

Chapter 10. Meeting 10, Workshop: Performance and Improvisation

10.1. Announcements

- Due Wednesday, 16 March: Controller/Interface/Instrument Design 1 Report
Will accept as late as midnight Friday, 18 March
Must submit code
See syllabus for report details
- Martingale poly/performance-d coming soon: please test
- If you want to meet with me to talk about your instrument, or review code, please do so by or before this weekend

10.2. Reading: Kuivila, Open Sources

- Kuivila, R. 2004. "Open Sources: Words, Circuits and the Notation-Realization in the Music of David Tudor." *Leonardo Music Journal* 14: pp. 17-23.
- What precedents do we see in Tudor's work with Cage's *Cartridge Music* (1960) and his own *Bandoneon!* (1966)?
- What does it mean to "to compose notations that circumscribed a field of musical possibility out of which an unrepeatable stream of unique sounds and actions could emerge"?
- What led to the Rainforest series of works being so popular and well known?
- Some modern live electronics artists perform on "no-input mixer"; how does this relate practices of Tudor?
- Why did Tudor move away from the piano?

10.3. Reading: Driscoll and Rogalsky, David Tudor's Rainforest

- Driscoll, J. and M. Rogalsky. 2004. "David Tudor's 'Rainforest': An Evolving Exploration of Resonance." *Leonardo Music Journal* 14: pp. 25-30.
- Was Rainforest one work? What does this say about changing ideas of the work concept?

Variation: in over 8 + 4, out over 4

10.6. Exercise: Chord Sequence Pulses

- Load: poly performance-c.test.pd

martingale/pd/instruments/dualAnalog*/poly/performance-c.test.pd

- Ensemble: scene 2, instrument 3: articulate the following button values as a chord sequence, where each chord lasts 4 beats

Button chords: 1, 5 // 3, 8 // 1, 5 // 2, 7 // 4, 6 // 1, 5 ||

- Variation: two players take noise solos with instrument 1

10.7. Prototype Instruments

- Sonic vision
- Control ambitions

10.8. Instrument C Solos

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21M.380 Music and Technology: Live Electronics Performance Practices
Spring 2011

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