The ICMC2010 UnConference UnSession on Computer Music Performance initiates an informal, direct, and honest dialog regarding past practices, current state, challenges, and future opportunities for the sub-field of Computer Music Performance. It is assumed that Computer Music Performance is a separate and distinct sub-discipline within the broader academic area of Computer Music, which normally places focus on composition and research. Furthermore, the definition of a Computer Music Performer will not be confined to traditional classical instruments and will include performers of all instruments including alternative controllers. Alternative controllers include but are not limited to MIDI controllers, bioinformatics sensors, motion detection environments, and human-computer interfaces that facilitate the real-time control of musical parameters within computer-mediated sonic art. Current Computer Music Performance practitioners in conjunction with practitioners normally associated with the composition and research areas will conduct the dialog. Performers who do not normally perform Computer Music and are simply curious about the emerging sub-discipline are also welcome to participate in the discussion.

1. INTRODUCTION

The time has come to reflect upon and assess the role and the identity of the Computer Music Performer Specialist. In pursuit of increasing the research interest in the art of the performance of Computer Music, an UnConference will be hosted to initiate a dialog regarding past practices, current state, challenges, and future opportunities for the sub-field of Computer Music Performance.

2. FORMAT

To initiate and maintain the discussion and to encourage relevant points of departure in the emerging and evolving discourse, the following questions are posed to crowdsource the collective intellectual capital of the willing attendees of the UnConference UnSession: 1) who are you, what is your primary expressive media in computer music, and what are some of the primary reasons that you pursued computer music performance, 2) semantics time-what is computer music and computer music performance, anyway, 3) do you compose, 4) are you an active researcher, 5) horror story time-what are some of the specific challenges you have encountered as a computer music performer, 6) talking resume time-what are some of the highlights of your computer music performances, 7) rant time-what are some general challenges that you see for the broader community of computer music performers, 8) is computer music repertoire sustainable, 9) who is responsible for the update of patches, software, and platforms, 10) is there a computer music performance practice, 11) what is the proper and legitimate training for a computer music performer, and what are the minimum competencies, 12) where do we fit in and where could we fit in and maintain relevance within various musical genres, 13) do you have a hard time explaining your professional activities to your parents, friends, and fellow musicians, 14) is there a future for the specialist computer music performer, 15) are we even asking the right questions?

3. OUTCOMES AND CONCLUSION

The outcomes of this discussion can be referenced for purposes of establishing a directed academic community engaged in formal discussions and research regarding the maturing sub-specialty of Computer Music Performance. Ultimately, the discourse would identify the established performance practices, codify a lexicon of terms and techniques, and promote Computer Music Performance as a legitimate academic, artistic, and professional endeavor within the academic computer music community, the broader mainstream classical community, the underground experimental community, and the commercial music communities.