

Algorithmic Composition

as patterns of intuition



Guest Composers:
Self Similarity in Contemporary Music



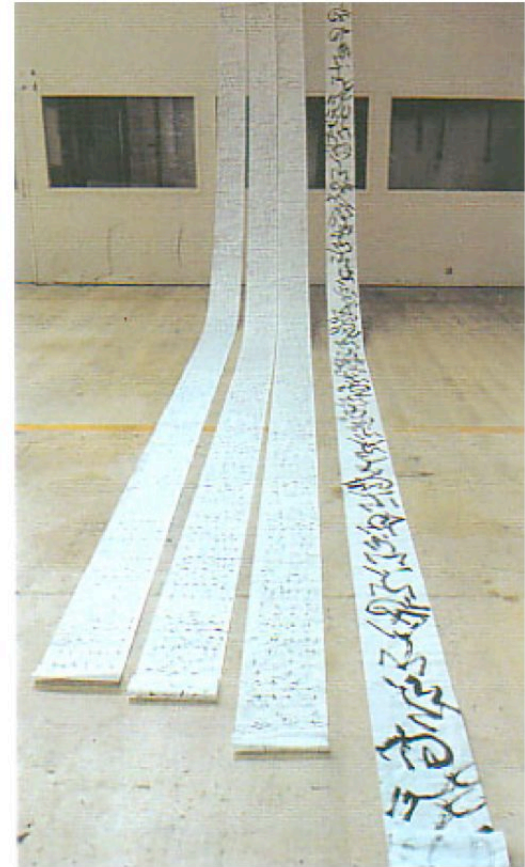
Sound Engineer projects:
Comparison of Genetic Operations for Musical Structure
Genesis

Computer Music projects:
Generative Trombone Solo

In Collaboration with Composers:
Patterns of Intuition

Concerts - Collaborations





Algorithmic Composition - Paradigms of Automated Music Composition

?



- “A set of mathematical instructions that must be followed in a fixed order, and that, especially if given to a computer, will help to calculate an answer to a mathematical problem.”

(Cambridge Advanced Learner’s Dictionary)

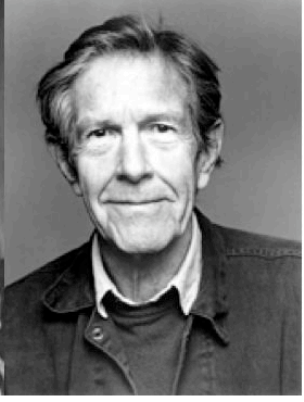
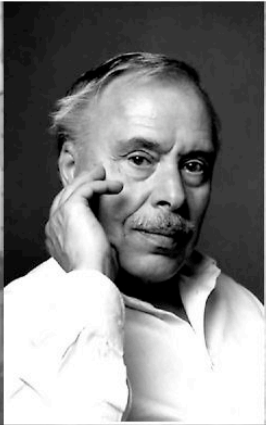
- “A systematic procedure that produces — in a finite number of steps — the answer to a question or the solution of a problem.”

(Encyclopedia Britannica Online)

- “[...] (especially computing) a set of rules that must be followed when solving a particular problem.”

(Oxford Advanced Learner’s Dictionary)

Algorithmic Composition - Computer Assisted Composition



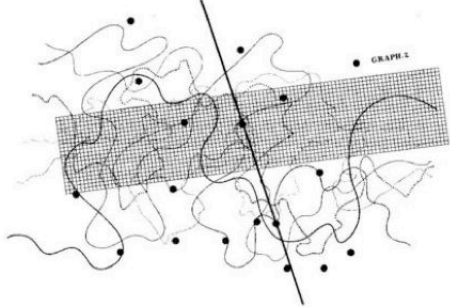
Triplet

Lancaran Jaranan *Pélog pathet nem*

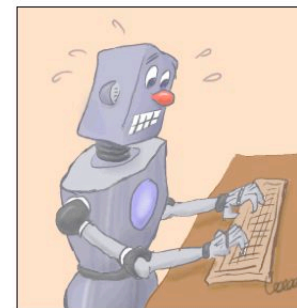
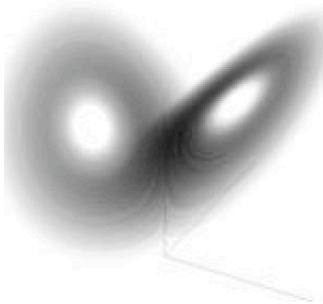
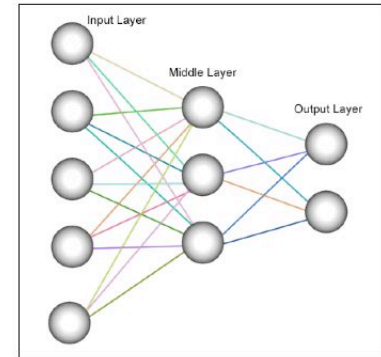
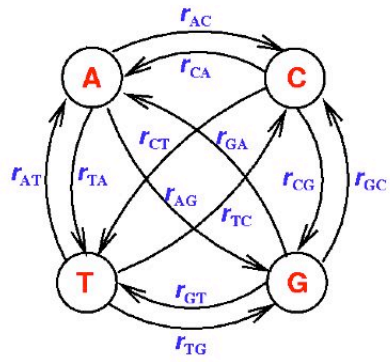
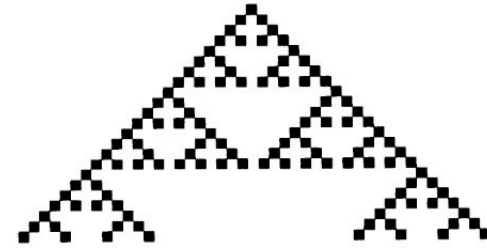
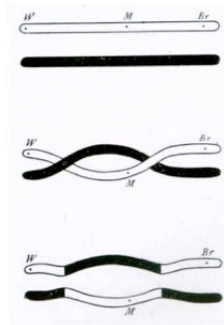
Buka:	$\bar{.12}$ 3 1	$\bar{.12}$ 3 1	5 . 5 .	$\bar{123}$ 2 (1)
Umpak:	+ . 2 3 5	+ . 6 5 3	+ . 1 2 3 .	+ . 5 3 2 1
	. 2 3 5	. 6 5 3	1 2 3 .	5 3 2 1
	. 1 1 1	6 5 6 1	. 1 1 1	6 5 4 5
	. 6 6 5	. 6 6 5	1 2 3 .	5 3 2 1
	$\bar{.12}$ 3 1	$\bar{.12}$ 3 1	5 . 5 .	$\bar{123}$ 2 (1)

6. Krip. F. S. Bach 2. originaler Landstüch.

TAFEL I







Algorithmic Composition

style imitation - genuine composition

Algorithmic Composition - Style Imitation

Representation of musical information

Evaluation of the results

Dominance of Style Imitation?

Aims of Style Generation?

... ?

Algorithmic Composition - Genuine Composition

Looking at paradigms:

Characteristics

Modifications

Representation

Mapping

Algorithmic Composition - Genuine Composition

Looking at implications:

Starting point: algorithm - musical idea

Push button - knowledge

Implications of a tool (Software)

Implication of the interaction cycle

Creation of a metaclass

„Classical Composition“ - „Algorithmic Composition“:

Experiences during writing - unfolding algorithm

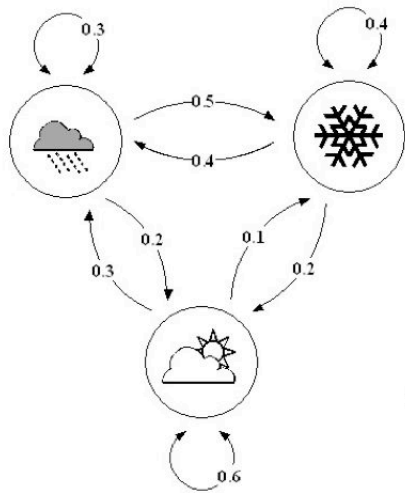
Time travel - The end to the beginning

„Intuition“ - „Formalization“: a contradiction ?



- Models

A. A. Mayer (1861)



Today's Weather

Tomorrow's Weather

	Rain	Snow	Clouds
Rain	0.3	0.5	0.2
Snow	0.4	0.4	0.2
Clouds	0.3	0.1	0.6



Probability of following note

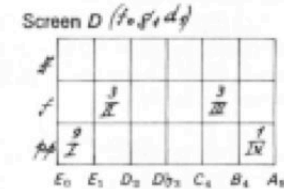
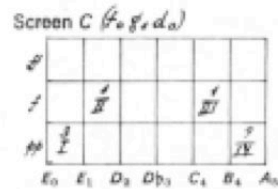
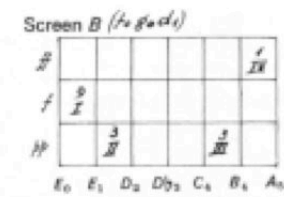
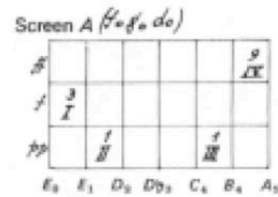
Note	B ₃	C ₄ ^f	D ₄	E ₄	F ₄ ^f	G ₄	G ₄ ^f	A ₄	B ₄	C ₅ ^f	D ₅	E ₅
B ₃			16									
C ₄ ^f			16									
D ₄	1	1	2	5	3	1		1		1	1	
E ₄		1	6	3	4			1			1	
F ₄ ^f			2	4	5	2		2	1			
G ₄					4	3		6	3			
G ₄ ^f								16				
A ₄			1		5	1	1	4	3		1	
B ₄			1		1	1		9	2		2	
C ₅ ^f									8		8	
D ₅								4	7	3	1	1
E ₅								6		10		

Probability of note following the preceding note expressed in sixteenths.

Harry F Olson (1967) - Stephen Foster songs



- Models

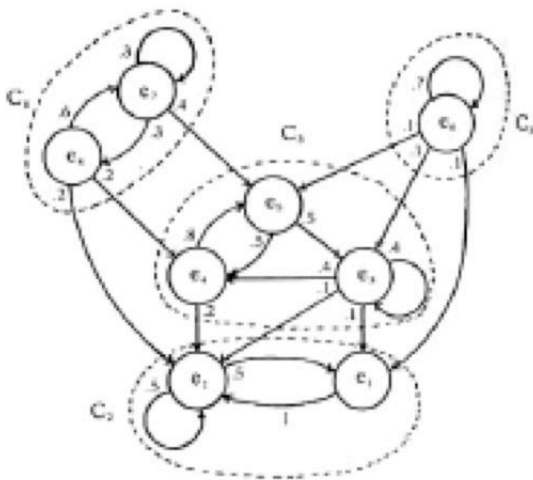


	A	B	C	D	E	F	G	H
	$(f_0 g_0 d_0)$	$(f_0 g_0 d_1)$	$(f_0 g_1 d_0)$	$(f_0 g_1 d_1)$	$(f_1 g_0 d_0)$	$(f_1 g_0 d_1)$	$(f_1 g_1 d_0)$	$(f_1 g_1 d_1)$
A	0.021	0.357	0.084	0.189	0.165	0.204	0.408	0.096
B	0.084	0.089	0.076	0.126	0.150	0.136	0.072	0.144
C	0.084	0.323	0.021	0.126	0.150	0.036	0.272	0.144
D	0.336	0.081	0.019	0.084	0.135	0.024	0.048	0.216
E	0.019	0.063	0.336	0.171	0.110	0.306	0.102	0.064
F	0.076	0.016	0.304	0.114	0.100	0.204	0.018	0.096
G	0.076	0.057	0.084	0.114	0.100	0.054	0.068	0.096
H	0.304	0.014	0.076	0.076	0.090	0.036	0.012	0.144

Analogique A (1958)



- Models



C1: e1			
C2: e2			
C3: e3			
C4: e4			

Jones (1981)



A. A. Meyer (1861)

- Models



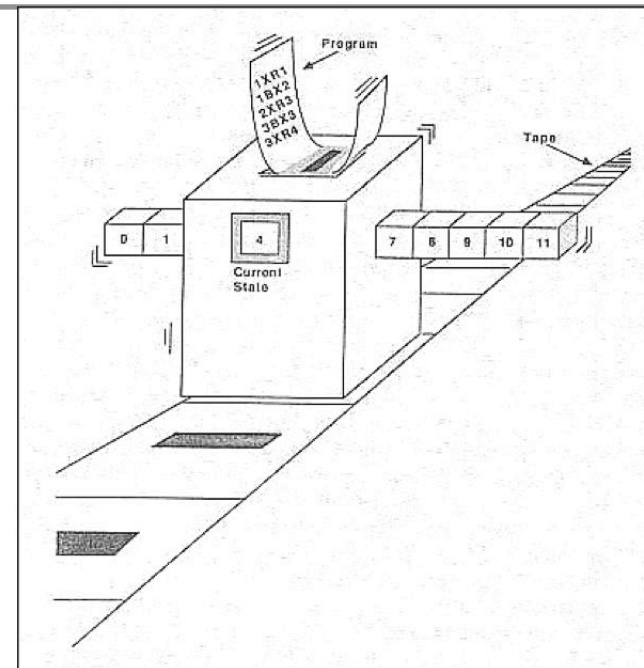
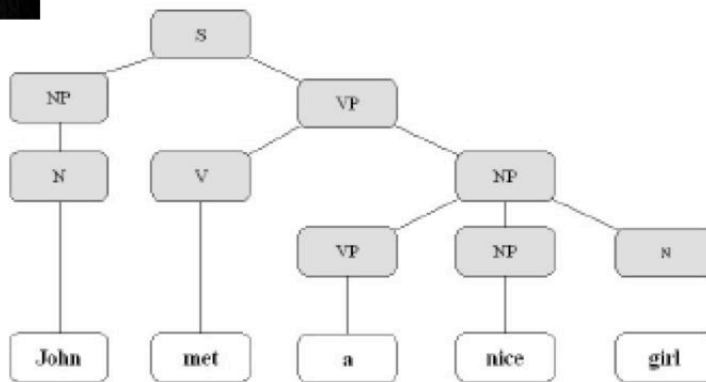
The evolution of „Power“ from its formulation and ascent until a strange, mysterious state of tranquillity...



