Christopher W.White
The AI Music Problem
Routledge 2025

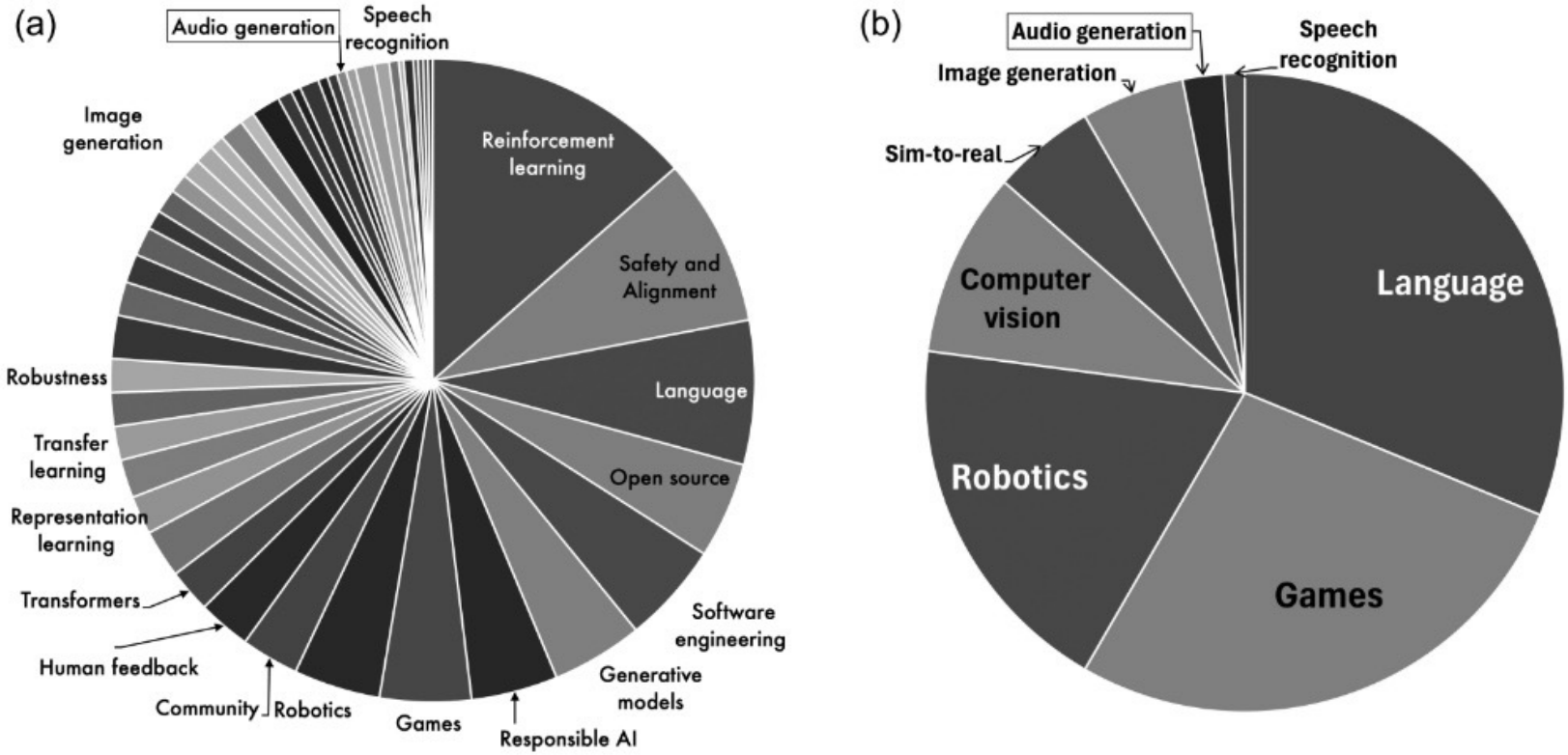

FIGURE 2.5 Pie charts showing the relative number of papers published by OpenAI researchers in a) all reported topics and b) media and other products.

By Petar Milošević - Own work, CC BY-SA 4.0,
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Musically Embodied Machine Learning – MEML

Chris Kiefer, Sussex Humanities Lab

MEML investigates the musically expressive potential of machine learning embodied within physical musical instruments. It proposes ‘tuneable ML’ to explore the musicality of ML models that can be adjusted, personalised and remade, using the instrument as the interface. The project asks how instruments can be designed to make effective musical use of embedded ML processes, and questions the implications for instrument designers and musicians when tuneable processes fundamentally drive an instrument’s musical feel and behaviour.

