

DECOMPOSING MUSIC MAKING THE HAPPY VALLEY BAND



BY DAVID KANT, COMPOSER AND BANDLEADER

“a shitty MP3 to MIDI converter”

“the Shaggs meets Guitar Hero”

“the best executed worst idea”

“James Brown backed by Sun Ra”

“substantive acousmatic research”

“pop music heard by a computer algorithm”

C

26

you make me feel ————— you make me

Sop. *f*
7 28 -21 -40 19 49

You make me feel

Mez. *f* -5 -26 -44 -19 -19 24

You make me feel

Alt. *f* -2 -14 -41 -41 -2 29 29

You make me feel

Vln. -20 48 -13 0 0 8 7 0 16 10 6 28 -13 -14 -49 -25 -6 0 -4 29 -3 20 30 9

Vln. -2 22 3 26 -5 15 10 9 46 -15 -45 21 -2 -5 0 14 3 25 15 3

Horn. 1 7 44 47 41 0 19 11 -4 7 17 -25 5 27

Pno. 3 7 5 3 7 5 3 7

Bass -33 -8 38 11 11 -23 42 -3 48 39 2

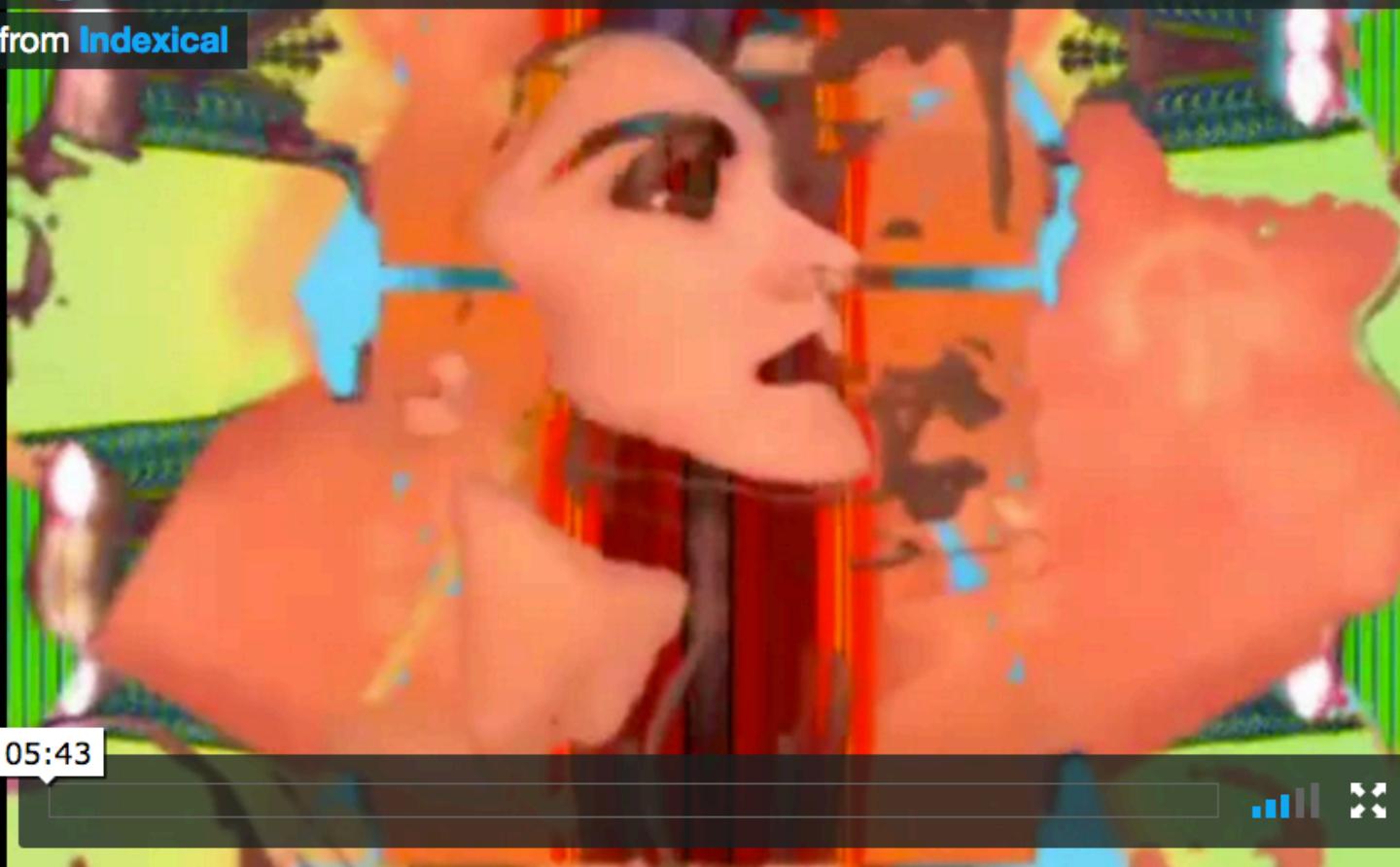
Kit -5 7 7 7 0 5 7 11 7

(You Make Me Feel Like) A Natural Woman, full score.



Madonna's Like a Prayer, as Heard by a Computer Algorithm

from Indexical



05:43



vimeo



[1] SEPARATION

[2] TRANSCRIPTION

[3] MUSICAL NOTATION

[4] PERFORMANCE

[1] SEPARATION

1) Xtrk

Spatial filtering
based on stereo
location cues:

