

## Shifting identities: Reflections on a composer-machine-performer dynamic

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**Disciplinary background A.** The work is based in the broad discipline of musical composition.

**Disciplinary background B.** The work is also informed by the authors' backgrounds in performance science.

### Abstract

This paper examines joint musical creation between the authors as they break down the traditional composer-performer hierarchy through improvisation, computer interactivity, and collaborator feedback. Through an analysis of their collaborative work, the interaction between artists toward creativity and expansion of their practices will be the central concern of this flash talk.

In recent decades, collaboration in performing arts has shifted toward equally creative roles. In music, those building on the Modern European tradition have deconstructed the composer-performer-listener hierarchy in favor of collaborative creative activity that questions authority and authorship. The paper discusses and reflects on the nature of recent collaborations between the two authors, Taylor Brook (composer/ coder) and Catherine Lee (oboist/improviser), describing these collaborations and their relationship to the historical contexts of sound making as informed by deep listening, sound studies, human-computer interactivity, machine creativity, and historical relationship between composer and performer. The central discussion will focus on a project involving the development of a computer improviser that served as an intermediary between the two artists.

**Interdisciplinary implications.** The implications for musicological interdisciplinarity lie in the questioning of traditional roles or specialization in musicking. To this end we will build on perspectives from improvisation (Lewis), machine creativity (Chung) and artistic collaboration (Laermans; Sanne; Webb) to theorize joint creation.

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