

• Perspectives on the Integration of Music Informatics, Performance and Aesthetics •

April 2, 2008, 12:30-18:30

Room C113, Aalborg University Esbjerg, Niels Bohrs Vej 8, 6700 Esbjerg, Denmark

- **12:30-13:00 The Universatory: A Presentation.**

Jens Arnsparng, Professor, Medialogy, Aalborg University Esbjerg

- **13:00-13:30 Presentation of (1) The Research Program *The Aesthetics of Music and Sound - Cross-Disciplinary Interplay between The Humanities, Technology and Musical Practice*, A Joint Effort Involving The University of Southern Denmark, Aalborg University in Esbjerg and The Academy of Music and Music Communication, Esbjerg and (2) *Nordic Network for the Integration of Music Informatics, Performance and Aesthetics***

Cynthia M. Grund. Associate Professor, Institute of Philosophy, Education and the Study of Religions, Philosophy. University of Southern Denmark.

- **13:45-14:30 Rethinking the Composition: Towards a Formal Theory of Ensemble Interrelations.**

Søren R. Frimodt-Møller, PhD fellow, Institute of Philosophy, Education and the Study of Religions, Philosophy. University of Southern Denmark

This presentation will introduce (but by no means try to cover in its entirety) a field of research that tries to fill the gap between philosophical discussions on the ontology of musical works and musicological descriptions of ensemble organization at the rehearsal and performance level.

The aim of my project is to describe in formal terms how musicians are able to coordinate their actions in accordance with a composition. I am especially interested in the cases where the composition is actively modified by the musicians or where the ensemble members differ in their opinions of the salient features of the composition. By utilizing elements of epistemic logic, deontic logic and game theory, I try to capture the priorities of the musician when making a decision with regard to interpretation of a passage or adjustment to the actions of other players. It is my belief that central parts of the composition (understood as something of which a score, even an original one, is just one of many possible arrangements) have a role in relation to the members of the ensemble that closely resembles the role of norms in societies in general.

A striking feature of the composition is the sense of "commitment" musicians often have in relation to it. This is interesting because, if we grant that compositions and norms are alike, my analysis may shed some light on how humans can come to feel strongly obliged to follow a norm, even when they know it is not something "absolute" in the sense of "independent of the situation".

- **14:45-15:30 Interaction with Computers in Musical Performance - What is the Next Step?**

Kristoffer Jensen, Professor, Medialogy, Aalborg University Esbjerg

While much of today's music is produced using computers, these computers do not provide any interactional component which compensates for the loss of the traditional interaction between musicians in rehearsal and performances. This

presentation will give an overview of the research necessary to assess the possibilities of interacting with autonomous agents in order to produce music of good artistic quality. This research consists of three main parts. One is the assessment of the qualities with which an autonomous agent must be endowed in order for it to be able to interact with human agents - as well as with other autonomous agents - in a manner which accords it full artistic value. Another is an investigation of the interaction of musicians when rehearsing in order to understand the kind of communication and learning which takes place among human agents when they learn to play music or perform a piece of music. The final part deals with the issues regarding implementation of autonomous agents, the communication between these agents, the "learning" and "creation of identity", and the audio output and machine hearing of the agents. Significant details will be discussed with respect to all three research steps.

- **15:45-16:30 On Computers and Human Expressivity.**

Ole Kühl, Part-Time Lecturer, Jazz Musician, Medialogy, Aalborg University Esbjerg

Many musicians use computers for expressive purposes on some level of production, while questioning the computer's ability to be truly expressive. Musical expressivity seems to rest on microstructural variations and subtle, intentional imprecisions. Lately, the computer has become an important tool in the study of human expressivity, due to its capacity for handling huge amounts of data and its extreme temporal precision. A computer-based modelization of human expressive behavior still faces methodological problems.

- **16:45-17:30 Epistemology and Practice-Based Research.**

Tere Vadén, Assistant Professor, Hypermedia; Docent, Philosophy, University of Tampere

A leading idea behind practice-based or practice-led research is that the researcher is both a practicing artist - a musician, a painter, a dancer - and at the same time conducts scientific research with regard to the practice.

Research of this kind raises serious methodological problems, not to mention practical and institutional problems. In the following, I want to use the methodological questions to which practice-based research gives rise as a guide for discussing some aspects of the "two cultures" problem between sciences and the arts. The task is to recognize the variety and detail that characterizes different types of science and art without ignoring the need for unity and mutual understanding in and between science and art. It seems that the nature of this task is clearly connected to the question of maturity in science or, more generally, culture. The presentation will thus also focus on the issue of how we are to assess the maturity of a field of research.

17:45-18:30 **Discussion and Wrap-Up.**

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