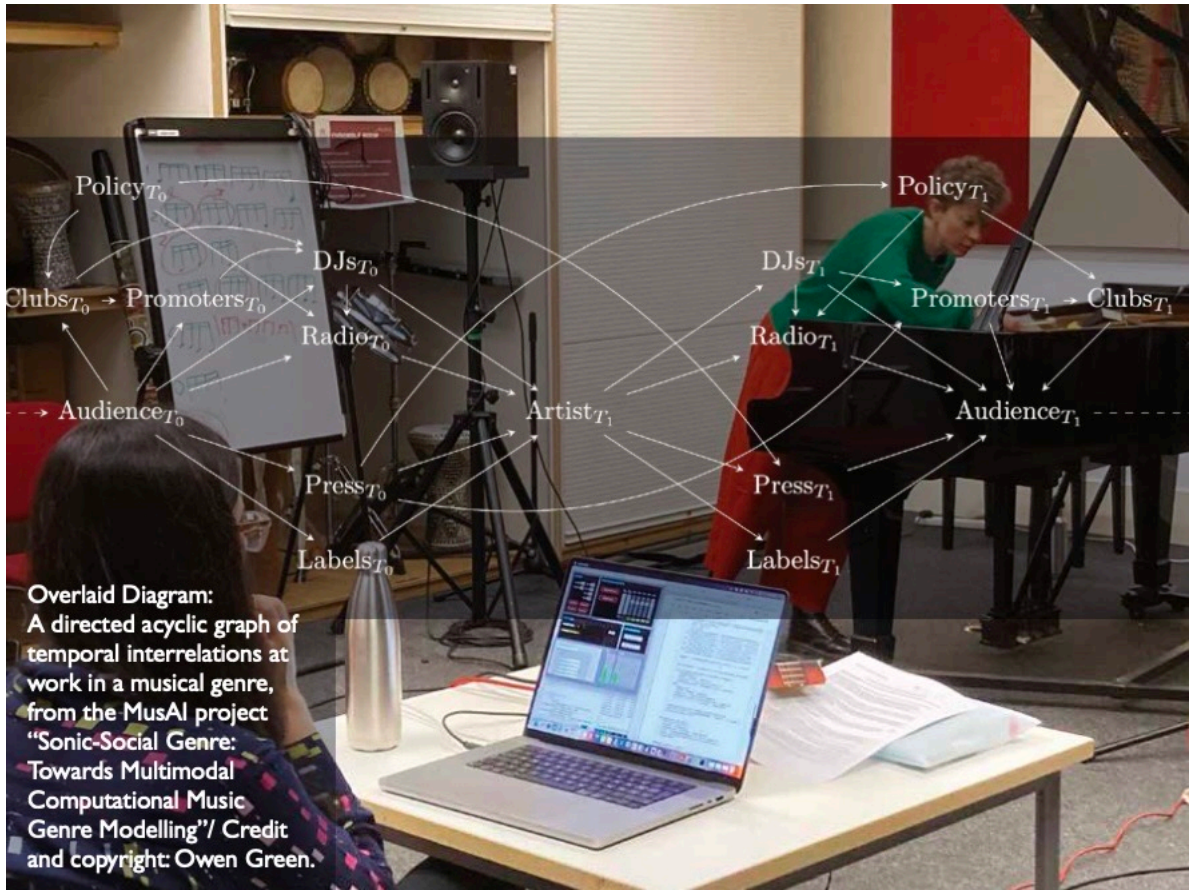
ML allows us to build generative models with new approaches to sound design, enabling musicians to develop complex, nuanced mappings with musical gestures. These instruments offer new forms of creative expression, because they are intuitively configurable using data created by musicians, and can evolve independently from the data science tools conventionally used for ML.

Music & Artificial Intelligence – MusAI (ERC 2021-26)

MusAI is formed of 10 complementary projects with an international research team covering the relationship between AI and music. Computer scientists together with scholars in the humanities and social sciences examine the cultural influence of AI from different angles and build a fuller picture of its long-term implications.

