

Established in 2000, "The Formant Brothers" is a collaborative half-brother duo specializing in composition and meditation by the older Miwa Masahiro and the younger Sakonda Nobuyasu. Based on the medium of "voice," they explore contemporary issues at the intersection of technology and art from philosophical, aesthetic, musical, and technical viewpoints while aiming for machines to sing songs from the 21st century.

Notable works released by the Formant Brothers include:

"Ordering a Pizza de Brothers" (2003), a performance where a duet of artificial voices orders a pizza for delivery. "Le Tombeau de Freddie / L'Internationale" (2009, honorary mention at the Prix Ars Electronica 2009 in Austria) contemplated the nature of music via an apparatus named "Rokugaku" and incorporates a deceased rock star singing the left-wing anthem "The Internationale" in Japanese. "NEO Dodoitsu - Six Japanese folk songs" (2009), programmed a MIDI keyboard through a Brothers Keyboard-to-Phoneme Transfer Standard for Japanese language (BKPTSJ) to sing the kobushi singing technique. "Sendai Dodonpa Bushi" (2010) featured a voice character named "Takane Kin" and reggae-inspired dance music based on folk songs from the Tohoku region. "Yume no Waltz" (2012), a mood ballad sung using a MIDI accordion interface to mimic the expressive capabilities of bellows. "PR(L)AYING VOICE / STABAT MATER" (2015) attempted to sing a Latin "prayer" using Brother's Button-to-Phoneme Transfer Standard for International Languages (BBPTSI). "VOCALISE for 8 speakers" (2018) created music utilizing the non-linguistic vocal sounds of breathing and gasping. "Spirit World Radio" (2020) created a device for receiving voices from the spirit world.

Their work has gained attention for its integration of technology theory and media arts theory as seen in "The Formant Brothers' Haunted House" (ICC InterCommunication Center, 2010), an installation that discusses the spectra of voice, machine, body, and media. They have also delivered lectures, performances, and video presentations in various formats, including at Tokyo University of the Arts, University of Greenwich in London, The University of Tokyo, and The Japanese Association for Semiotic Studies. In "Towards STREAMING ART" (Artes Publishing, 2023), edited by Akeo Okada and supervised by Miwa Masahiro, they each contributed individual essays.

Miwa Masahiro was born in Tokyo in 1958. He studied composition at the Berlin University of the Arts and the Robert Schumann Hochschule für Musik. Accolades include the Irino Prize (1989), the Akutagawa Composition Award (2004), the Golden Nica at the Prix Ars Electronica (2007), the Minister of Education, Culture, Sports, Science, and Technology's Art Encouragement Prize (2010), and the Saji Keizo Prize (2020) for the revival of his monologue opera "A New Era" (2017) and his audience-less live performance "Miwa Masahiro Festival - The Purified Night" (2020), among others. He has published many works, including "The Complete Thoughts of Miwa Masahiro, Music and Art 1998-2010" (Artes Publishing, 2010), "Muramatsu Gear (Le Sacre Du Printemps)" (CD, Fontec, 2012), and other musical scores. He formerly taught at the

Institute of Advanced Media Arts and Sciences [IAMAS] and since 2024, has been a professor at the Kyoto University of the Arts, Institute for Philosophy and Science of Art.

Sakonda Nobuyasu was born in Kobe in 1961. A musician and media artist, he completed his graduate studies in sociology at Kobe University. He has since created many compositions and performance works using real-time voice synthesis he developed independently through the programming software Max and has actively published articles in media theory about voices and machines. Recently, his research has included the function of sound in cinema. His publications include "Max Textbook" (co-authored with Masayuki Akamatsu, Rittor Music) and his solo CD "Clockwork Hermes" (childisc, 2000). He continues to be active in the synthetic voice duo "The Formant Brothers" with Miwa Masahiro. He is a professor in the Department of Visual Media at Nagoya University of Arts and Sciences.