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misagh@machine: ~ % cat collective_consciousness.txt  
# Session started..
```

C O L L E C T
I V E
C O N S C I O
U S N E S S

V E R S I O N _ 1 . 0

```
# System: TEXT_TO_AUDIO GEN_AI + SYNTH[2]  
# Author: MISAGH_AZIMI  
# Date: 2024-2025  
# Status: EXPERIMENTAL
```

misagh@machine: ~ % cat README.md

OVERVIEW

Collective Consciousness is a series of experiments in forging a musical dialogue with text-to-audio GenAI, seeking to make it my own. While subtly tapping into the realm of chance music, these compositions approach AI as an extension of my musical expression instead of an autonomous agent.

The series utilizes an ethically trained and customized diffusion model to generate musical fragments based on parts of an original poem as prompts. These fragments then become the fabrics of the composition, balancing stochasticity and intention.

The model was trained on over 32 hours of my own compositions, field recordings and sketches, creating a musical "other" to co-create with. The composer's initial arrangement of the composition will be presented in quadrophony. This immersive experience is designed to nod to AI's current ubiquitous presence in society and daily life. The operator's discretion determines whether to use stereo or multi-channel reproduction for subsequent performances.

DEFINITIONS

AI_MODEL: A text-to-audio generative model trained on Creative Commons data and fine-tuned with hours of acoustic and electronic compositions and recordings.

PROMPT: The text input provided to the AI model to generate a musical output.

COMPOSER: Misagh Azimi, whose compositions were used to fine-tune the AI model and who created the original score.

OPERATOR: A music technologist familiar with Python who acts as the arranger or performer. This individual uses the AI model before each performance to generate musical fragments, which are then assembled within a Digital Audio Workstation (DAW) based on the score. The term "operator" is deliberately used as an ironic nod to the prevailing narrative that views artists as data labourers in the AI machinery.

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misagh@machine: ~ % cat INSTRUCTIONS.md
```

EXECUTION

The composition is intended to be newly assembled by the operator within a DAW before every live performance or installation. It is designed for unlimited variation, with musical fragments generated by the AI model for each new performance. The operator is encouraged to substitute the prompts with other lines from the "A Subscription to Revolution poem" (found on page v) to create even more variations.

FOUR_AI_VOICES: The composition features four AI voices, each dedicated to musical fragments generated by one specific prompt.

ASSEMBLY: After generating fragments, assemble within a DAW. The score includes specific markings indicating placement.

TEMPO: 120 bpm. Each measure = 2 sec. Quarter note = 0.5 sec.

SYNTHS: There are two pre-notated synthesizer voices. The operator determines the timbre for each. It is essential, however, that the first synth features a pad-like quality, with a longer attack and sustain, while the arpeggiated synth should be performed staccato, with a percussive, "snappy" ADSR profile.

```
misagh@machine: ~ % cat prompts.json
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PROMPTS

```
{  
  
  "prompt_01": "Ask why in five long years I held my mother only for six short  
days, pad, harmonic, 120 bpm, A minor",  
  
  "prompt_02": "Chatting with the ghostly consciousness of my ancestors, spoken,  
nonharmonic, 120 bpm",  
  
  "prompt_03": "Empower me, rhythmic, playful, dark, 120 bpm, A minor",  
  
  "prompt_beat": "Misfit souls apparently born in the wrong land on the wrong  
soil, drums,beat, abstract, glitch, 120 bpm, A minor"  
  
}
```

```
misagh@machine: ~ % cat NOTATION.md
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N O T A T I O N

GN GENERATE_NEW() -> Generate new output with dedicated prompt. Use fragment going forward.

Ⓞ PLAY_FRAGMENT() -> Playback generated music in measure. Length follows note length. Choose fragment section.

⌘ REPEAT() -> Loop previous measure. Also: 2-measure and 4-measure variants.

[↓ n] PITCH_SHIFT(n) -> Downward pitch shift by n semitones. 0 = no change.

