Generative Music Using Biological Metaphors

June 29, 2015
6 minutes, 2 seconds

Speaker: Paul Hembree

Transcribed by: Samantha Muñoz

IDEAS Performance Series
UC San Diego Library Digital Collections
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Time	Transcription

0:03   [music]

0:05   [IDEAS Initiative for Digital Exploration of Arts + Sciences]

0:07   [Generative Music Using Biological Metaphors / Monday, June 29, 205 / Paul Hembree with guest saxaphonist*, Drew Ceccato]

0:12   Paul Hembree: Hi, thank you for coming. My name is Paul Hembree. So I'm going to be playing five pieces for you today along with my guest saxophonist Drew Ceccato. So these five pieces are all united under this heading "Generative Audio Visual Media using Biological Metaphors" but what— a more accurate title might be, "Procedural Visual Music using Computational Models of Natural Phenomenons" so…[laughs]

So when I initially started using these computational models, what I thought I was going to do was find a new understanding of music using them. And this has happened to a certain extent, what I've actually discovered is what I like and don't like about sonic art. I've sort of actually found the edges of my own aesthetic world, and what I realized as I was going that what I was really doing was actually finding a musical understanding of these computational models, in fact.

So, really actually exploring the way these things work then understanding as a composer might, as a performer might. And something else that I've realized long away is that we set up — I set up certain boundary conditions within these— these programs, and I discovered that the most interesting behaviors are actually not the things I intended to do usually. They're always the things at the extreme peripheries, essentially at the borderlands between noise and music.

1:44   [music]

5:55   [IDEAS Initiative for Digital Exploration of Arts + Sciences]

  *Spelled as written. Saxophonist may have been misspelled.