Project Partners

- Max Planck Institute for Empirical Aesthetics, Frankfurt
- Department of Music, King's College London

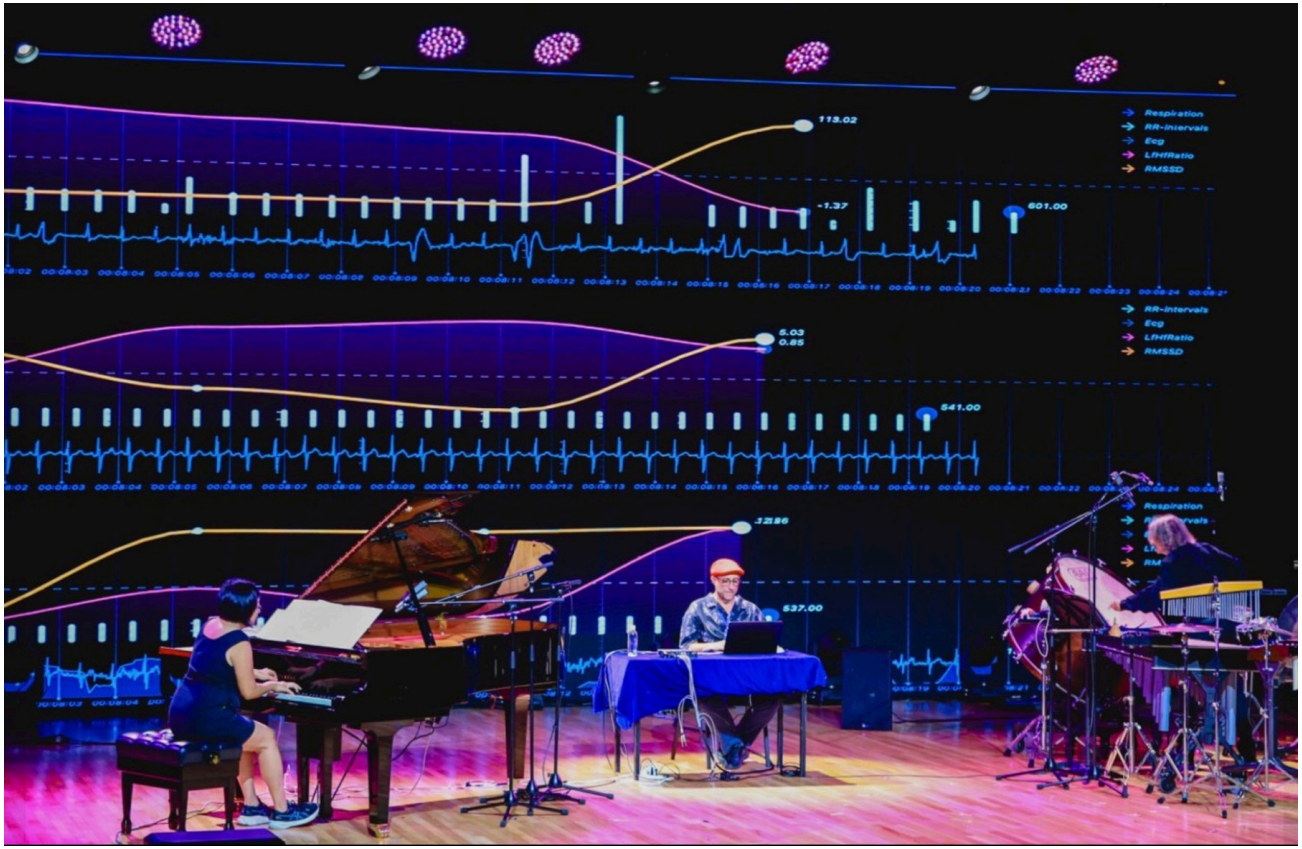


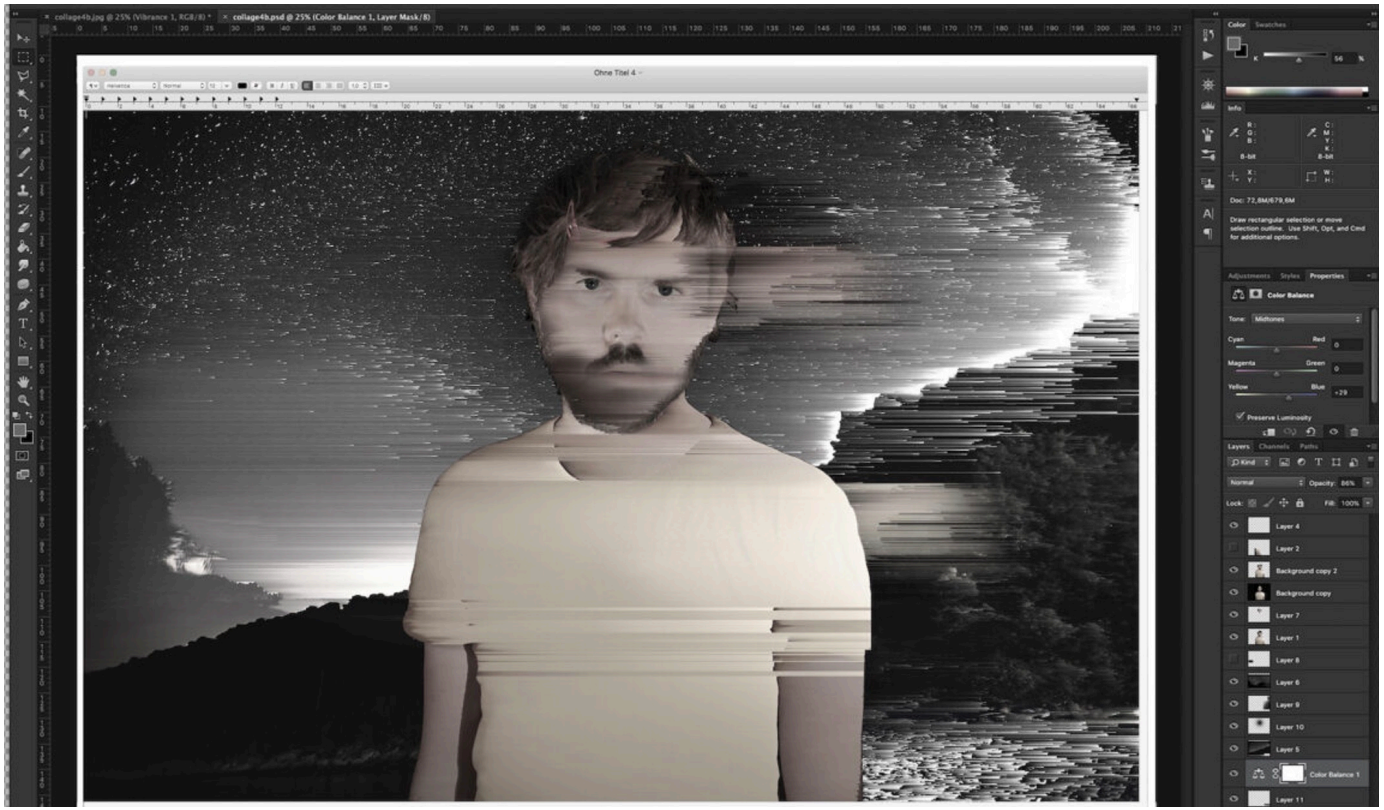
Overlaid Diagram: A directed acyclic graph of temporal interrelations at work in a musical genre, from the MusAI project "Sonic-Social Genre: Towards Multimodal Computational Music Genre Modelling"/ Credit and copyright: Owen Green.

REACH : Raising Co-Creativity in Cyber-Human Musicianship

https://reach.ircam.fr/index.php/erc-reach/ *European Research Council (ERC) Horizon 2020, 2020-25*

Co-creativity results from an emergence of coherent behaviours and non-linear regimes of event and structure formation, producing a rich co-evolution of musical forms where cross-learning processes between agents involve feedback loops and complex reinforcement mechanisms. REACH studies these mechanisms in vivo and in vitro, producing creative tools through research methods where interactive computational creativity, artificial intelligence, and social sciences converge with the anthropology of improvised practices.





Composer in the Loop – Exploring AI in Music, Radialsystem, Berlin, 16-11-2025

Presentations by ten composers & sound artists who have explored the opportunities and risks of AI-based composition as part of Musikfonds' Scholarship Program on Artificial Intelligence.

2M€/ annum from [Federal Government Commissioner for Culture and the Media](#)

Der Beauftragte der Bundesregierung für Kultur und Medien

Musikfonds Scholarship Program on Artificial Intelligence, Berlin

New and unexpected forms of creativity are reshaping the music world, while raising fundamental copyright and ethical questions around how music is created, distributed, and consumed.