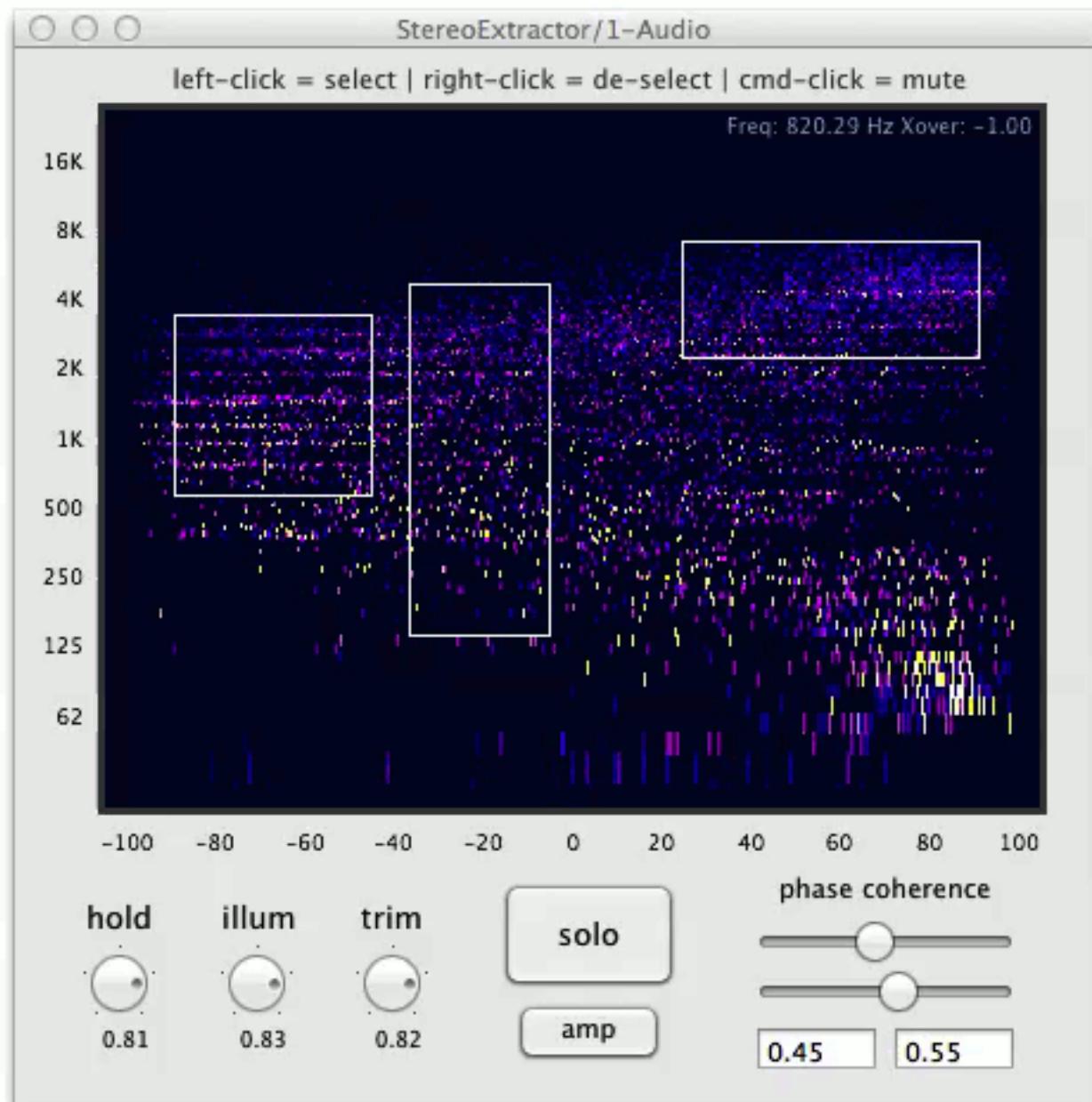
ILD (inter-aural
level difference)

$$|X(\omega)| = |X_l(\omega)| + |X_r(\omega)|$$

$$\Theta(\omega) = \frac{|X_l(\omega)|}{|X_l(\omega)| + |X_r(\omega)|}$$

ITD (inter-aural
time difference)

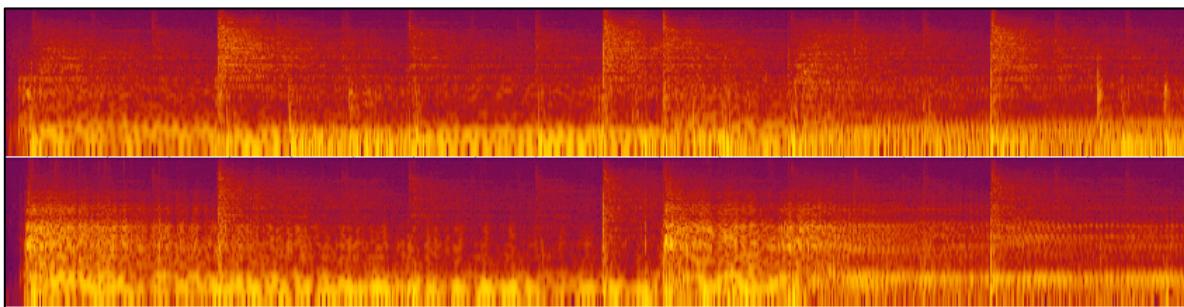
$$\tau(\omega) = (\angle X_r(\omega) - \angle X_l(\omega) - \omega\tau)e$$



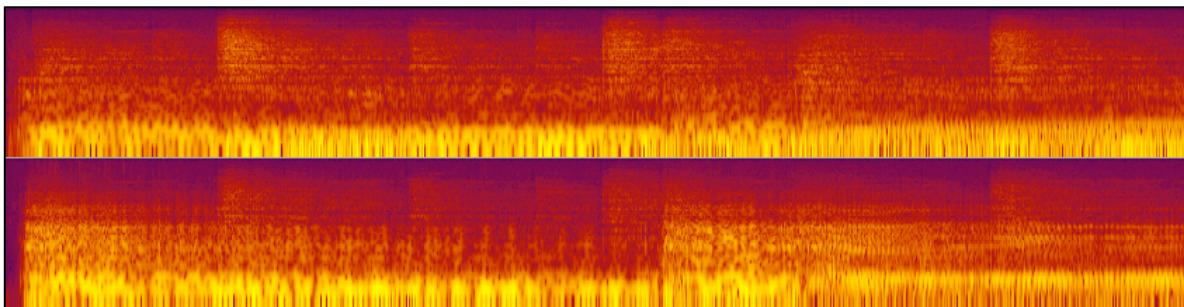
xtrk is an audiounit plug-in that allows real-time visualization and control of spatial filtering

2) harmonic / percussive separation

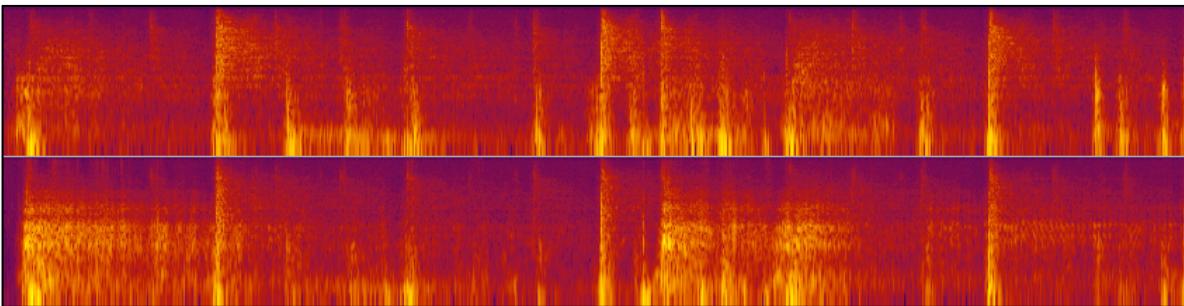
Full Mix



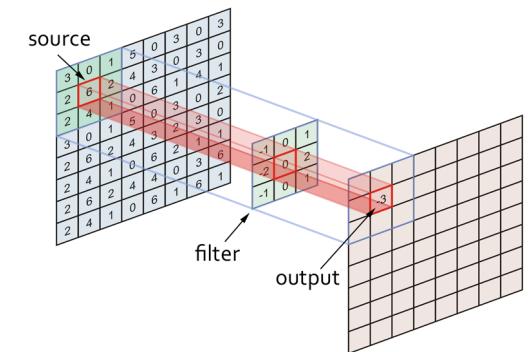
Harmonic Component



Percussive Component



- median filter applied to spectrogram

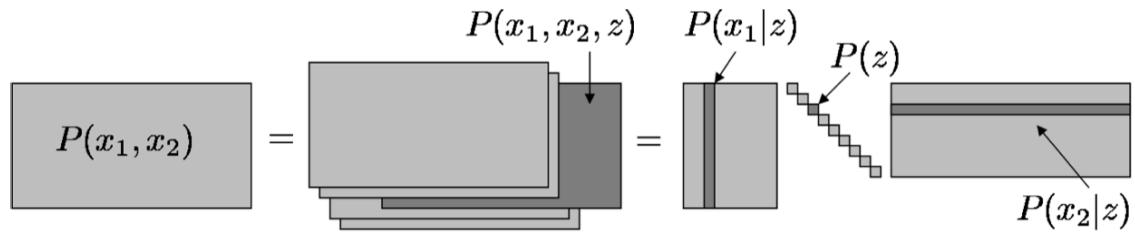


Harmonic: filter across successive frames (horizontal)