In the Piece I used traditional compositional techniques, such as imitation or inversion as well as improvisation and five different Markov-Models for structuring the succession of various playing techniques

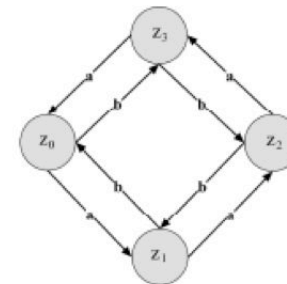


Generative Grammar



$S = \{z_0, z_1, z_2, z_3\}$
 $\Sigma = \{a, b\}$
 $F = z_3$

$\delta(z_0, a) = z_1$ $\delta(z_0, b) = z_3$ $\delta(z_1, a) = z_2$ $\delta(z_1, b) = z_0$
 $\delta(z_2, a) = z_3$ $\delta(z_2, b) = z_1$ $\delta(z_3, a) = z_0$ $\delta(z_3, b) = z_2$

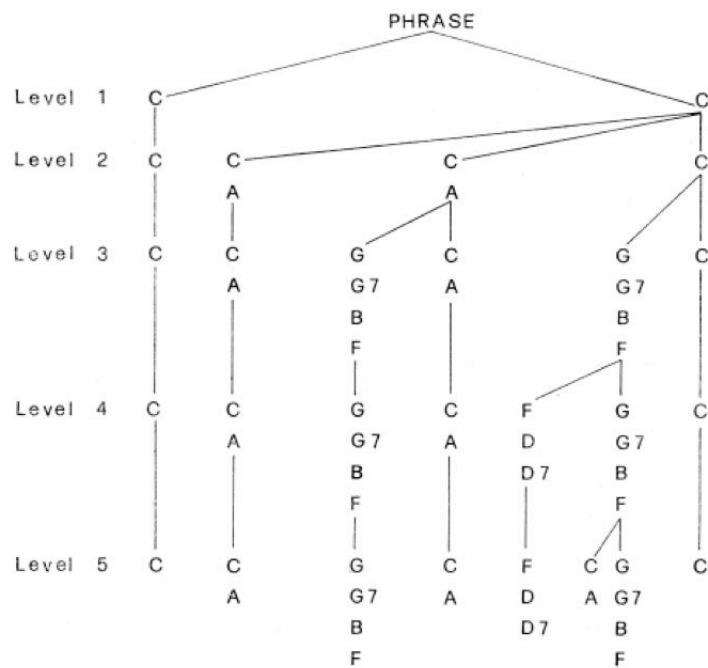


Generative Grammar

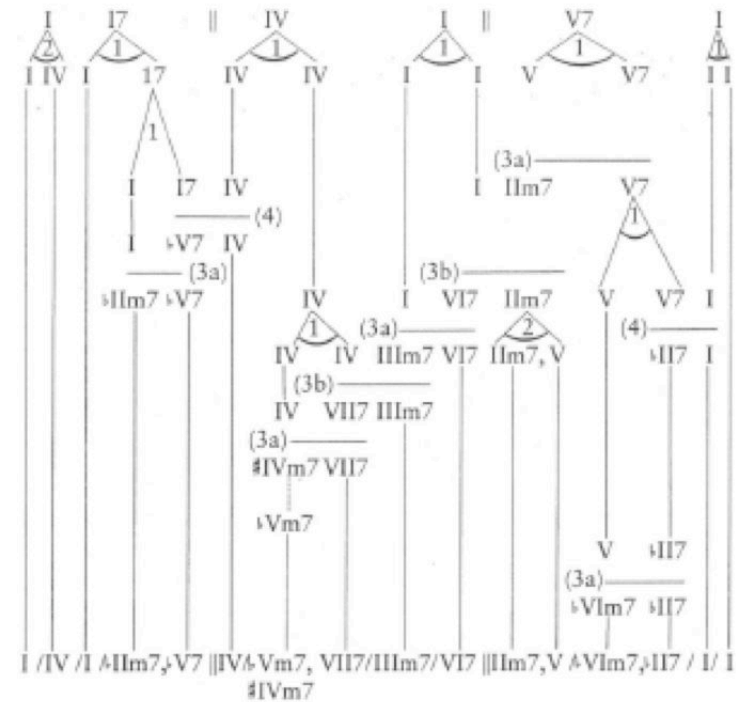
Lerdahl F, Jackendoff (1983)

The image displays a complex musical score for 'Generative Grammar' by Lerdahl and Jackendoff (1983). The score is written in a multi-staff format, featuring various time signatures and dynamics. The music is overlaid with a large, intricate diagram of generative grammar rules, represented by a series of lines and nodes labeled with letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The diagram is a large, complex tree structure that maps the generative grammar rules to the musical structure. The rules are labeled with letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The diagram is a large, complex tree structure that maps the generative grammar rules to the musical structure. The rules are labeled with letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Generative Grammar

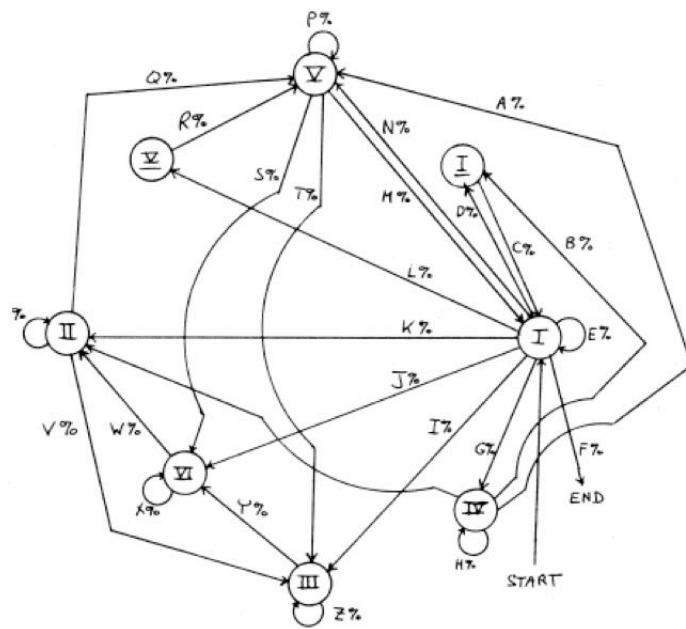


Baroni M, Brunetti R, Callegari L, Jacoboni C (1982)

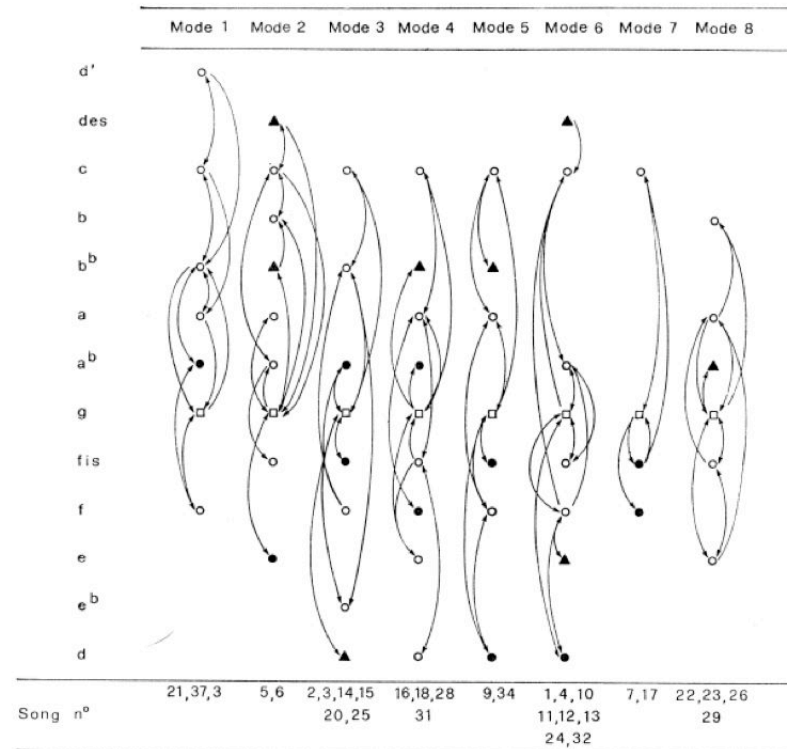


Steedman M (1984)

Generative Grammar



Rader GM (1974)

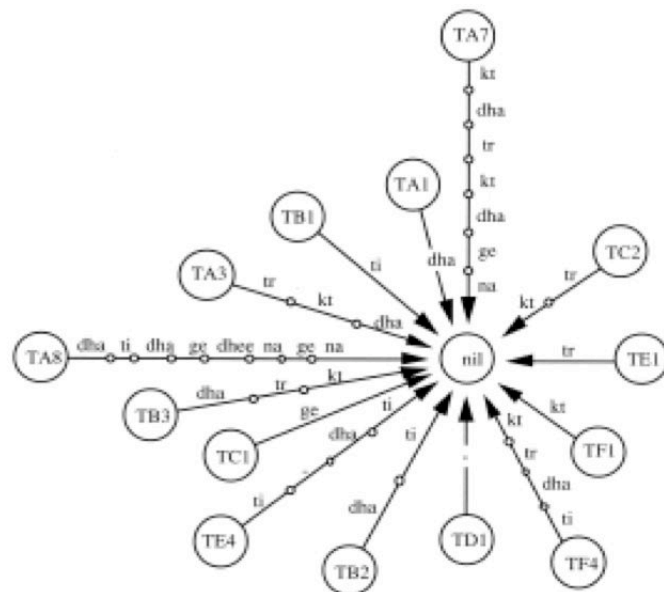


Pelinski R (1982)

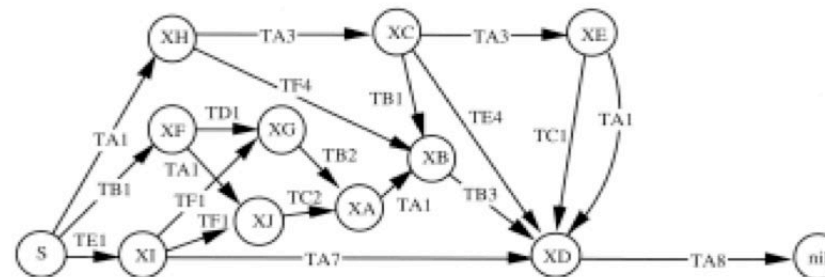
Generative Grammar / Grammatical Inference



dha tr kt dha	tr kt dha ge	dha ti dha ge	dhee na ge na
dha tr kt dha	tr kt dha dha	dha ti dha ge	dhee na ge na
dha ti dha tr	kt dha tr kt	dha ti dha ge	dhee na ge na
dha ti kt dha	ti-dha ti	dha ti dha ge	dhee na ge na
dha ti kt dha	ti dha tr kt	dha ti dha ge	dhee na ge na
ti-dha ti	dha dha tr kt	dha ti dha ge	dhee na ge na
ti dha tr kt	dha dha tr kt	dha ti dha ge	dhee na ge na
tr kt dha ti	dha dha tr kt	dha ti dha ge	dhee na ge na
tr kt tr kt	dha dha tr kt	dha ti dha ge	dhee na ge na
tr kt dha tr	dha dha tr kt	dha ti dha ge	dhee na ge na



Bel B, Kippen J
(1989, 1992 ...)