How is artificial intelligence changing musical creation? What are the limits of collaboration between humans and machines? And will the uniqueness of human creativity persist in the age of AI? Through live performances and durational installations, the fellows at "Composer in the Loop" present strategies that open up new ways of engaging with AI in music, while critically reflecting on the social implications of AI technologies.

WILDING AI
TOWARDS AN UNDERCOMMONS FOR SONIC AI FUTURES

Projects 2024 | Round 14

Coproduction partners: Maurice Jones (Canada), MONOM (Germany)

Gadi Sassoon & Portrait XO, Wilding AI Lab, MUTEK Forum 2024, Montreal | © Maryse Boyce

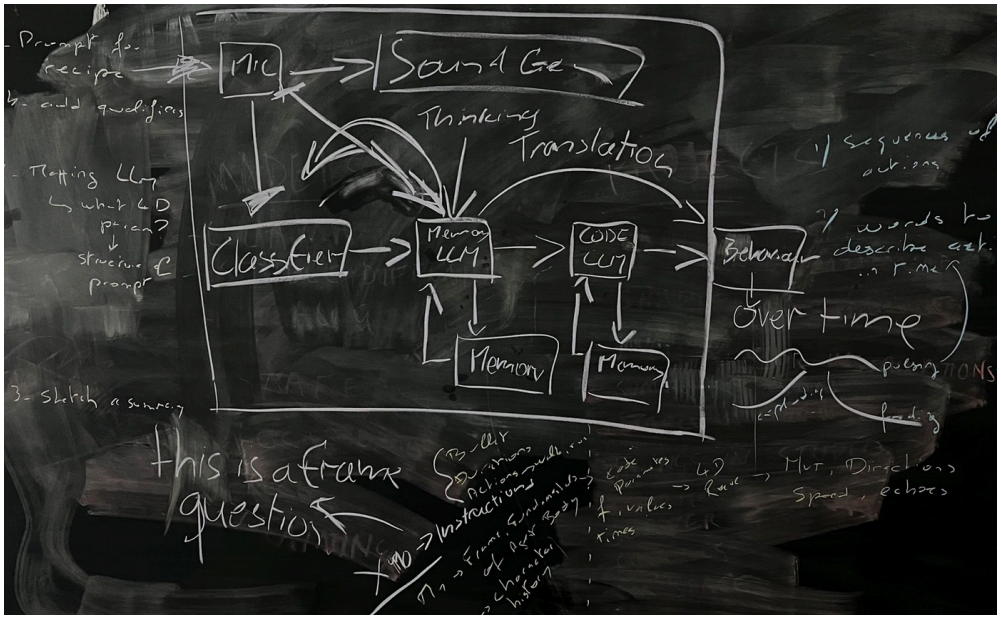
Wilding AI questions the domestication of artificial intelligence into predefined operational modes, aiming instead to foster new avenues for creative expression, particularly in spatial audio. As a collective of artist-researchers, we reject the commodification of technology. Instead, we engage with it poetically and experimentally by (mis)using, hijacking, or outright breaking machine-learning media generators to explore new forms of human-machine collaboration.

Centering public engagement, the collective has focused on R&D residencies and open-studio presentations at leading international venues, including MUTEK and SAT Montreal, MUTEK Mexico, MONOM Studios for CTM Festival Berlin, and 4DSOUND for FIBER Festival in Amsterdam.

Wilding AI *(August 2024, Montreal)*

MUTEK Forum Lab #1 marked the first public Wilding AI project, deploying experiments that produce new relations between “knowledge, things, locations and persons.”[1]

The lab focused on developing memory guidelines for LLMs, allowing sonic agents to build long term memory which could then be translated into recipes, then code and movement. The lab raised questions of meaningful movement and spatial bodily awareness of sonic agents. As the first in a series of public experiments, the lab invited artists and audiences to collectively imagine wild alternatives to dominant AI modes through sound, space, and speculative design.



[1] G. Born, A. Barry (ed.), 2013. *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences*, Routledge.