Percussive: filter across frequency bins (vertical)

3) PLCA

Probabilistic Latent Component Analysis



- ***semantically meaningful*** acoustic sources using a latent variable probabilistic model
- statistical formulation allows extensions to machine learning frameworks
 - priors, transformational invariances, and sparsity constraints

Probabilistic Interpretation

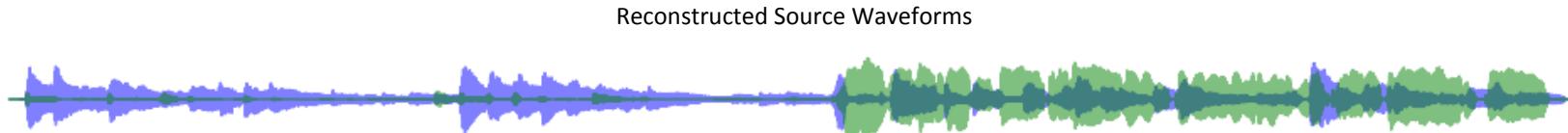
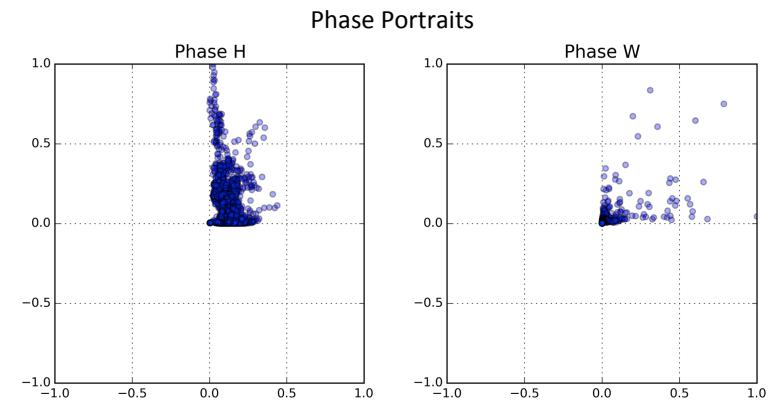
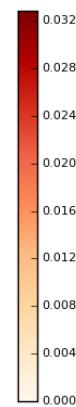
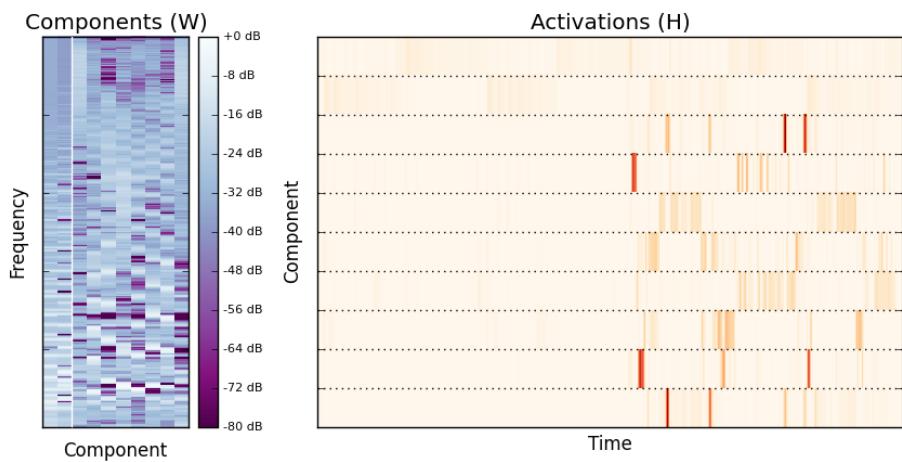
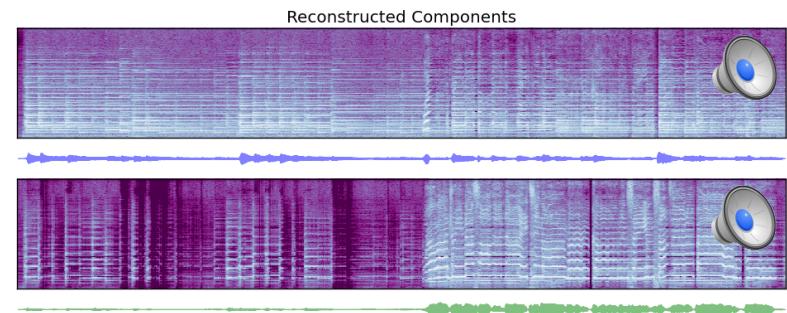
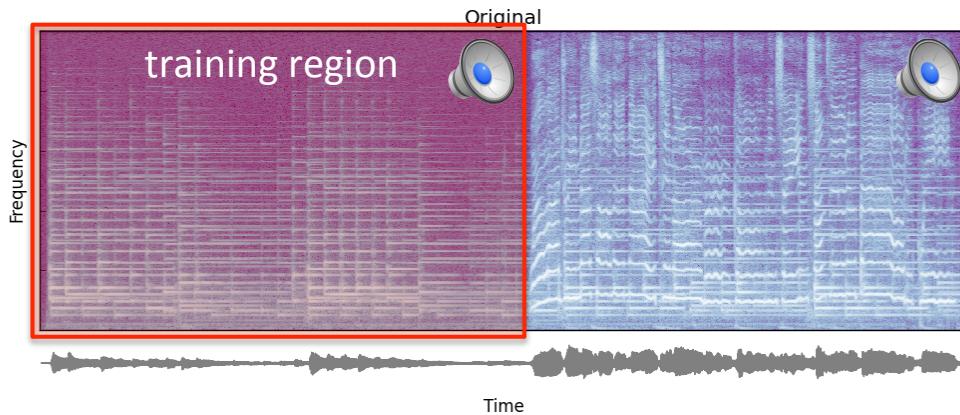
- mixture spectrogram is interpreted as a histogram describing the results of repeated draws from a number of different probability distributions
- a set of hidden (or latent) variables governs the chances of which probability distribution is drawn from each time
- each probability distribution correspond a source spectrogram, and the latent variable correspond to the presence of each source in the mixture