Generative Grammar / Grammatical Inference

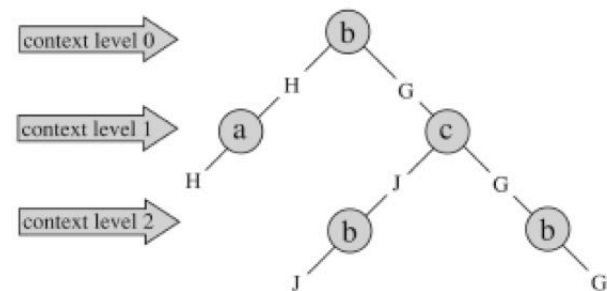
Nevill Manning CG, Witten IH (1991)

symbol number	the string so far	resulting grammar	remarks	symbol number	the string so far	resulting grammar	remarks
1	a	$S \rightarrow a$		9	abcdbcabc	$S \rightarrow aAdAabc$ $A \rightarrow bc$	bc appears twice
2	ab	$S \rightarrow ab$				$S \rightarrow aAdAaA$ $A \rightarrow bc$	enforce digram uniqueness. aA appears twice
3	abc	$S \rightarrow abc$				$S \rightarrow BdAB$ $A \rightarrow bc$ $B \rightarrow aA$	enforce digram uniqueness
4	abcd	$S \rightarrow abcd$		10	abcdbcabcd	$S \rightarrow BdABd$ $A \rightarrow bc$ $B \rightarrow aA$	Bd appears twice
5	abcdb	$S \rightarrow abcd b$				$S \rightarrow CAC$ $A \rightarrow bc$ $B \rightarrow aA$ $C \rightarrow Bd$	enforce digram uniqueness. B is only used once
6	abcdbc	$S \rightarrow abcd bc$	bc appears twice			$S \rightarrow aAdA$ $A \rightarrow bc$	enforce digram uniqueness
7	abcdbca	$S \rightarrow aAdAa$ $A \rightarrow bc$				$S \rightarrow CAC$ $A \rightarrow bc$ $C \rightarrow aAd$	enforce rule utility
8	abcdbcab	$S \rightarrow aAdAab$ $A \rightarrow bc$					

Kohonen T (1989)



1	2	2	1	2	3	4	2	2	1	2	3	2	1
1	1	3	2	4	1	2	2	4	5	1	2	5	3
4	4	1	1	3	1	1	2	1	2	2	4	2	2
0	2	1	1	1	1	2	2	1	2	2	1	3	0
1	4	3	3	1	1	2	2	4	2	6	3	4	3
2	2	3	3	2	2	3	3	2	2	2	2	3	2
3	3	2	1	1	1	2	2	1	2	2	1	1	1
0	2	0	1	2	2	2	1	2	2	4	4	3	2
3	2	2	2	2	3	3	2	2	2	2	2	2	1
2	1	2	3	2	1	6	2	3	2	5	5	3	1
2	2	2	3	3	2	2	2	2	1	2	2	4	0
2	2	3	2	1	6	3	3	1	1	2	2	4	4
6	5	3	2	2	3	2	1	1	1	1	2	2	2

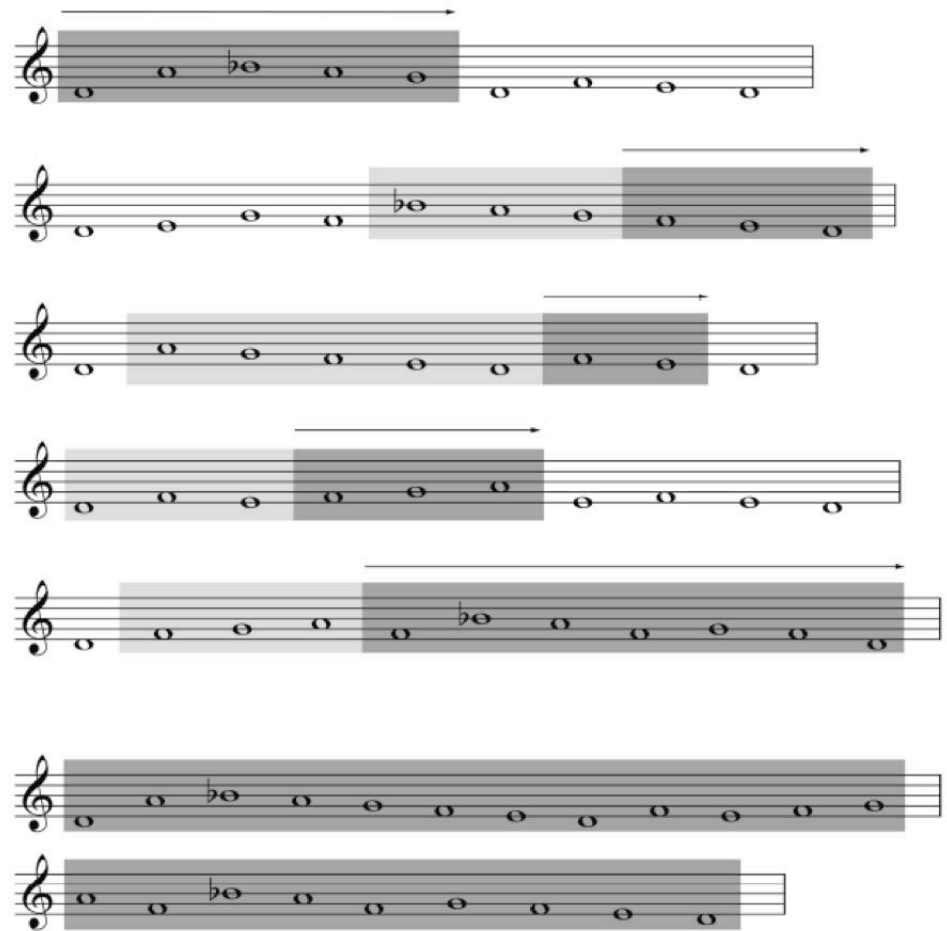


Generative Grammar / Grammatical Inference

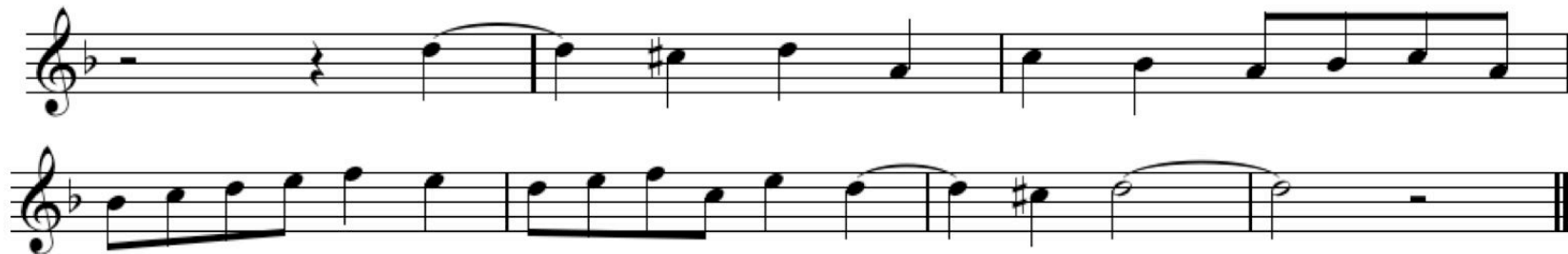
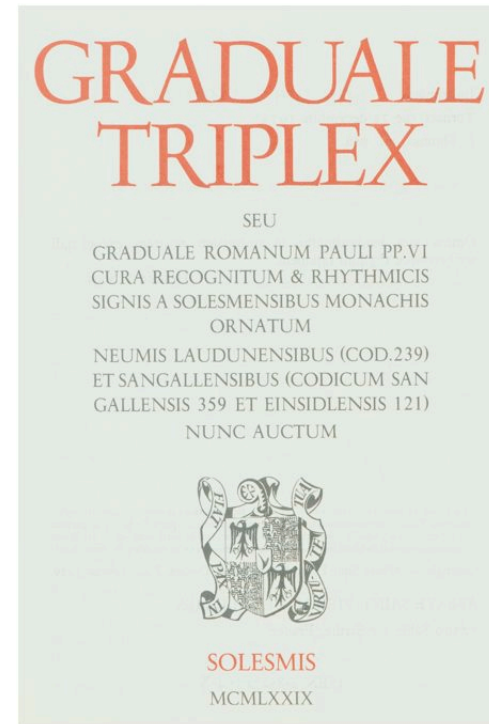
Ketawang Puspowarno Slendro Manyuro

- 6 1̇23 - 2 - 1 - 2 - 3 - 1 - ⑥
[2̇ 3 2̇ 1̇ 3̇ 2̇ 1̇ ⑥
2̇ 3 2̇ 1̇ 3̇ 2̇ 1̇ ⑥
6 - 2̇ 3̇ 2̇ 1̇ 3̇ 2̇ 6̇ 5̇ 1̇ 6̇ 5̇ ③
3̇ 2̇ 5̇ 3̇ 2̇ 1̇ 3̇ 2̇ 1̇ ⑥
2̇ 3 2̇ 1̇ 3̇ 2̇ 1̇ ⑥]

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Generative Grammar / Grammatical Inference



Generative Grammar

OR→OR 0.3	ST+WA→OR 0.1	WA→OR 0.2	ST→OR 0.2	FL→OR 0.3
→ ST+WA 0.2	→ ST+WA 0.3	→ST+WA 0.3	→ST+WA 0.4	→ ST+WA 0.2
→ ST 0.3	→ WA 0.2	→WA 0.2	→WA 0.1	→ WA 0.2
→ FL 0.2	→ ST 0.3	→ ST 0.2	→ST 0.3	→ ST 0.2
	→ FL 0.1	→ FL 0.1		→ FL 0.1

ST, ST → ST+WA
 ST, OR, ST, OR → ST+WA
 OR, OR, OR → EFFEKT
 EF, EF, EF, EF → OR

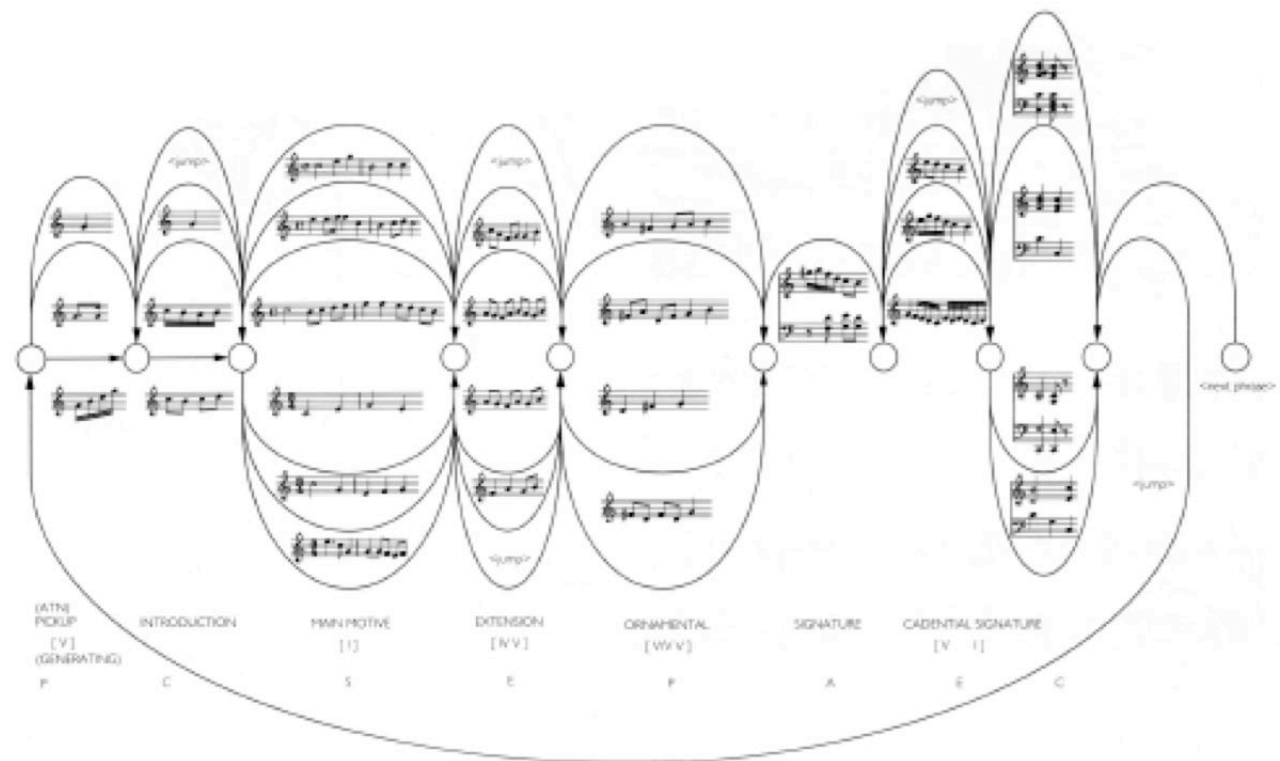
0 → 0 0.2	1↑ → 0 0.1	1↓ → 0 0.1	4↑ → 0 0.1	4↓ → 0 0.2	7↑ → 0 0.2	7↓ → 0 0.2
→ 1↑ 0.3	→ 1↑ 0.2	→ 1↑ 0.1	→ 1↓ 0.1	→ 1↑ 0.2	→ 1↑ 0.2	→ 1↑ 0.3
→ 4↑ 0.3	→ 4↑ 0.2	→ 1↓ 0.2	→ 4↑ 0.3	→ 4↑ 0.2	→ 1↓ 0.2	→ 1↓ 0.2
→ 7↑ 0.1	→ 4↓ 0.1	→ 4↑ 0.2	→ 4↓ 0.2	→ 4↓ 0.2	→ 4↑ 0.2	→ 4↓ 0.1
→ 7↓ 0.1	→ 7↑ 0.2	→ 7↑ 0.2	→ 7↑ 0.2	→ 7↓ 0.2	→ 7↓ 0.2	→ 7↑ 0.2
	→ 7↓ 0.2	→ 7↓ 0.2	→ 7↓ 0.1			

