



Dancecult: Journal of Electronic Dance Music Culture

CFP: Algorithmic Electronic Dance Music

Special edition of *Dancecult: Journal of Electronic Dance Music Culture*

Guest Editors: Shelly Knotts and Nick Collins

<http://dj.dancecult.net/>

Algorithms are at the heart of the virtual studio software applications underwriting so much contemporary dance music, but are normally the prior preserve of music engineering teams rather than musicians. This special issue, however, engages with algorithms as musical material, and especially with music which is inherently founded on computer programming technique. A recent manifestation of this is the algorave, an explicit site of live algorithmic electronic dance music (EDM), produced through such means as on stage computer programming (algorave.com). Creators of EDM have vast amounts of software at their disposal, including specific musical programming languages; modern digital audio workstations now often include the capacity to utilise a programming language, such as Python and Max/MSP embedded within Ableton Live, or Logic's MIDI Scriptor.

The history of algorithmic techniques within mainstream and experimental fringe dance music predates the coining of the term algorave (Collins and McLean 2014). Powerful computer music coding environments have been co-opted for use in club contexts, by such well known figures as Autechre (Max/MSP), BT (Csound, Composer's Desktop Project), Cylob, Aphex Twin (SuperCollider), and Holly Herndon (Chuck), amongst many others. Some artists have written their own software from scratch, such as the generative gabba-techno artists slub, or commissioned others to supply it, as with Coldcut and the VJamm and Coldcutter programs.

Research in this area extends from the introduction of new algorithmic techniques for the production of dance music, to the computational analysis of existing EDM, via critical appraisal of algorithms in the wild. Live realtime systems, as well as offline studio software, have been developed. An increasingly algorithmically literate culture will see increasingly algorithmically literate music, and the rise of music-oriented computer programming has great implications for future directions within EDM.

(2014) Nick Collins and Alex McLean "Algorave: live performance of algorithmic electronic dance music". Proceedings of NIME 2014, London

// SUGGESTED THEMES //

Potential themes for articles include (but are not limited to):

- Analysis of the work of algorithmic EDM artists
- Computational analysis procedures for EDM
- Surveying algorithmic techniques in EDM production
- Algorithmic composition projects based on EDM styles
- Live coding and EDM

- Web browser based dance music systems (e.g., via Flash, HTML5, Web Audio API et al.)
- Music Information Retrieval (MIR) systems and EDM content creation
- The programming of interactive systems for EDM creation
- Music pedagogy through coding of EDM (e.g., Sonic Pi, EarSketch et al.)
- Gender, ethnicity and social trends at the crossover of computer music and club culture
- Collaborating with and through algorithms; EDM groups of musical programmers
- Algorithmic audiovisuals for club performance
- Performance and audience reception of Algorithmic EDM

// SUBMISSIONS //

Feature Articles:

Feature Articles will be peer-reviewed and are 6000–9000 words in length (including endnotes, captions and bibliography). For policies, see:

<https://dj.dancecult.net/index.php/dancecult/about/editorialPolicies#sectionPolicies>

“From the Floor” Articles:

This special edition will also include articles in From the Floor format (750–2500 words), which are very suitable for an artist to critically evaluate their own practice, or an academic to discuss new experiments. This format will be of particular interest to scholars and practitioners who wish to share some of the insights of their work, but are unable to devote the time necessary for a feature-length article. See guidelines at the Section Policies link above.

Articles must adhere to all style and formatting rules stipulated in the Dancecult Style Guide (DSG). Download it here:

https://dj.dancecult.net/public/journals/24/dancecult_styleguide.pdf

Multimedia Submissions:

Dancecult encourages authors to complement their written work with audio and visual material. See the DSG for style and formatting requirements.

// DATES AND DEADLINES //

This special edition is proposed for publication in *Dancecult* on **1 November 2018**.

If interested, send a 250-word abstract (along with a one hundred word maximum author biography) to Shelly Knotts (knotts.shelly@gmail.com) by **23rd March 2017**.

If your abstract is accepted, the deadline for submission of a full article draft to the guest editors for their comments is **1 October 2017**. Beyond that, the deadline for online submission to *Dancecult* (for blind peer-review) is **1 February 2018**.

Please send enquiries and expressions of interest to Shelly Knotts: knotts.shelly@gmail.com

Editor's biographies:

Shelly Knotts develops performances and systems for technologically-facilitated improvisation exploring aspects of code, data and computer networks. She performs internationally, collaborating with computers and other humans. She is currently studying for a PhD with Nick Collins and Peter Manning at Durham University, where her research interests lie in the political practices implicit in collaborative network music performance practice and designing systems which play with particular data structures for algorithmic and improvised music creation. Her work has appeared on Chordpunch record label, Absence of Wax net label and in Leonardo Music Journal. She has received commissions and residencies from Digital Media Labs, Sonic Pi: Live & Coding, the Performing Rights Society for Music Foundation and Sound and Music.

As well as performing at numerous Algoraves and Live Coding events, current collaborative projects include network laptop bands BiLE (Birmingham Laptop Ensemble) and OFFAL (Orchestra For Females And Laptops), and live coding duos UIAESK!, Algobabez and [Sisesta Pealkiri].

Web: <http://datamusician.net>

Nick Collins is Reader in Composition at Durham University and a specialist in computer music. He has researched extensively in algorithmic composition for electronic and popular music, as well as artificial intelligence for live music performance. Recent funded projects include a Sky Arts television documentary project to computer generate a new musical theatre work, a Leverhulme Trust Artist in Residence grant for the Durham music department involving the development of emotion-aware concert systems, and a sub-project for the AHRC Transforming Musicology grant on electronic music audio corpus analysis. He has published over 70 research papers since 1999 including a much downloaded 2012 Computer Music Journal article on his Autocousmatic software for automatic electroacoustic music creation. He has reviewed for major conferences, journals, and research councils in the field, and been external examiner for 8 PhDs from music composition to music psychology. He co-edited the Cambridge Companion to Electronic Music (Cambridge University Press 2007) and The SuperCollider Book (MIT Press, 2011), wrote the Introduction to Computer Music (Wiley 2009) and co-wrote Electronic Music (Cambridge University Press Introductions series, 2013).

Practical electronic dance music experience extends from many nightclub laptop gigs to the creation of automated EDM tools such as BBCut (Csound, SuperCollider, iPhone) and the infno software.

Web: <http://composerprogrammer.com>