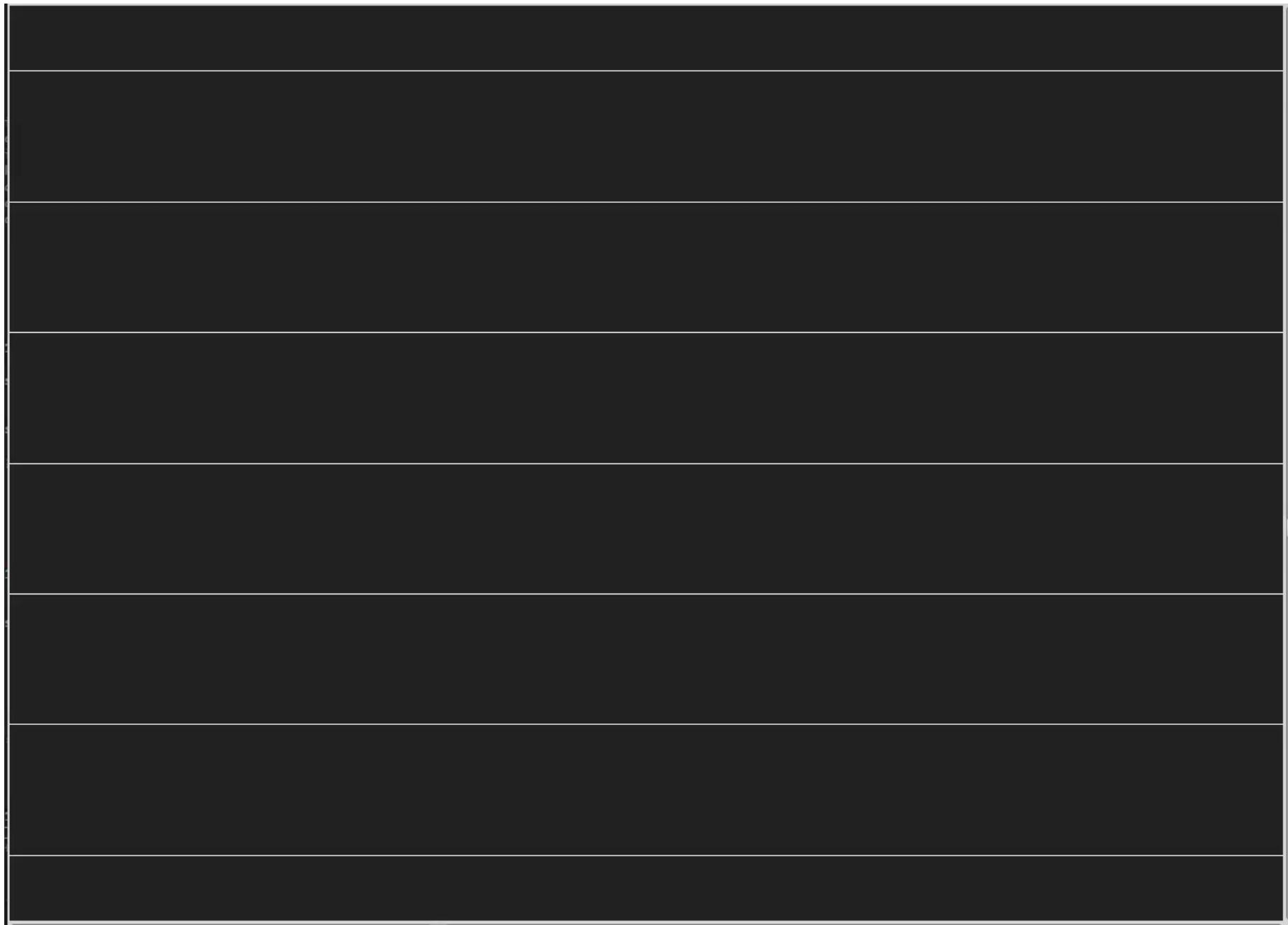
The Model

$$P(\mathbf{x}) = \sum_z P(z) \prod_{j=1}^N P(x_j|z)$$

- $P(\mathbf{x})$ is represented as the sum of multiple marginal products
- proposed in 2006 by Smaragdis, Raj, and Shashanka

PLCA voice separation on “After the Gold Rush”

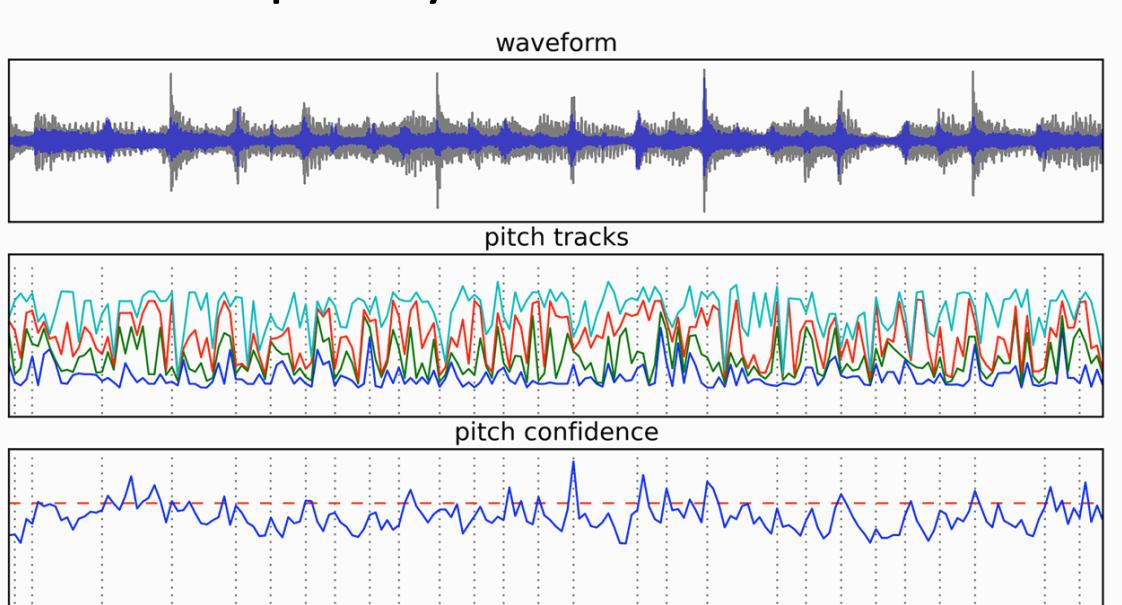




[2] TRANSCRIPTION

1) Pitch Analysis

- multiple fundamental frequency estimation based on Miller's Puckette's fiddle~ algorithm
- salience of each frequency depends on the presence of peaks in the spectrum at or near harmonics of f
- salience is calculated by a likelihood function $L(f)$ where f is frequency:

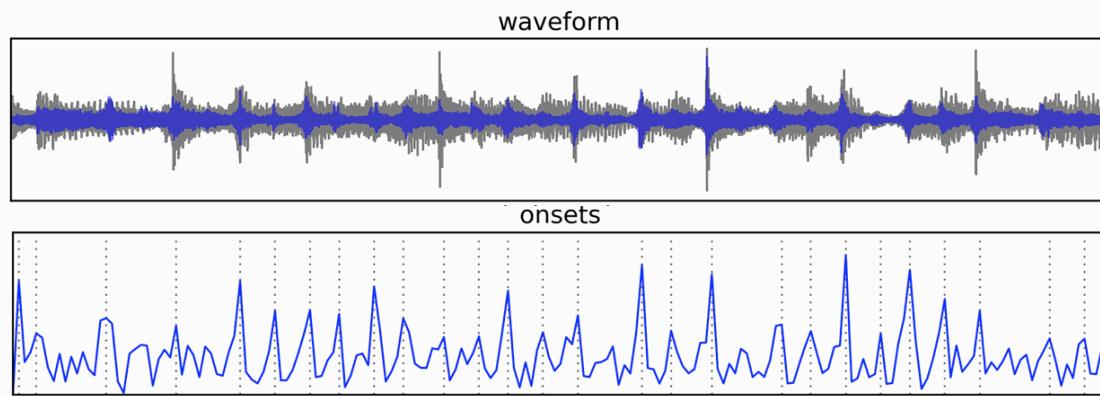


$$L(f) = \sum_{i=0}^k a_i t_i n_i$$

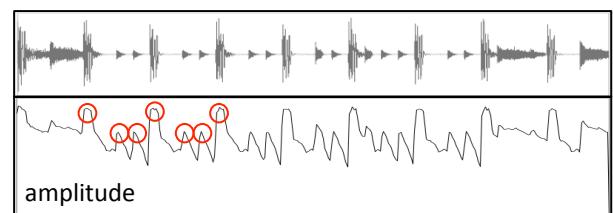
- k is the number of peaks in the spectrum
- a_i depends on the amplitude of the i^{th} peak
- t_i depends on the distance of the i^{th} peak to the nearest harmonic of f
- n_i depends on whether the nearest harmonic is a low or high multiple of f