G, G → K
 K, K, K, K → G
 0, 0, 0 → 4↑

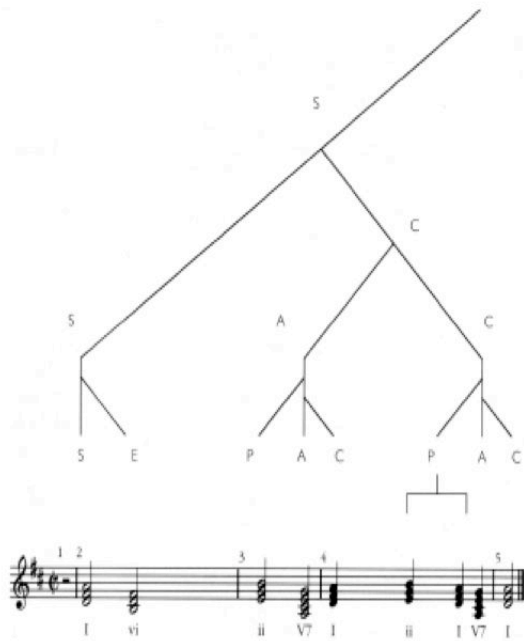
L → L 0.4	M → L 0.4	K → L 0.4	P → L 0.3
→ M 0.3	→ M 0.3	→ M 0.3	→ M 0.2
→ K 0.1	→ K 0.1	→ P 0.3	→ K 0.5
→ P 0.2	→ P 0.2		

L, L, L → M
 M, M → L
 K, P, K, P → L
 P, K, P, K → L

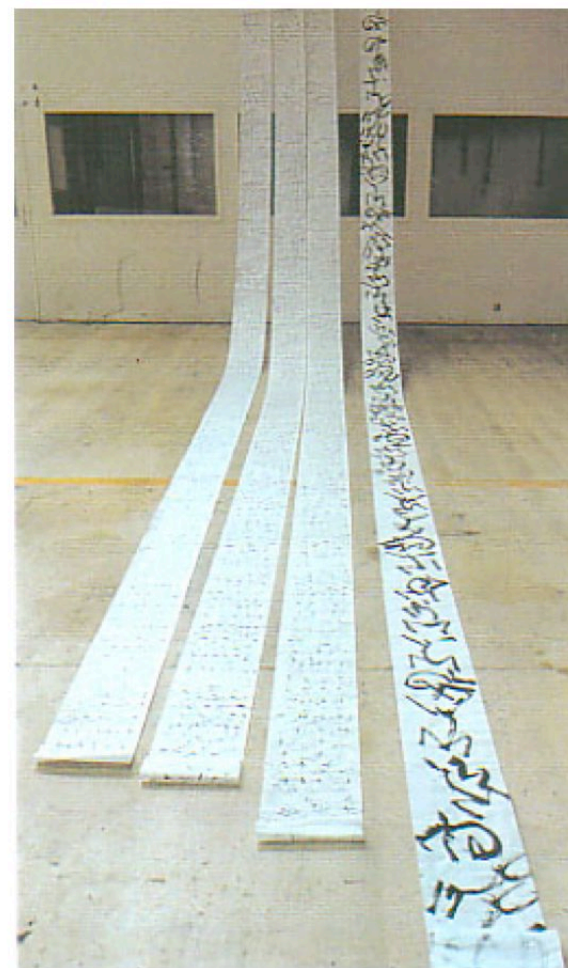
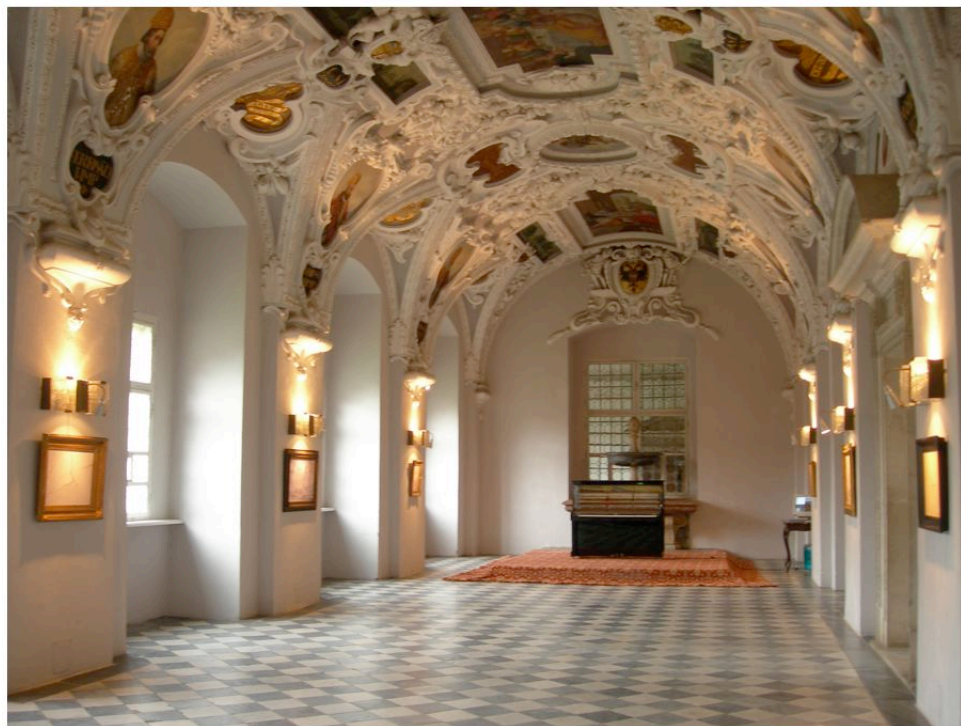
Transition Networks



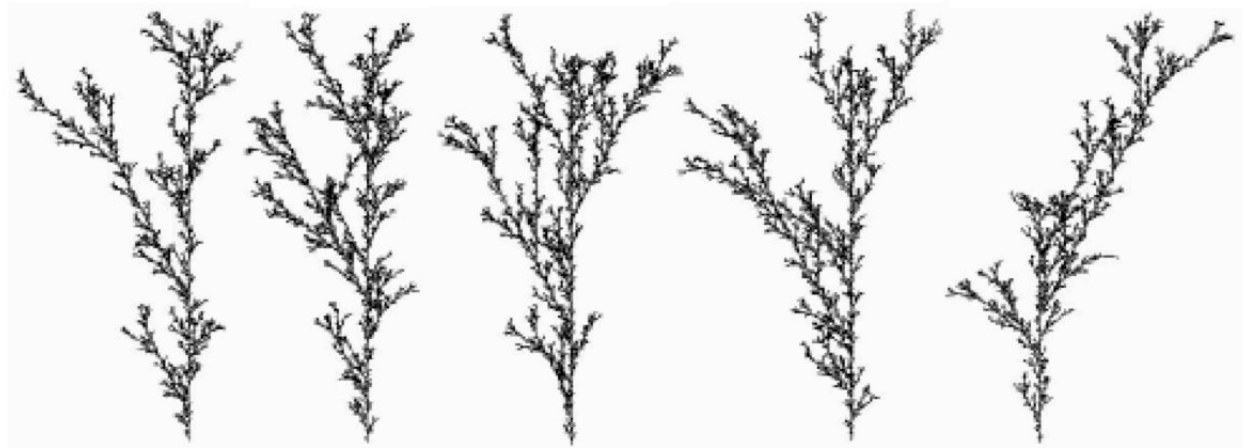
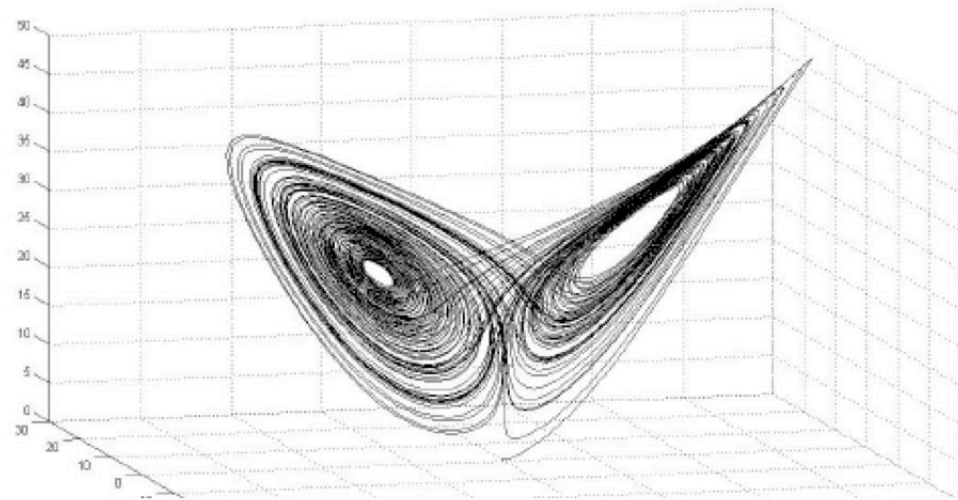
Transition Networks



Transition Networks



Chaos / Self Similarity



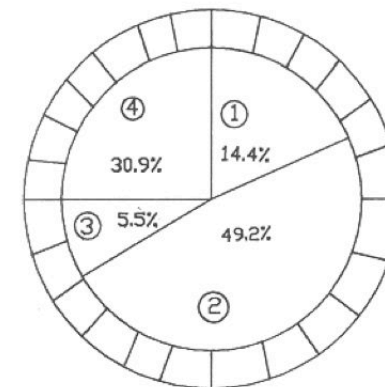
Chaos / Self Similarity



Genetic Algorithms

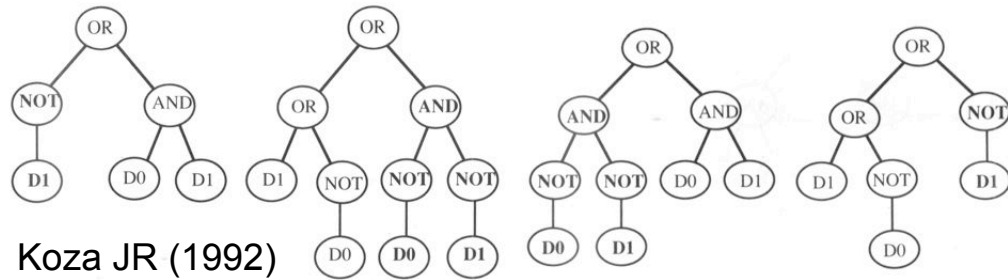
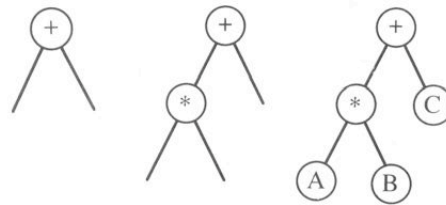


Goldberg DE (1989)



No.	String	Fitness	% of Total
1	01101	169	14.4
2	11000	576	49.2
3	01000	64	5.5
4	10011	361	30.9
Total		1170	100.0

Genetic Programming



Koza JR (1992)

Genetic Algorithms

SA

TB

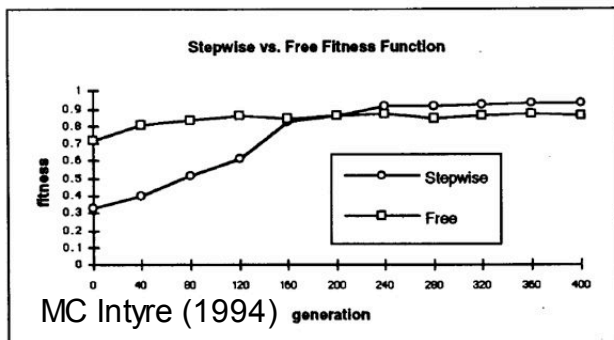
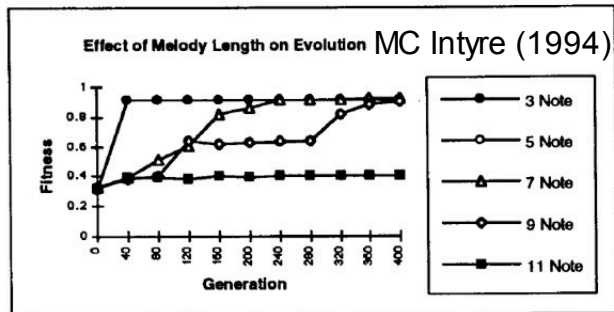
I iii vi I vii_b I_c V I

