# 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?

- What was the basic technical mechanism for Rainforest works? How did composers refine their instruments and sculptures?
- What were some of the sources used for resonating the sculptures?
- How big was Rainforest IV?
- · How did a work like Rainforest IV support collaborative composition?
- · How did a work like Rainforest IV support new experiences for the audience?

#### 10.4. Listening: David Tudor

• Listening: David Tudor, Rainforest, 1973

· Listening: David Tudor, Pulsers, 1976

• Listening: David Tudor, Toneburst, 1975

#### 10.5. Exercise: Smooth Fades

- Load: poly performance-c.test.pd
  - martingale/pd/instruments/dualAnalog\*/poly/performance-c.test.pd
- Ensemble: instrument 1: fade in over 8 counts, fade out over 8 counts
- Variation: in over 4, out over 4 + 8

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

• ?

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

For information about citing these materials or our Terms of Use, visit: http://ocw.mit.edu/terms.