2) Rhythm Analysis

- finding **change** and/or **stability** in an some **audio feature**
- traditionally by finding peaks in an onset detection function (ODF)
- ODF measures change in an audio signal over time, such as amplitude, spectral flux, complex difference, pitch, pitch stability
- peak-picking finds local maxima in the ODF



Finding peaks in amplitude



Finding stability in pitch



- in HVB, I choose ODFs to match the music, often combining a number of different ODFs, combining pitch with other features

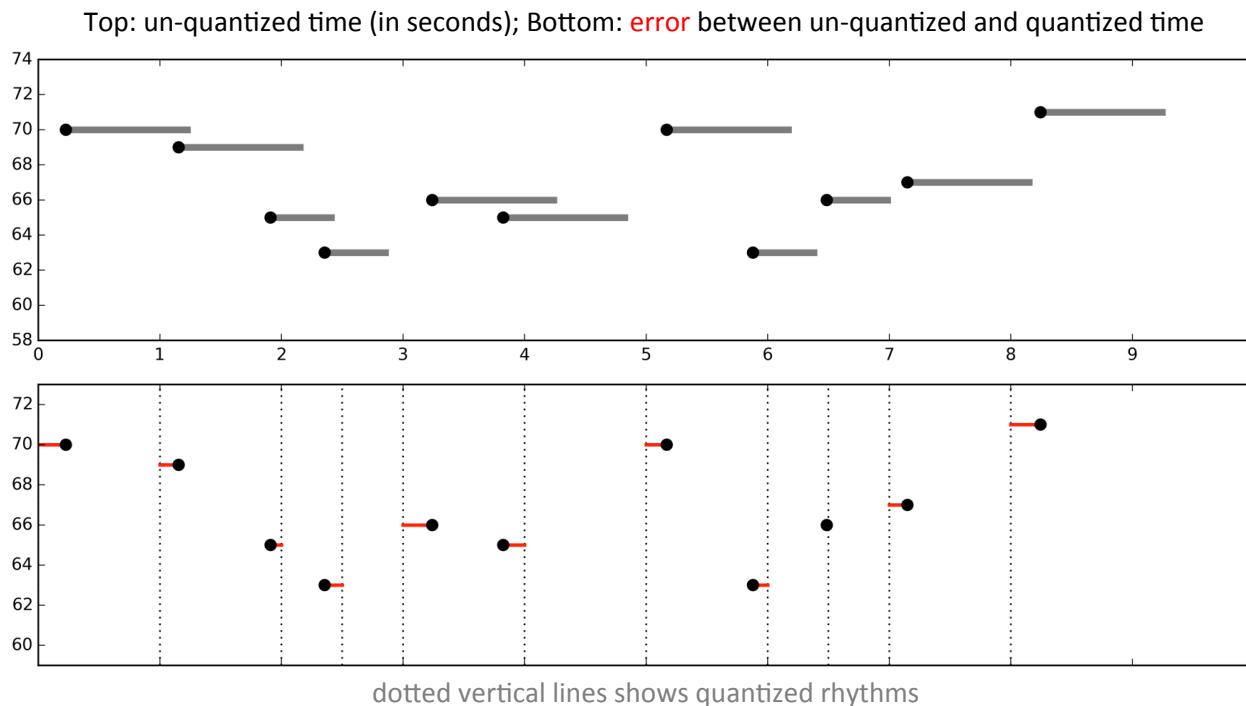
[3] MUSICAL NOTATION

Musical Quantization

github.com/davidkant/trnzscrybe



- convert **time-in-seconds** to **musical rhythms**
- minimize error between actual and quantized time values
- given a scheme of possible subdivisions of the beat



beat division scheme

```
# duration 4 beats
bds.add_tuplet((1,1), 4.0)      # /1
bds.add_tuplet((3,2), 2.0)      # /3
bds.add_tuplet((5,4), 1.0)      # /5
bds.add_tuplet((7,4), 1.0)      # /7
```

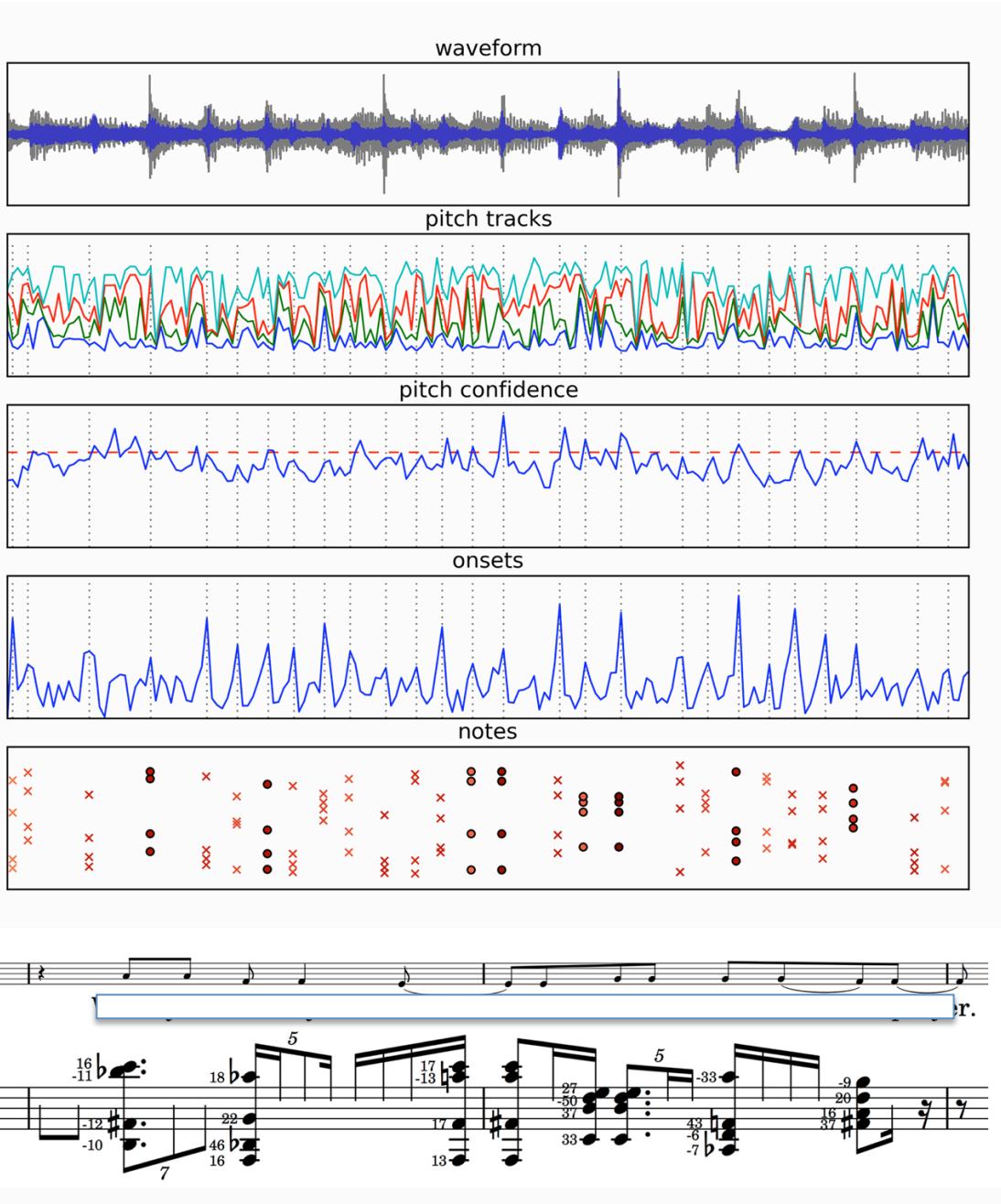
duration 2 beats

```
bds.add_tuplet((1,1), 2.0)      # /1
bds.add_tuplet((3,2), 1.0)      # /3
bds.add_tuplet((5,4), 1.0/2)    # /5
bds.add_tuplet((7,4), 1.0/2)    # /7
```