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misagh@machine: ~ % exit
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# Session ended.
```

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misagh@machine: ~ % cat POEM.md

A S U B S C R I P T I O N T O R E V O L U T I O N

Exciting!
Talking to the collective consciousness of my ancestors.
They know me. They remember me.
They see who I want to be,
feel the twisted joy in my bones.
They empower women in the workplace.
They help marginalized groups.
They redefine work and productivity!
They revolutionize music and creativity! Fun!
Chatting with the ghostly consciousness of my ancestors;
misfit souls, apparently born in the wrong land, on the wrong soil.
They accelerate research!
Ask them for a
"Morning routine for productivity"
or how to
"Experience Seoul like a local".
Twenty bucks a month plus taxes.
Talking to the ghostly
echoes of our ancestors.
Prompting the collective consciousness of
my ancestors, whose children wear the wrong skin.
For a small fee of \$20 a month plus taxes.
Ask about your soul, about mine.
Ask why, in five long years,
I held my mother only for six short days.
Optimize my life! For twenty bucks a month plus taxes, please.
Empower me! Give me revolution!

misagh@machine: ~ % exit

Session ended.

41

pitch ↓2st

pitch 0st

Pro. 1

Pro. 3

Pb.

45

pitch ↓2st

Pro. 1

Pro. 2

Pro. 3

Pb.

Pad

49

Pb.

Pad

Arp.

51

Pb.

Pad

Arp.

53

Pro. 3

Pb.

Pad

Arp.

Musical score for measures 53-54. The score is for three parts: Pro. 3, Pb., and Pad. The Pro. 3 part has a whole rest in measure 53 and a whole note in measure 54. The Pb. part has a whole note in measure 53 and a whole note in measure 54. The Pad part consists of two staves (treble and bass clef) with a whole note chord in measure 53 and a whole note chord in measure 54. The Arp. part is a single staff with a continuous arpeggiated pattern of eighth notes across both measures.

55

Pb.

Pad

Arp.

Musical score for measures 55-56. The score is for three parts: Pb., Pad, and Arp. The Pb. part has a whole note in measure 55 and a whole note in measure 56. The Pad part consists of two staves (treble and bass clef) with a whole note chord in measure 55 and a whole note chord in measure 56. The Arp. part is a single staff with a continuous arpeggiated pattern of eighth notes across both measures.

57

Pb.

Pad

Arp.

Musical score for measures 57-58. The score is for three parts: Pb., Pad, and Arp. The Pb. part has a whole note in measure 57 and a whole note in measure 58. The Pad part consists of two staves (treble and bass clef) with a whole note chord in measure 57 and a whole note chord in measure 58. The Arp. part is a single staff with a continuous arpeggiated pattern of eighth notes across both measures.

59

GN

Pro. 2

Pb.

Pad

Arp.

Musical score for measures 59-60. The Pro. 2 part has a whole rest in measure 59 and a circled 'GN' in measure 60. The Pb. part has a circled 'GN' in measure 59 and a whole rest in measure 60. The Pad part consists of two staves (treble and bass clef) with sustained chords in both measures. The Arp. part features a rhythmic pattern of eighth notes with chords in both measures.

61

Pro. 2

Pad

Arp.

Musical score for measures 61-62. The Pro. 2 part has a circled 'GN' in measure 61 and another circled 'GN' in measure 62. The Pad part consists of two staves (treble and bass clef) with sustained chords in both measures. The Arp. part features a rhythmic pattern of eighth notes with chords in both measures.

63

Pro. 2

Pad

Arp.

Musical score for measures 63-64. The Pro. 2 part has a circled 'GN' in measure 63 and another circled 'GN' in measure 64. The Pad part consists of two staves (treble and bass clef) with sustained chords in both measures. The Arp. part features a rhythmic pattern of eighth notes with chords in both measures.

71

Pro. 1

Pro. 2

Pad

Arp.

Detailed description: This system covers measures 71 and 72. Pro. 1 and Pro. 2 are represented by single notes on a staff. The Pad part consists of a sustained chord in both treble and bass clefs, with a slur over the notes. The Arp. part features a rhythmic pattern of eighth notes in the treble clef, with a key signature of one sharp (F#).

73

Pro. 1

Pro. 2

Pad

Arp.

Detailed description: This system covers measures 73 and 74. Pro. 1 and Pro. 2 are single notes. The Pad part is a sustained chord in both clefs. The Arp. part continues the rhythmic pattern from the previous system.

75

Pro. 1

Pro. 2

Pad

Arp.

Detailed description: This system covers measures 75 and 76. Pro. 1 and Pro. 2 are single notes. The Pad part is a sustained chord in both clefs. The Arp. part continues the rhythmic pattern.

77

Pro. 1

Pro. 2

Pad

Arp.

pitch 0 st

80

Pro. 1

Pro. 2

2 mute second measure

pitch 12st

84

Pro. 1

4

88

Pro. 1

4

G.N

Pb.

92

Pro. 1

4

G.N Vocoder on

Pro. 3

Pb.

96

Pro. 1

4

G.N

Pro. 2

Pb.

Fade in

Arp.

100

4

Pro. 1

Pro. 2

Pro. 3

Pb.

Arp.

104

4

Pro. 1

Pro. 2

Pro. 3

Pb.

Arp.

108

4

Pro. 1

Pro. 2

Pro. 3

Pb.

Arp.

112

4

Pro. 1

Pro. 3

Pb.

Arp.

Musical score for measures 100-103. The score is in 4/4 time. Pro. 1 has a rest with a slash. Pro. 2 has a whole note chord. Pro. 3 has a whole rest. Pb. has a whole note chord. Arp. has a continuous eighth-note accompaniment.

Musical score for measures 104-107. The score is in 4/4 time. Pro. 1 has a rest with a slash. Pro. 2 has a whole note chord. Pro. 3 has a whole rest. Pb. has a whole note chord. Arp. has a continuous eighth-note accompaniment.

Musical score for measures 108-111. The score is in 4/4 time. Pro. 1 has a rest with a slash. Pro. 2 has a whole note chord. Pro. 3 has a whole rest. Pb. has a whole note chord. Arp. has a continuous eighth-note accompaniment.

Musical score for measures 112-115. The score is in 4/4 time. Pro. 1 has a rest with a slash. Pro. 3 has a whole rest. Pb. has a whole note chord. Arp. has a continuous eighth-note accompaniment.

116

4

Pro. 1

Pro. 3

Pb.

Arp.

120

4

Pro. 1

Pb.

Arp.

124

Pro. 1

Pb.

Arp.

126 pitch ↓2 st

pitch 0 st

2

Pro. 1

Pro. 2

Pb.

Arp.