MishMash Centre for AI and Creativity

A consortium of Norwegian research institutions focusing on AI in creative practices

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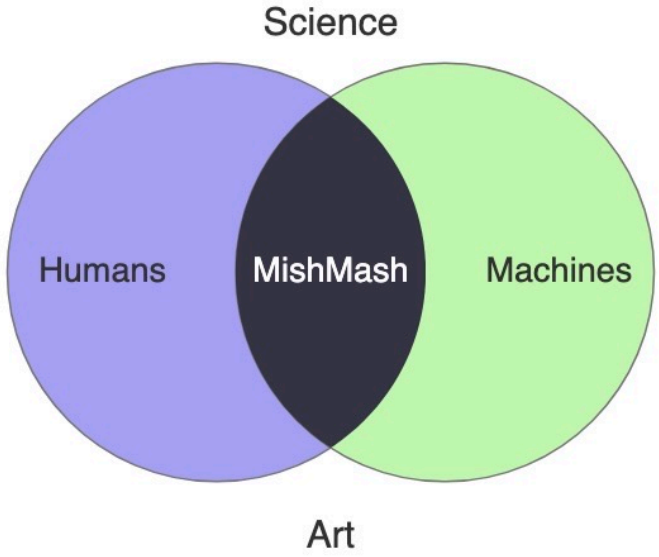


MishMash is a Norwegian AI centre comprising more than 200 researchers from higher education institutions in Norway, in collaboration with numerous public and private sector partners. Opened in April 2026, the primary objective of MishMash is to **create, explore, and reflect on AI for, through, and in creative practices**. MishMash researchers investigate AI's impact on creative processes, develop innovative co-creative AI systems and educational strategies, and address AI's ethical, cultural, legal, and societal implications in creative domains.

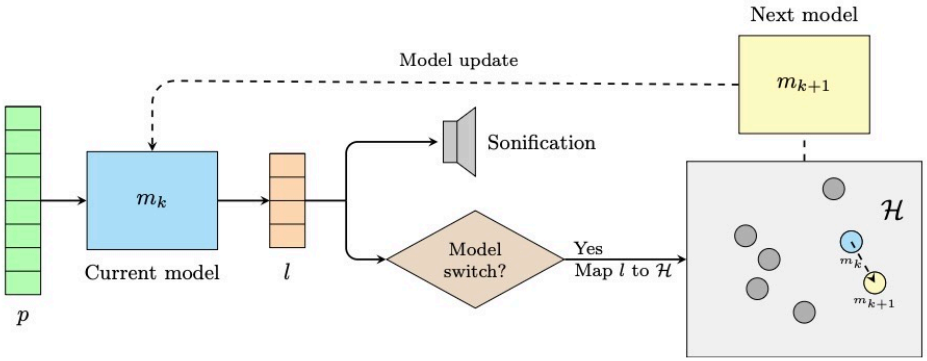
When AI don’t sound like AI: Negotiating aesthetic expectations in technology-mediated musical practice

Many projects incorporating AI today are, fundamentally, about AI, explicitly exploring what it means to create with these technologies. That the aesthetics of many of these projects allude to some ghost in the machine may tell us more about our collective imagination of AI than about the algorithms themselves. Our work suggests that understanding how aesthetics are constructed in technology-mediated musical practice requires looking beyond technical specifications and in situ material interactions.

Aesthetics are made through complex sociotechnical assemblages. Some of their elements: popular narratives surrounding the given technology, narratives and expectations we construct during development, and ongoing mediation between what we imagine the technology to be and what it technically does. Acknowledging these multiple forces reveals the rich interplay between imagination, expectation and material reality through which technology-mediated musical practices come into being.

paraphrased, from Teresa Pelinski, Adam Pultz Melbye, Andrew McPherson, *Organised Sound*, 1:11, 2026

Figure 2. Piezo contact microphones attached at the front, tailpiece, bridge and inside the F-holes of the doublebass. The piezos at the back and on the scroll are not shown in the picture. The faders and knobs visible on the FAAB are used for individual string gain and effects blend (Melbye 2023: 81), respectively, for the FAAB’s own signal processing. In the supplementary video and audio materials, no effects were used.



Adam Pultz-Melbye

The Spectral Parrot

8-stringed feedback instrument with motorised tuners. Through deep reinforcement learning, the instrument is trained in real time to approximate timbres, in this case a double bass. The slow learning process exposes the twists and turns of deep learning and produces a continuous stream of microtonal tunings.

The Spectral Parrot was developed during a one-year stipend awarded by Musikfonds, Germany, to explore creative uses of AI.