

Chapter 23. Meeting 23, Practices: Live Coding, Live Algorithms, and Generative Techniques

23.1. Announcements

- Concert on Wednesday May 4: arrive before 3:30
- Final Instrument 2 reports are due on 9 May
- Final Instrument 2 presentations are on 9 and 11 May

23.2. Reading: Collins et al: Live Coding in Laptop Performance

- Collins, N. 2003. "Live Coding in Laptop Performance." *Organised Sound* 8(3): pp. 321-330.
- What are the attributes of a live-coding performance?
- What features of live coding do the author's find desirable?
- Is live coding new?
- What are some software systems and interfaces used for live coding? Do they have common features?

23.3. Reading: Brown and Sorensen: Interacting with Generative Music through Live Coding.

- Brown, A. R. and A. Sorensen. 2009. "Interacting with Generative Music through Live Coding." *Contemporary Music Review* 28(1): pp. 17-29.
- What about live coding suggests generative approaches?
- What are the criteria for generative processes in live coding, as suggested by the authors?
- The author's describe multiple levels of musical control and generation; what levels are given to algorithms, and what levels are reserved for humans?

23.4. Rehearsal

- Full set

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