SA

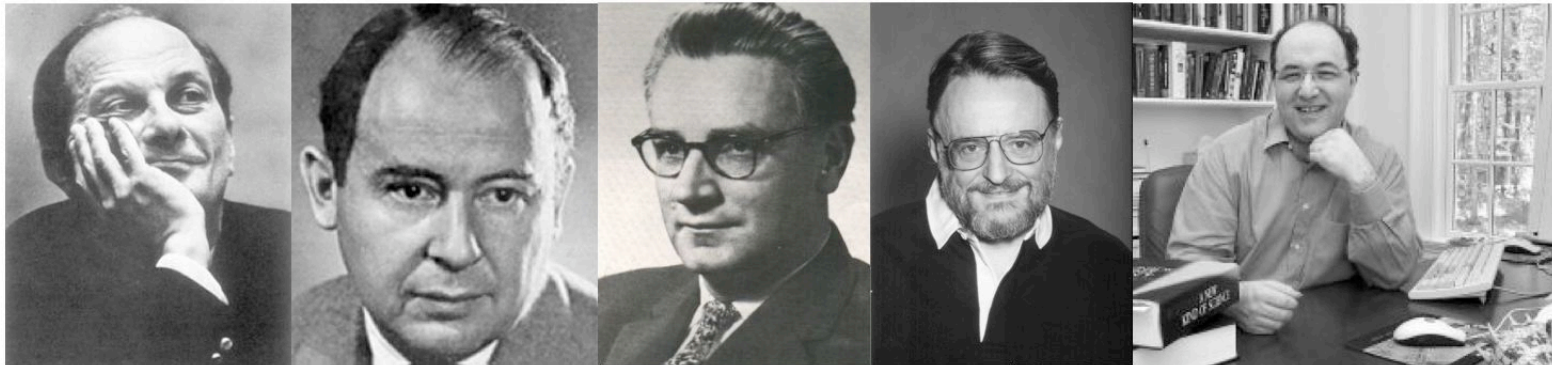
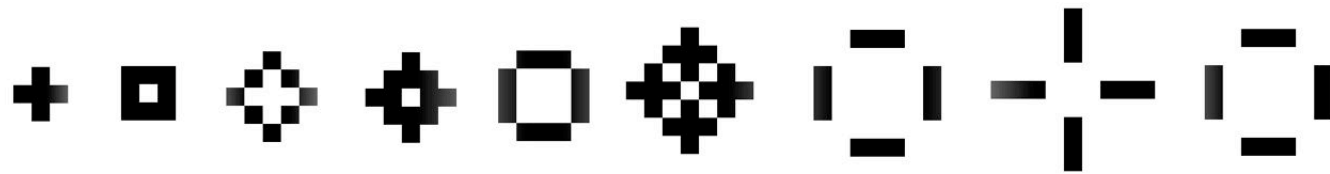
TB

I V ii V V⁷ I_c V I

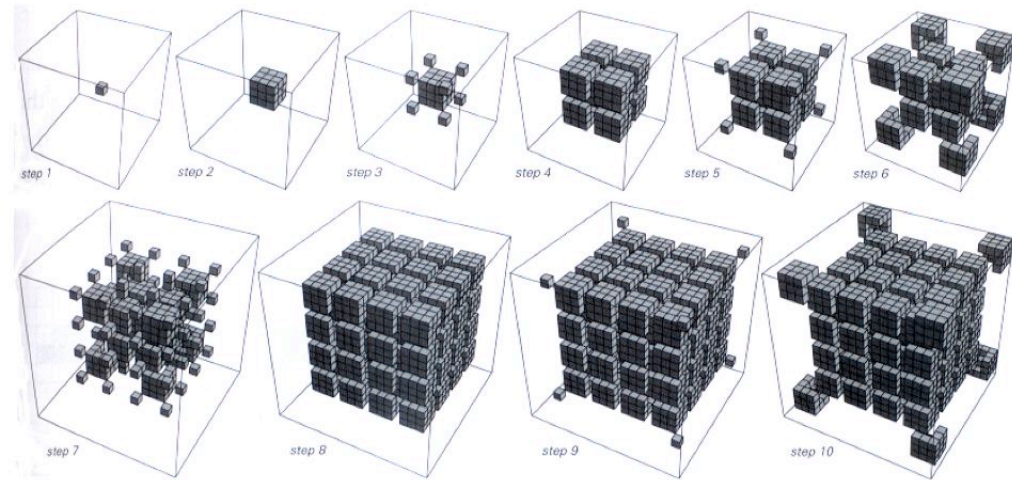
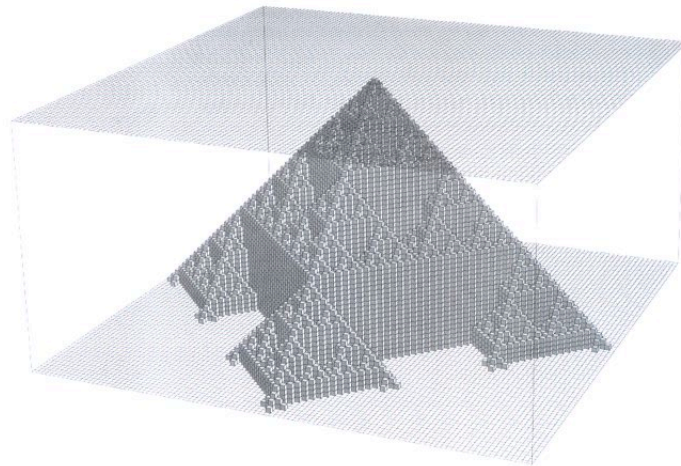
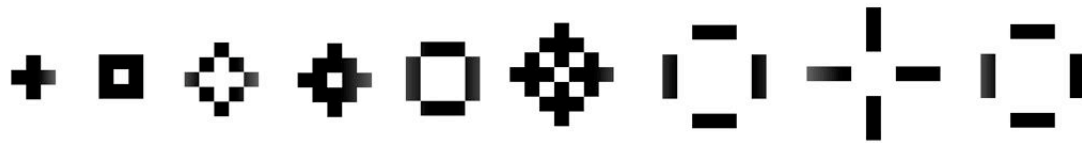
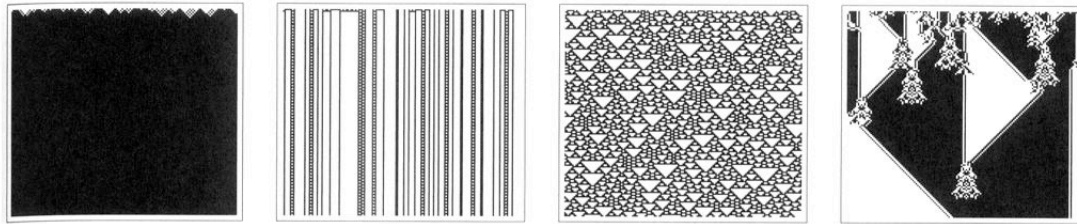
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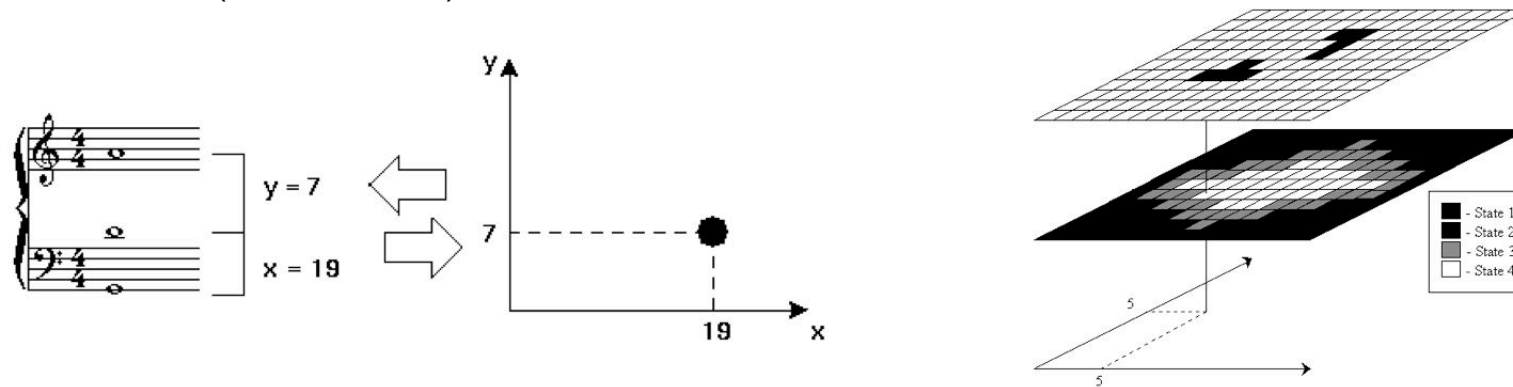


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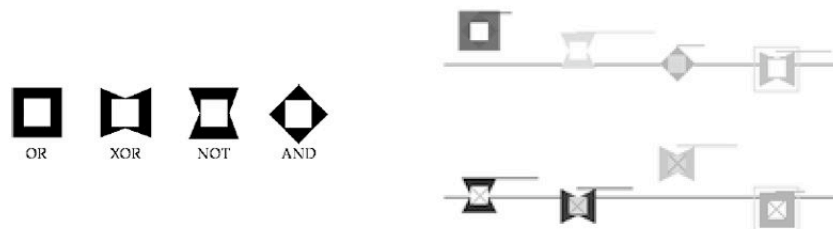


