
Towards Deconstructivist Music: Reconstruction paradoxes, neural networks, concatenative synthesis and automated orchestration in the creative process – ERRATUM

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Cambridge University Press and Assessment and Organised Sound regret the inclusion of the following text in the above article:

During the past decade, the recent interest in artificial intelligence and embodied knowledge had provided novel important insights to rethink mediation technology, thereby paving the way for a transdisciplinary approach to artificial intelligence and other technologies such as wearables or CAC. Stemming from a phenomenological-based approach and considering current trends in sonic interaction design and interactive composition, our paper also proposes experiments on artificial intelligence and embodied approaches to mediation technology and underlines the increasing importance of somatic and generated knowledge within the computing field. The understanding of the phenomenal body and mind and the interpretation of mediation technology as an environment capable of affording transformative feedback, both allow, in fact, for an enrichment of the phenomenological experience. The paper also presents an autoethnographic analysis of our own performances, which provide an original contribution to the artistic application of artificial intelligence and other technological applications. Stemming from an ongoing research-creation on musical improvisation and generation with artificial intelligence, the case study suggests a new way of understanding viscosity as a key feature to design interactive systems and interactive composition and empower the performer's agentivity. This contribution also tries to emphasise how an embodied and visceral approach to interaction can transform artificial intelligence into an active sensory-perceptual mode of experiencing, which is capable of stimulating the performer's sensorimotor metaplasticity. The reconfiguration of generativity through the use of sound feedback is a process that unfolds with a high degree of sensitivity in which the body can be poetically understood as an emergent territoriality, inhabited and transfigured by the sound.

The text was inadvertently included within the article and overlaps with a section of a previously published article (Giomi 2023):

1. Giomi, Andrea. 2023. 'A Phenomenological Approach to Wearable Technologies and Viscerality: From embodied interaction to biophysical music performance.' *Organised Sound*, 1–15. doi: [10.1017/S1355771823000286](https://doi.org/10.1017/S1355771823000286).

The Philon Nguyen and Eldad Tsabary article has been corrected.

REFERENCE:

Nguyen, P. and Tsabary, E. (2023) 'Towards Deconstructivist Music: Reconstruction paradoxes, neural networks, concatenative synthesis and automated orchestration in the creative process', *Organised Sound*, 1–12. doi: [10.1017/S1355771823000237](https://doi.org/10.1017/S1355771823000237).