duration 1 beat

```
bds.add_tuplet((1,1), 1.0)      # /1
bds.add_tuplet((2,2), 1.0/2)    # /2
bds.add_tuplet((3,2), 1.0/2)    # /3
bds.add_tuplet((4,4), 1.0/4)    # /4
bds.add_tuplet((5,4), 1.0/4)    # /5
bds.add_tuplet((6,4), 1.0/4)    # /6
bds.add_tuplet((7,4), 1.0/4)    # /7
```





Separation – isolated guitar track is highlighted in blue

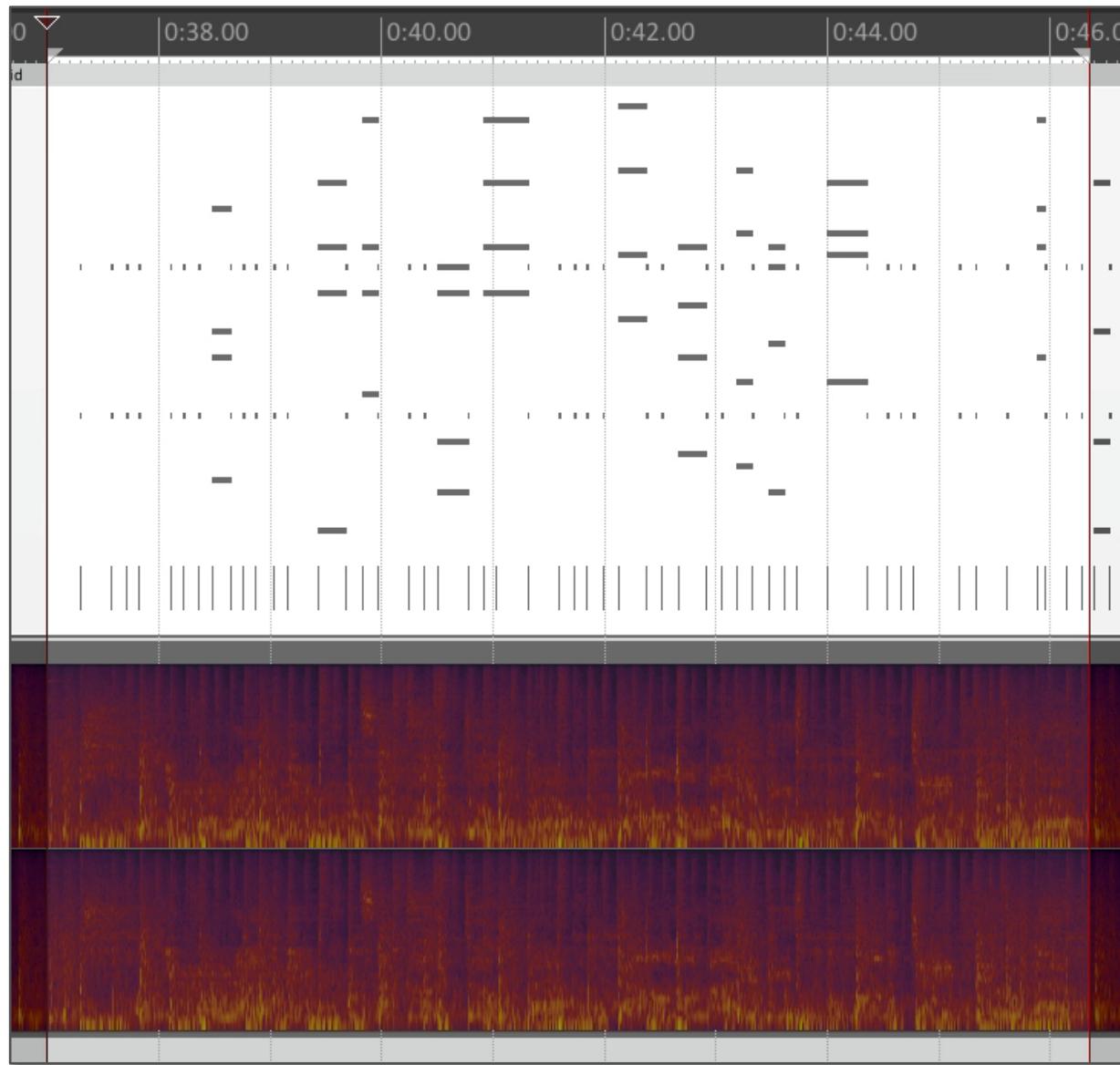
Pitch analysis – multiple pitch tracks are shown in different colors

Pitch confidence – low pitch confidences become muted strokes

Rhythm – spectral flux is plotted in blue and peaks indicate note onsets

Piano-roll – pitch versus time display of the parsed notes

Musical notation – rendering into musical notation



[4] PERFORMANCE



EXCERPTS:

This Guy's in Love With You – Piano

45 *rit.* If not I'll just die *rit.*

5 3 3 7 5 7

Excerpt: *This Guy's in Love with You*, Piano. For Joseph Kubera's solo piano feature, I left in all of the infinitesimally quick notes and multi-octave leaps that I usually filter out, because he plays piano like a ten-limbed octopus with a separate brain for each digit. The music is riddled with grace notes.

It's a Man's Man's Man's World – Timpani

The musical transcription for Timpani consists of two staves of music. The top staff begins with a dynamic of ***f ff*** and a tempo of **8**. It features a series of eighth-note patterns with various dynamics and time signatures (4, 5, 3, 3, 3) indicated by numbers above the notes. The bottom staff begins with a dynamic of ***f*** and a tempo of **3**. It also features eighth-note patterns with dynamics and time signatures (5, 7, 7, 5, 7, 5) indicated by numbers above the notes. Both staves include numerous performance markings such as **mp**, **p**, **pp**, and **mf**, along with specific note heads and stems.

