



ICLC2020

INTERNATIONAL CONFERENCE ON LIVE CODING

THU 6th 2020
University of Limerick - Ireland

Lunch Concerts

Thursday 6th of February 2020

13:00-14:00

Cafe Aroma - University Concert Hall

Very Long Cat

David Ogborn* & Shawn Mativetsky

*McMaster University & McGill
University

very long cat is a tabla and live coding duo that rehearses and performs over the Internet (between Hamilton and Montréal). For ICLC2020 we propose a co-located improvisation highlighting the capacity of the Punctual browser-based live coding language to produce generative visuals, incorporating the analysis of audio signals from the tabla as well as transformed photographic textures.

The Punctual browser-based live coding language has been developed as a “core” language of the Estuary collaborative live coding platform, with an emphasis on economical notations to describe how successive definitions of the same computational entity relate to each other in time (ie. “transitions”). The language allows graphs of oscillators, filters, mathematical operations, etc to be directed to both audio and visual outputs (as Web Audio API graphs, and WebGL fragment shaders, respectively). In ear-

lier performances, very long cat made heavy use of the JITlib affordances of SuperCollider as well as the jacktrip software for network audio – our proposed performance for ICLC 2020 is a chance to showcase the evolution of that practice, now based heavily on zero-installation web technologies (such as Punctualand Estuary).

Bio

Dynamic performer Shawn Mativetsky is considered one of Canada’s leading ambassadors of the tabla, and is a pioneer in bridging the worlds of Western and Indian classical music. Called an “exceptional soloist” by critic Réjean Beaucage, Whole Note’s Andrew Timar adds that “as a leading disciple of the renowned Sharda Sahai, he has serious street cred.” Shawn Mativetsky is highly sought-after as both performer and educator, and is active in the promotion

of the tabla and North Indian classical music through lectures, workshops, and performances across Canada and internationally. Based in Montreal, Shawn teaches tabla and percussion at McGill University. His first solo recording, Payton MacDonald: Works for Tabla, was released in 2007, and Cycles, his recording of Canadian compositions for tabla, was released in the fall of 2011. His most recent release, Rivers, is a solo tabla album rooted in the rich traditions of the Benares style of tabla playing. <https://www.shawnmativetsky.com/>

David Ogborn / dktr0: <http://www.dktr0.net> hacker, composer, artist-programmer, live coding and guitar performer; lead developer of numerous software projects used in network music and live coding, including EspGrid, extramuros, Punctual, and Estuary; a founding member of the Cybernetic Orchestra; director of the Networked Imagination Laboratory <http://nil.mcmaster>.

ca, and the Centre for Networked Media and Performance (CNMAP) at McMaster University; Associate Professor in McMaster's Department of Communication Studies and Multimedia, teaching in the undergraduate Multimedia program, the MA in Communication and New Media, and the PhD in Communication, New Media, and Cultural Studies
<https://csmm.mcmaster.ca>.

SonoTexto: live coding sound environment

Hernani Villaseñor

UNAM

For ICLC 2020 I propose a live coding performance in which I will record some fragments of sound ambience of the concert hall or space and live code them using slang, for that purpose I will use the SuperCollider Class SonoTexto. SonoTexto is a technological object and a performance which come from an old question of computational art regarding the relationship between artistic practice and technological development. In this case, the structure of the SuperCollider software is explored to understand some technological devices that conform it as classes in order to open some black boxes that represent the high level of abstraction during a live coding performance. That is to say, to explore the source code of SuperCollider to understand how a class works and how is written. Writing classes in SuperCollider permits not just understand the technological device itself but to modify the modes of produc-

tion of own artistic practice. The idea behind SonoTexto is to record small fragments of the sound environment during a live coding performance to control these sounds with code, that is to say, SonoTexto, as performance, is a metaphor of live coding the sound ambience. In this regard, some seconds of sound are recorded in buffers with the built-in microphone of the computer or one connected to a sound card. Then, the buffers are reproduced, modified and processed through source code organized in patterns, routines or proxy space. SonoTexto, as a SuperCollider class, has three methods: `.boot` call a script that have the Buffers and the SynthDefs to record and reproduce sound; `.rec` records the sound into the Buffers and `.writew` rites the content of the Buffers to the hard disk if the coder wants to keep the recorded sound. SonoTexto is available here: <https://github.com/hvillase/sonotexto>

Bio

Hernani Villaseñor is a Mexican musician interested in sound, code and improvisation. He is currently a PhD student at the Music Graduate Program of the National Autonomous University of Mexico. His current research is about the implications of writing source code indifferent levels and layers to produce music and sound. He is also interested in artistic research and the relation of art and technology. As a musician he performs and improvises computer music with source code as interface in a range of styles from techno to experimental sound. He has collaborated with different artists in the field of cinema, experimental video, photography and installation. He has performed in many venues and participated in diverse conferences in countries of America and Europe. As an organizer he have co-organized three international symposiums dedicated to music and code called

*/*vivo** and many concerts for the Centro Multimedia CENART in Mexico.

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