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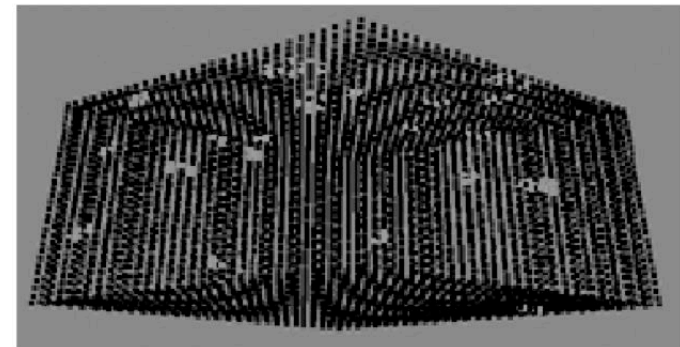
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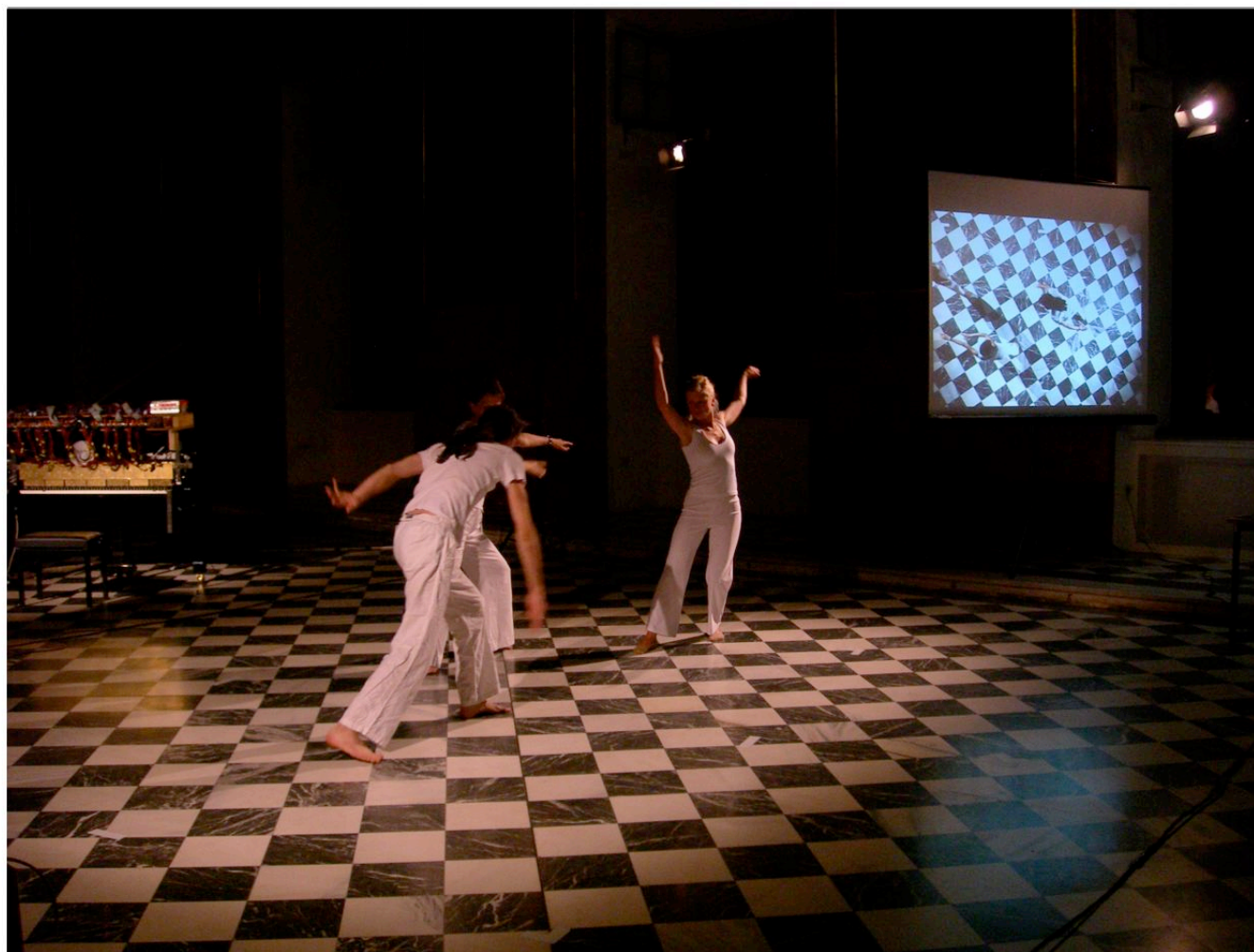
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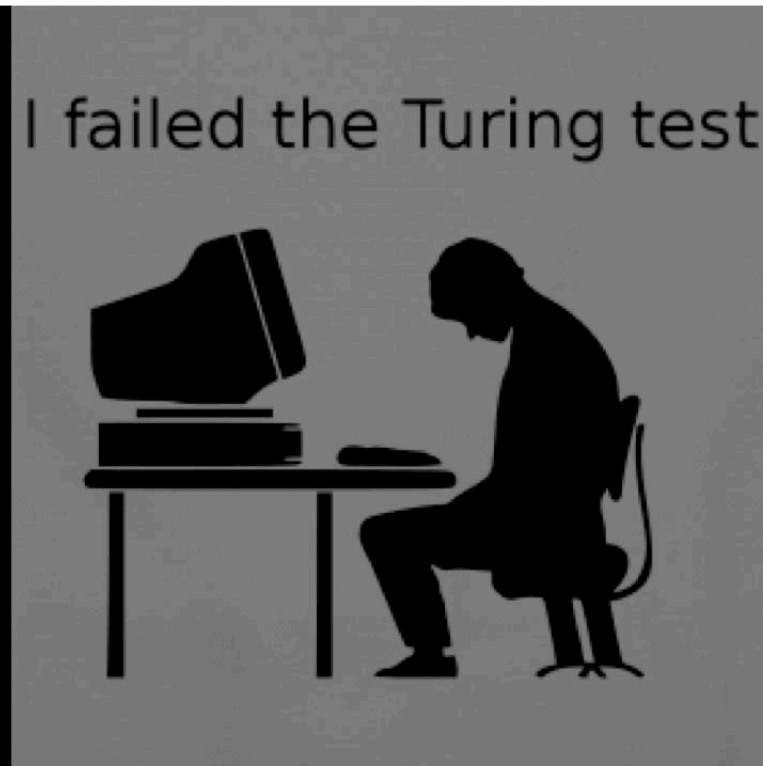
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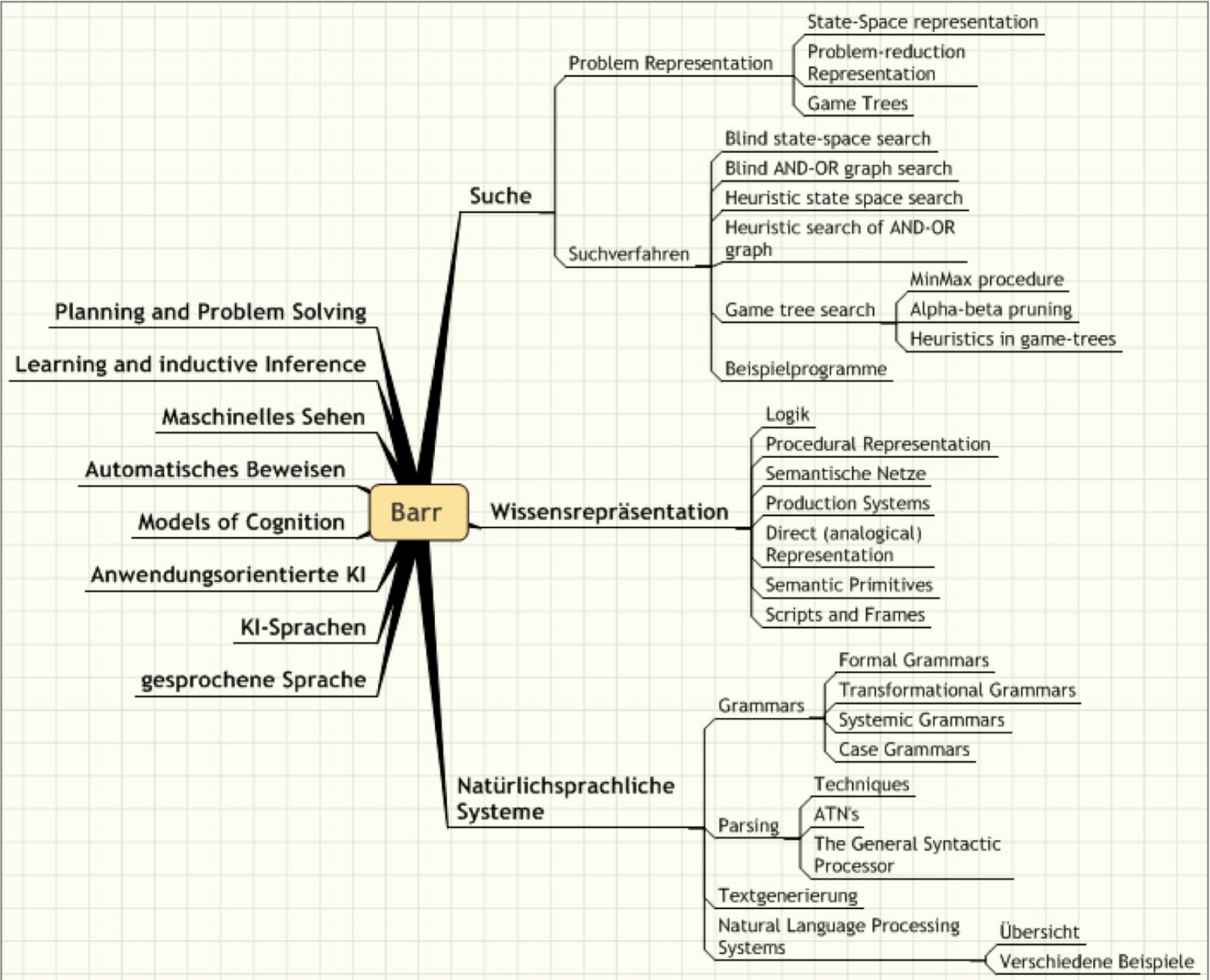
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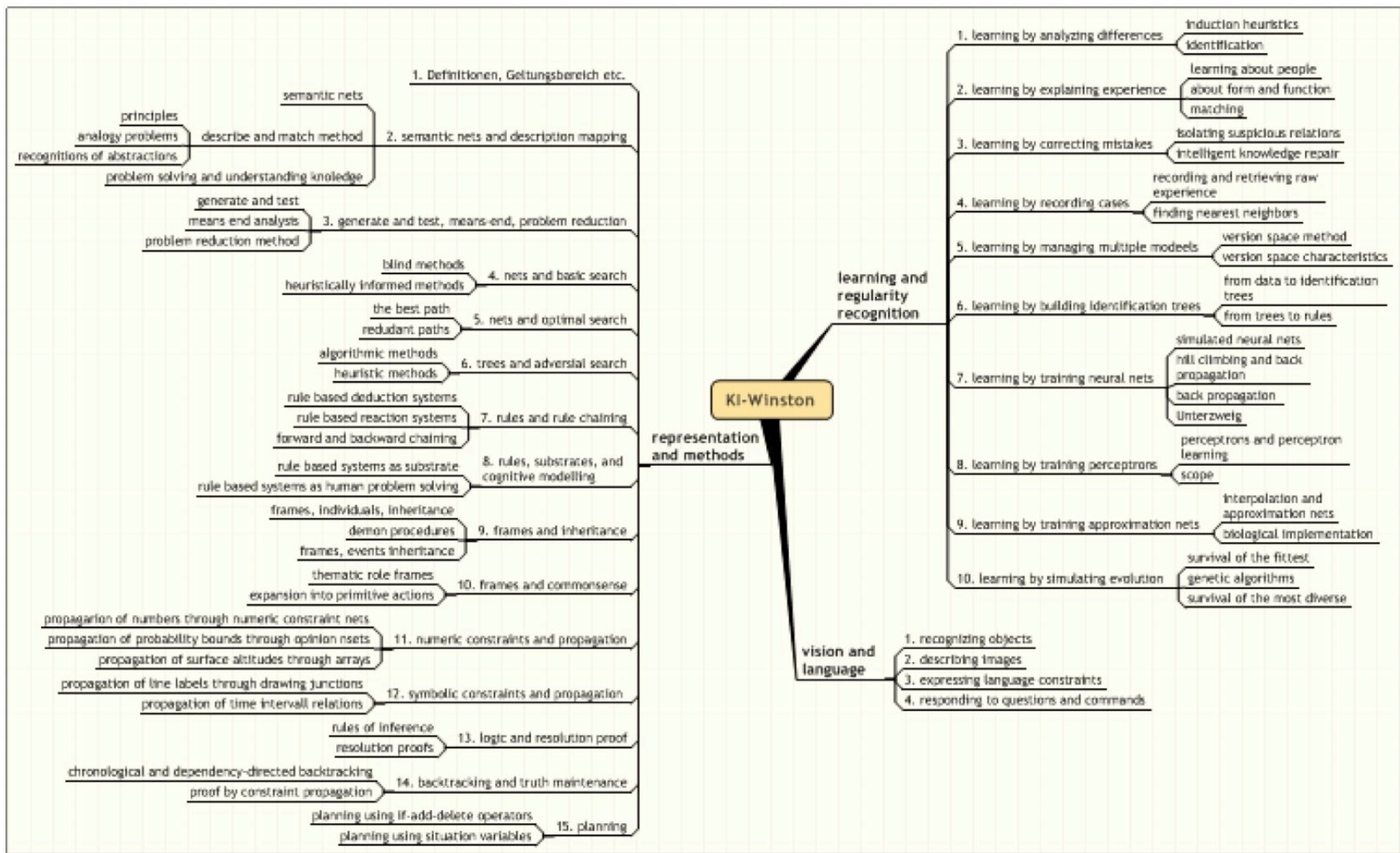