Excerpt: *It's a Man's Man's Man's World*, Timpani. I wanted my transcription to express all of the minute fluctuations of sound (spectra, pitch, dynamics) that are present in a simple timpani roll.¹¹ The new timpani part is still written for one drum, but with *a lot* of foot pedaling.¹²

Crazy – Upright Bass



5

Cra - zy, I'm cra - zy for feel - ing so lone-ly

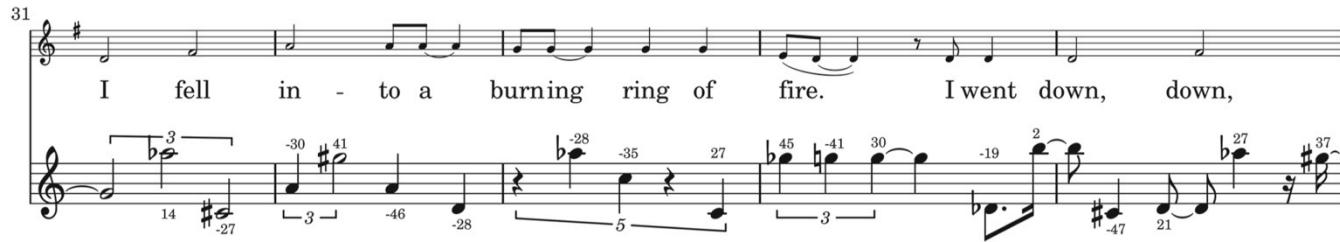
8va-

7

-22 48 47 0 -28 -30 -30 7 5 -13 0 -10 -23 -23 -5 -11 -45 -46 28 -38 -15 -15 38 15 -15 41

Excerpt: *Crazy*, Upright Bass. This one is a true gem. Sometimes I cannot bring myself to edit a note that is out of playing range. In this case, I write it “as high as possible” (the triangle notehead) and leave it up to bass player Mustafa Walker to deal with. It’s now one of my favorite moments in HVB music, ever.

Ring of Fire – Electric Guitar



31

I fell in - to a burning ring of fire. I went down, down,

14 -27 30 41 -35 28 27 45 -41 30 -19 2 -47 21 27 37

Excerpt: *Ring of Fire*, Electric Guitar. The regularity of the palm-muted single-note electric guitar pulses in the original recording drives the music almost like a percussion instrument, so I tuned my event detection to be more sensitive to rhythmic onsets than to pitched onsets.

Ring of Fire – Trumpets

10

is a burn-ing thing, and it

-36 -35 -43 -6 -38 -15 -37 -30 -33 -15 -43 -10

-22 -42 -21 -24 -14 28 -9

35 -49 -40 -6 24 -28

mf

Excerpt: *Ring of Fire*, Trumpets. Sometimes orchestration is what keeps the song moving, and it doesn't really matter what the band plays, like the alternation between Johnny Cash and the Mariachi trumpets. Timing is more important than the notes.¹³

(You Make Me Feel Like) A Natural Woman – French Horn

Musical score for French Horn, page 89. The score consists of two staves. The top staff shows lyrics: "woman. You make me feel, you make me feel, you make me". The bottom staff shows musical notation with various fingerings and dynamics. The dynamic **f** is indicated at the beginning of the bottom staff. Fingerings include: 33 13 4 9 -11 -26 33 -24 -1 2, 6 6 16 39 3 11 5 1, 45 24 18 -3 3, 49 22 32 27 3 10 -35 26 23 11. The score is in common time, with a key signature of one sharp.

Excerpt: *(You Make Me Feel Like) A Natural Woman*, French Horn. I chose this song because I knew Daniel Costello would take his horn part seriously and not object to the characteristically impractical horn leaps. He is the only performer who has ever corrected a microtone.

Like a Prayer – Percussion



128

Just like a prayer, no choice your voice can take me

3 5 7 3 3

Excerpt: *Like a Prayer*, Percussion. I couldn't identify all of the auxiliary percussion instruments by ear, so I used the source separation algorithm instead. I trained it on a large collection of percussion samples and let it decide what was in the recording. The odd thing is I don't remember teaching the computer *Bone Alphabet*...

In the Air Tonight – Electric Guitar

51

all been a pack of lies! and I can feel it co - ming in the air to - ni-

25 -5 3 -12 -48 21 -9 -5 32 -4 24 5 18 42 3 45 27 18

-28

This musical transcription for electric guitar shows two staves of music. The top staff is in common time and features a sustained line of eighth notes followed by a sustained line of sixteenth notes. The lyrics 'all been a pack of lies!' are written below the staff. The bottom staff is also in common time and shows a more complex rhythmic pattern with sixteenth-note figures and grace notes. The lyrics 'and I can feel it co - ming in the air to - ni-' are written below this staff. Fingerings and picking patterns are indicated above the notes on both staves.

Excerpt: *In the Air Tonight*, Electric Guitar. Another gem in the HVB vault. This transcription of the reverb-soaked, slow guitar bends and sustained lines that open the track is no longer so slow and sustained, but if you listen along with the original, the transcription actually makes some sense.

In the Air Tonight – Violins

The image shows a musical score for two staves, labeled '30' at the top left. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The lyrics '- ming in the air' are on the first measure, 'to - ni - ght' on the second, 'oh lo - rd' on the third, and 'oh lord' on the fourth. Each measure contains six measures of music with various note heads and stems. Fingerings are indicated by numbers above the notes, such as '-16', '0', '5', '4', '5', '7', '20', '-29', '-12', '5', '1', '12', '3', '2', '0', '22', '10', '6', '22', '27', '-11', '5', '0', '23', '11', '2', '-14', '0', '23', '7', '-2', '12', '3', '2', '0', '22', '10', '6', '22', '27', '-11', '5', '0', '23', '11', '2', '-14', '0', '23', '5', '3', '12', '44', '12', '-16', '0', '5', '4', '5', '7', '20', '-29', '-12', '5', '1', '12', '3', '2', '0', '22', '10', '6', '22', '27', '-11', '5', '0', '23', '11', '2', '-14', '0', '23', '7', '-2'. The bottom staff follows the same pattern as the top staff.

Excerpt: *In the Air Tonight*, Violins. This may be my favorite moment in all of HVB. It's a transcription for two violins of the ethereal, moody, digitally delayed synth pads that accompany Phil Collins' voice in the first section of the song. We do the delay manually by staggering the entrances one beat apart.

