Chapter 19. Meeting 19, Workshop: Performance and Improvisation

19.1. Announcements

- Bring amps and controllers to next class
- Monday 18 April: No class (Patriots day)
- Due next Wednesday 20 April: Bring to class Instrument 2 Drafts/Prototypes
- Due next Wednesday 20 April: Performance Frameworks documentation/scores

19.2. Performance Frameworks Drafts

- `[Student names removed for privacy.]`

19.3. Exercise: Improvisation with Controller/Interface/Instrument Design 1

- Load: instruments created for Controller/Interface/Instrument Design 1 or any other instrument
- Ensemble: each person enter staggered; do ostinato layers
- Ensemble: explore dialogs

19.4. Work III

- Add martingale/compositions/arizaWork03 to Pd Paths
- Load: arizaWork03-performance*.test.pd

  martingale/comopositions/arixaWork03/arizaWork03-performance*.test.pd
- Test of performance and new instruments

19.5. Work III (mgSynthStochWave)

- Stochastic wave form synthesis
- A duophonic instrument: voice 1 with keys 1-4, voice 2 with keys 5-8
- Keys select different base-frequency pitches
- Y1: amplitude; X1: low pass filter cutoff frequency
- Y2: segment draw rate (up is faster); X2: segment size (left is smaller)
- D-pad 1 (left): slow echo; D-pad 2 (down): long reverb; D-pad 3 (right): fast echo

19.6. Work III (mgSynthGranularSample)

- Stochastic wave form synthesis
- A duophonic instrument: voice 1 with keys 1-4, voice 2 with keys 5-8; each voice employs a different source sample
- Keys select different regions of audio to grab sound from
- Y1: amplitude; X1: sample playback rate and pitch
- Y2: grain density (up is more dense); X2: grain window duration
- D-pad 1 (left): slow echo; D-pad 2 (down): long reverb; D-pad 3 (right): fast echo

19.7. Work III (mgSynthSawSequenceDuo)

- 2x16 stored sequencer patterns of pitch/amplitude sequences
- Multiple waveforms with FM modulation
- A duophonic instrument: voice 1 with keys 1-4, voice 2 with keys 5-8; each voice employs a oscillator
- Keys select different patterns
- Y1: amplitude; X1: low pass filter cutoff frequency
- Y2: NC; X2: NC
- D-pad 1 (left): slow echo; D-pad 2 (down): long reverb; D-pad 3 (right): fast echo

19.8. Work III (mgSynthPafSequenceDuo)

- 2x16 stored sequencer patterns of pitch/amplitude sequences
- A synthesis method related to phase aligned formant synthesis
- A duophonic instrument: voice 1 with keys 1-4, voice 2 with keys 5-8; each voice employs a oscillator
- Keys select different patterns
- Y1: amplitude; X1: low pass filter cutoff frequency
- Y2: formant center; X2: formant bandwidth
- D-pad 1 (left): slow echo; D-pad 2 (down): long reverb; D-pad 3 (right): fast echo

19.9. Work II

- Load: arizaWork02-performance*.test.pd

  martingale/comopositions/arixaWork02/arizaWork02-performance*.test.pd
- Focus on texture and heterophony

19.10. Reading: Cascone, Grain, Sequence, System [three levels of reception in the performance of laptop music]

- Cascone, K. 2004. "Grain, Sequence, System [three levels of reception in the performance of laptop music]." *Intelligent Agent* 4(1).
- What factors does Cascone suggest has led to the current position of laptop performers?
- How does laptop music disrupt the expectations of both acoustmatic music and pop/electronic music?
- How does Cascone suggest is necessary for the continued growth of electronic music?

19.11. Listening: Kim Cascone, Dust Theories 2: Alchemical Residue, Musicworks.82

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