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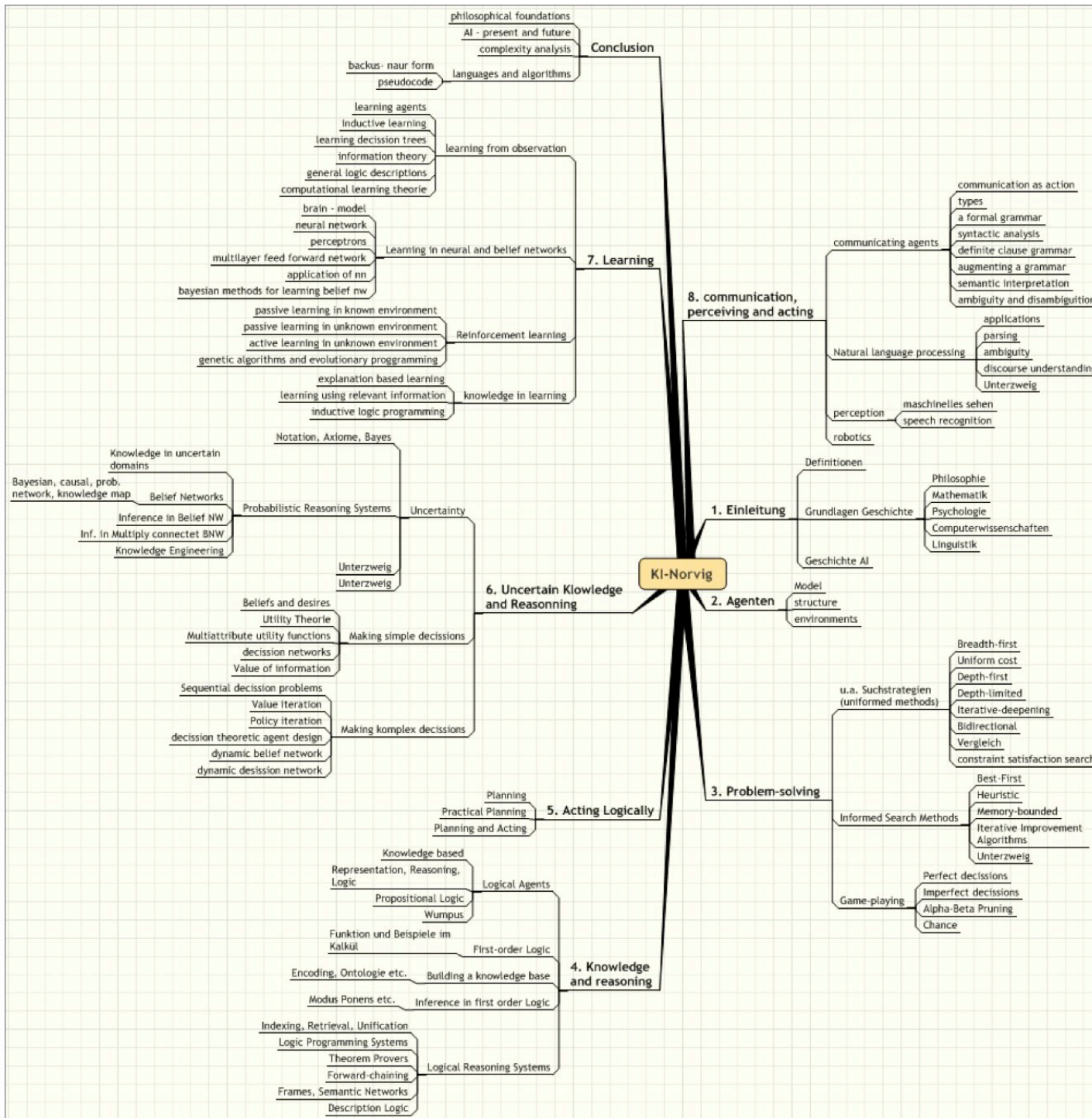
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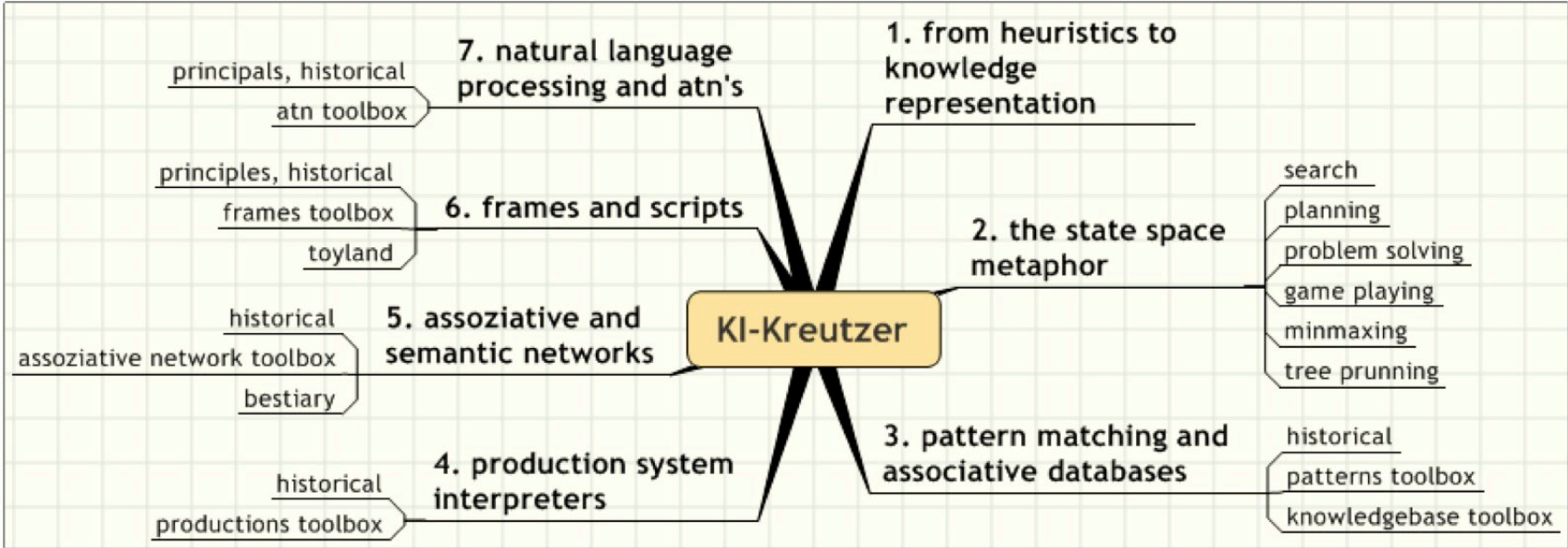
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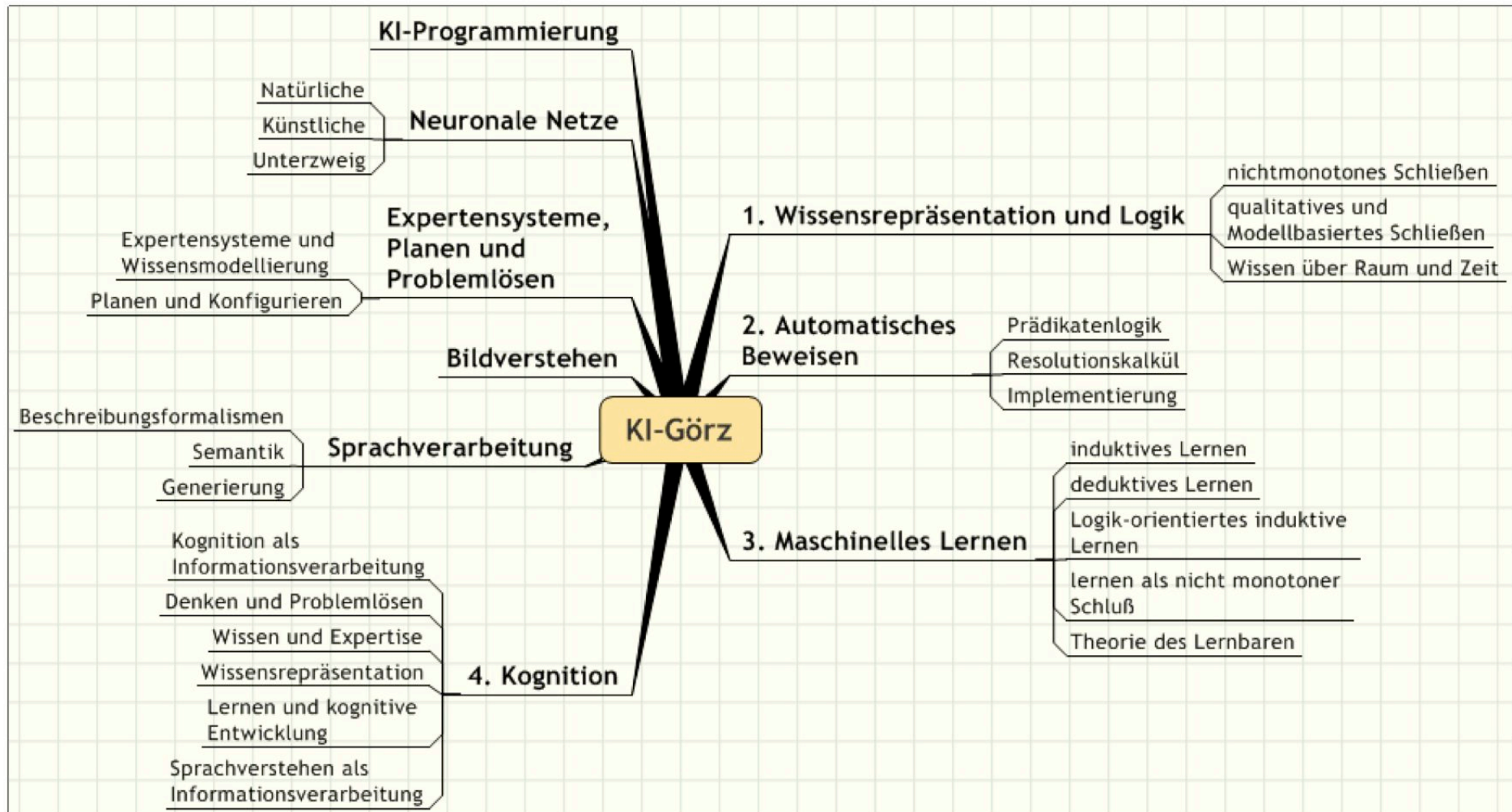
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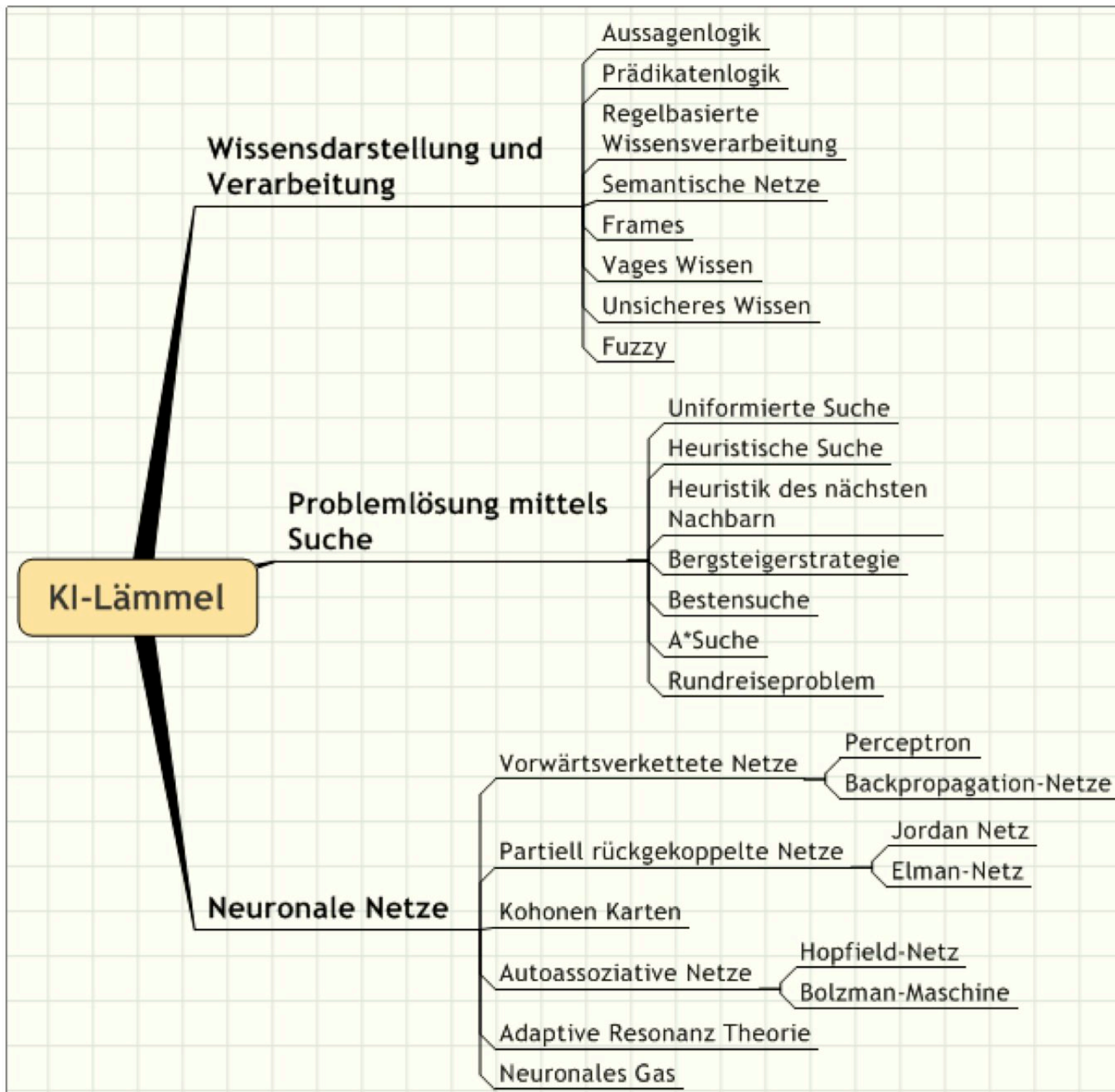