Happy Valley Band *ORGANVM PERCEPTVS* | 12" Vinyl LP + Print Booklet

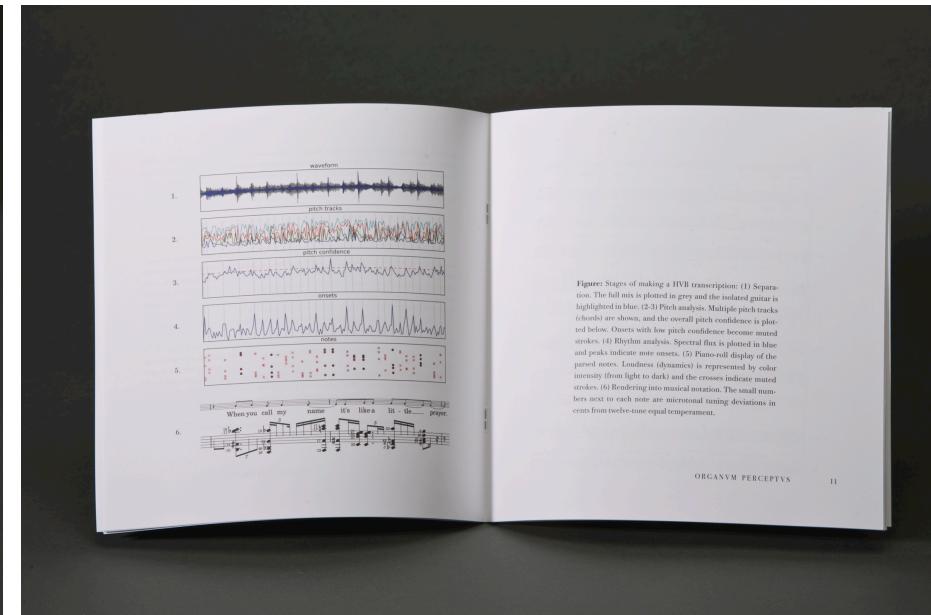
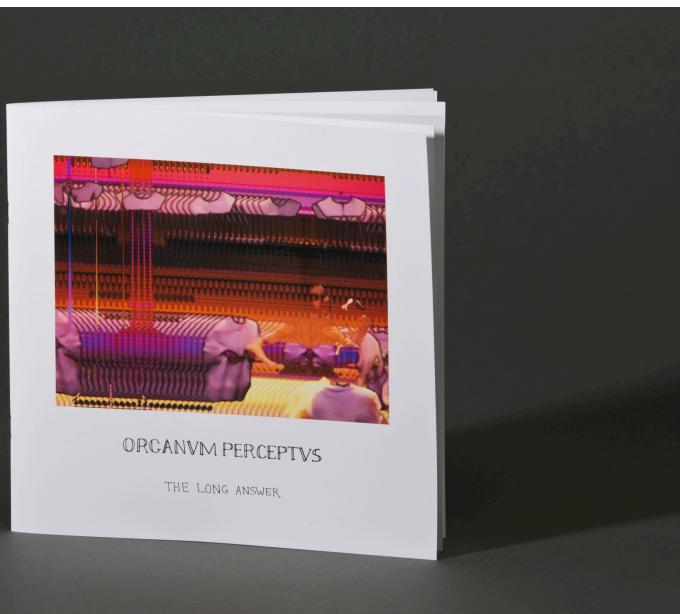


Figure: Stages of making a HVB transcription: (1) Separation. The full mix is plotted in grey and the isolated guitar is highlighted in red. (2) Multiple pitch tracks (chords) are shown, and the overall pitch confidence is plotted below. Onsets with low pitch confidence become muted strokes. (4) Rhythm analysis. Spectroflux is plotted in blue and peaks in red. (5) Notes. (6) A piano-roll display of the parsed notes. Loudness (dynamics) is represented by color intensity (from light to dark) and the velocity (duration) of strokes. (6) Rendering into musical notation. The small numbers next to each note are microtonal tuning deviations in cents from twelve-tone equal temperament.

ORGANVM PERCEPTVS

11



7

7

5

-43 48

-26

18

3

16 9

24

27

9

9 -31

Album stream and interview: David Kant of Happy Valley Band talks about their 'machine listening' album

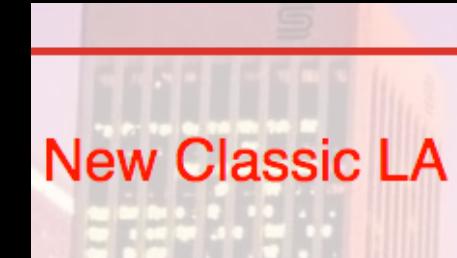
February 2017



"refracted and amplified through the software in often mystifying ways, resulting in warped interpretations that are unexpected, to say the least" – **Emily Bick, The Wire**

"conceptually fascinating, but I simply cannot bear to listen to it"

"convinced is an actual recording of my high school's pep band at a snowy football game when every brass instrument detuned after five minutes out of their cases." – **Elizabeth Hambleton, New Classic LA**



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TINY MIX TAPES

Happy Valley Band deconstruct pop classics via machine-learning algorithm on debut album **ORGANVM PERCEPTVS**
by **COLIN FITZGERALD** · February 10
... Field Items **Happy Valley Band** deconstruct pop classics via machine-learning algorithm on debut ...

"the latest iteration of pop music's post-human future... delirious and discordant – **Colin Fitzgerald, Tiny Mix Tapes**

"like nails on a chalkboard. (Actually, nails on a chalkboard sounds much better to me; what does it mean that I prefer pure cacophony to off-time, off-kilter pop music?)" – **Chris Zaldua, KQED Arts**

On February 26, 2017 at 3:06:01 PM, DistroKid (support@distrokid.com) wrote:



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We know this is super inconvenient and we apologize.

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[840095466950](https://www.upcitemdb.com/upc/840095466950)

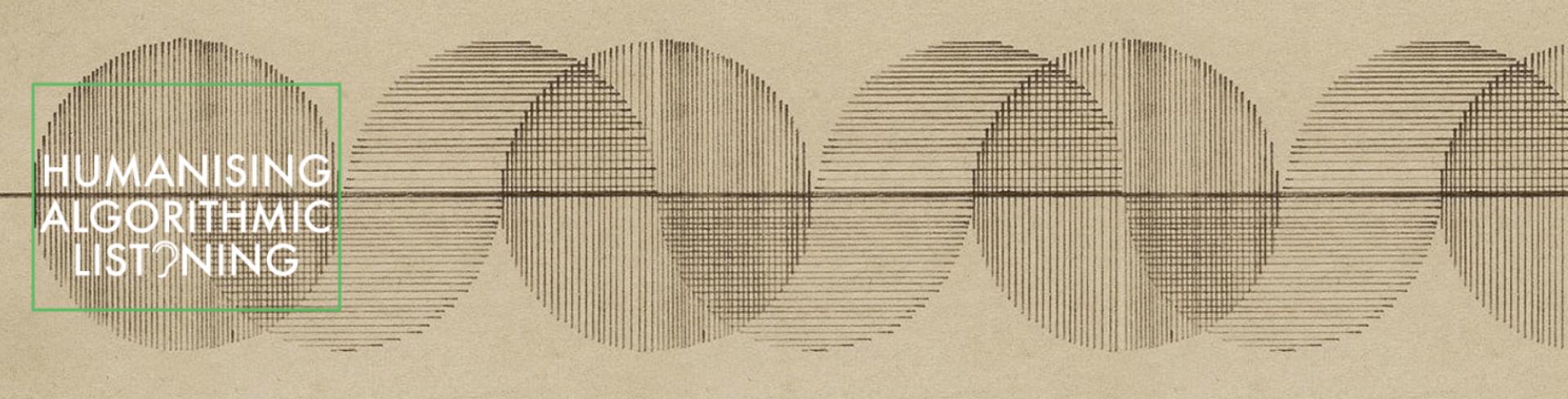
Album title:

[Organvm Perceptvs](https://www.discogs.com/organvm-Perceptvs/release/1000000)

Sincerely,

DistroKid

<http://distrokid.com>



HUMANISING
ALGORITHMIC
LISTENING

INTRODUCING THE HAPPY VALLEY BAND

Making music through machine ears

By David Kant

Of all the responses to the Happy Valley Band that I have received, this one gives me hope: "as you listen over time and the pieces somehow hold together and get tighter and tighter, you realize that they kind of aren't strictly errors, there's some kind of turbo-charged high level thinking going on." I like to think of this "turbo-charged high level thinking" as a utopian future in which technology extends rather than enslaves our minds, in which we are cyborgs and we are better off for it.





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