   JUL 21, 2020 05:03AM

Could we except AI as Musician / Player ?

Ai DJ
http://aidj.qosmo.jp/

One fascinating part of this is the idea of "dialogue" between instrument and performer.   — CHARLES MARTIN

Having a dialogue certainly implies that the instrument is actually a separate agent?   — CHARLES MARTIN

PS this looks like a great project! Is the a NIME paper attached? :-D — **CHARLES MARTIN**

Does the "dialogue" already take place with non-AI/ML instruments? if yes, in which modalities? — **HUGO SCURTO**

CHARLES MARTIN   JUL 21, 2020 05:03AM

O Bown, A R Brown: Interaction Design for Metacreative Systems

Interaction Design for Metacreative Systems

Oliver Bown Andrew R. Brown Part of the Human-Computer Interaction Series book series (HCIS) In this paper, we examine digital creativity as a collective activity performed through socio-technological networks of agency. We introduce metacreation-the automation of creative tasks with machines-as a domain that is usefully examined from a 3rd wave HCI approach.

SPRINGERLINK

"Stimulating Creative Partnerships in Human-Agent Musical Interaction" — **FABIO MORREALE**

CHARLES MARTIN   JUL 21, 2020 04:59AM

How does AIML relate to neoliberal ideology?

ML/NIMES and NIMEs in general are connected with democratisation and ML ends up playing into this (Fabio).

AI-powered instrument like Amazon's DeepComposer are designed to appeal to non musicians: they supposedly will make music making easier and available to everyone. What are the underlying ideological positions? — **FABIO MORREALE**

Maybe AI-powered instruments should occupy a different space, one that target musicians to form a creative partnership (see Bown's paper linked in this padlet) — **FABIO MORREALE**

CHARLES MARTIN   JUL 21, 2020 04:55AM

What are our biases in terms of the musical interfaces and our NIME community?

Fabio: What about the relationship between NIME designer and user? This might reduce the importance of bias. — **CHARLES MARTIN**

Since most of NIME performers are the designers of their own instruments, possible algorithmic biased might be less "dangerous"? — **FABIO MORREALE**

CHARLES MARTIN   JUL 21, 2020 04:53AM

Can ML algorithms actually help us to avoid/break biases?

CHARLES MARTIN   JUL 21, 2020 04:48AM

How does algorithmic bias show itself at NIME? What will the affect be in society?

bias towards towards assumptions of western music, MIDI, 12 tones, etc. — **CHARLES MARTIN**

e.g., Bach Google Doodle: https://www.google.com/doodles/celebrating-johann-sebastian-bach — **CHARLES MARTIN**

******