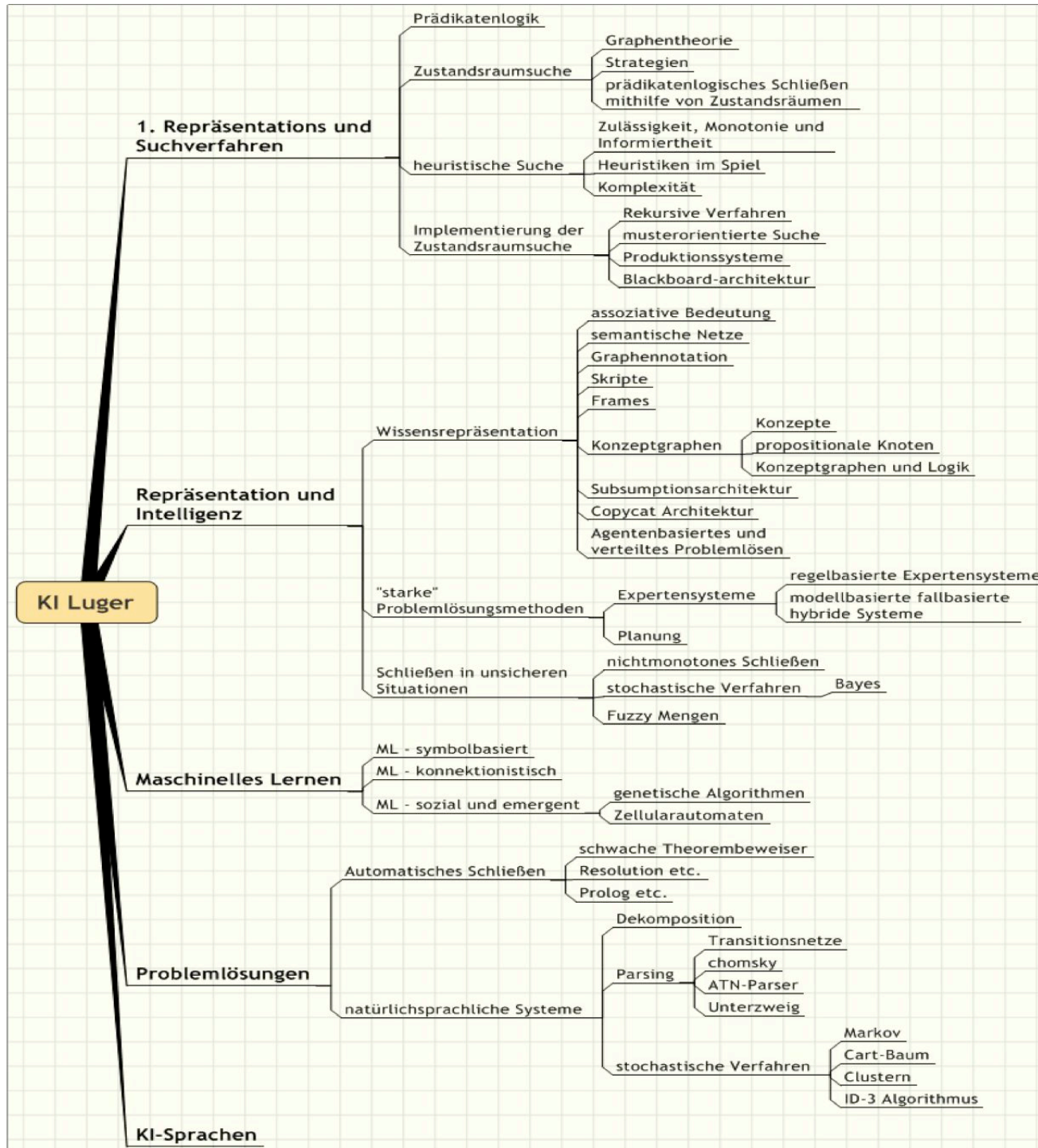


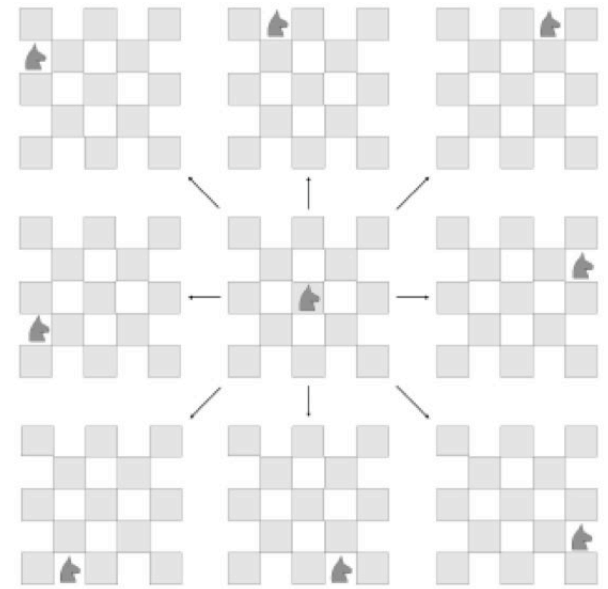
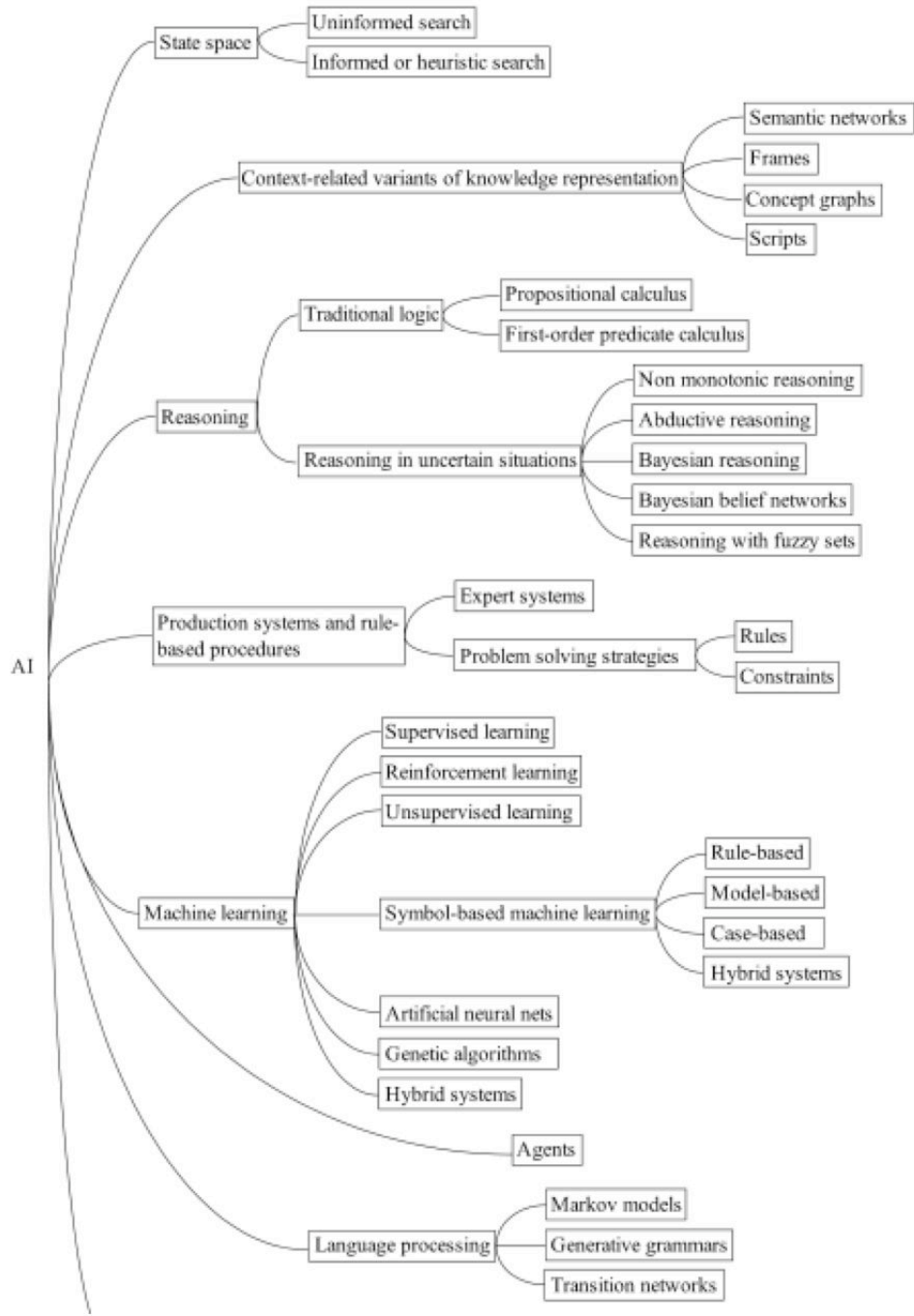




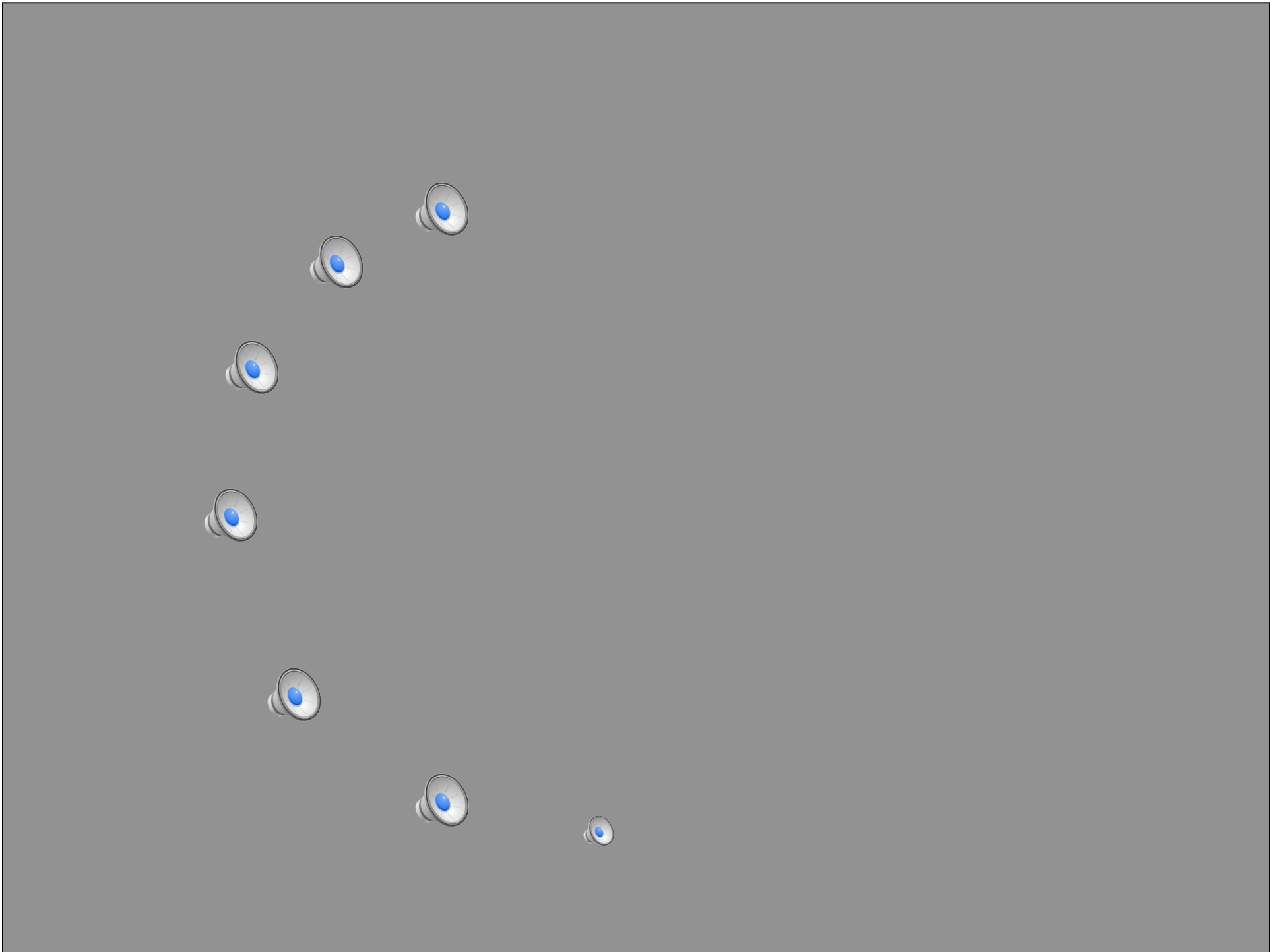














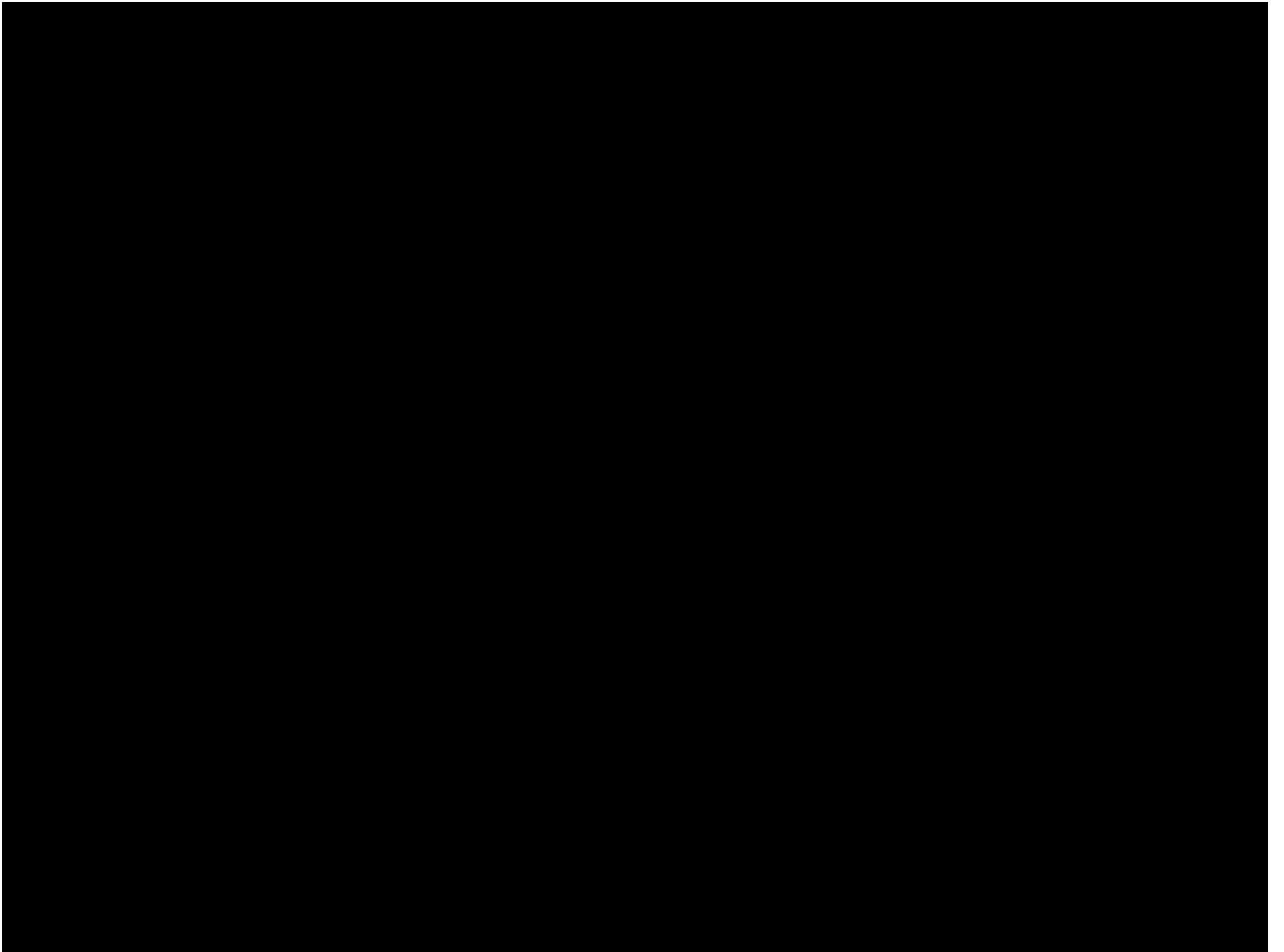


Mirrors

Choreography: Young na Hyun

Dancer: Norikazu Aoki





Patterns of Intuition

„Clarification of compositional strategies and musical intuitions through the fragmentation and objectification of the creative process within the framework of generation-evaluation cycles.”