

Not-the-L8Nite Performance

**Flung me, Foot trod  
Multidimensional Performance in the Post-Humanism**

From a post-humanist perspective based on the principles of distributed cognition, hybridity and mutation, computing becomes fundamental to artistic practice and aesthetic experience. Since the end of the 20th century there has been an emergence of artistic genres and expressions according to two principles: the integration of tradition and technological means; the rupture of all contexts that cannot be seen as directly derived from digital technology. This means that the path of the creative process is based on understanding the adaptability of technical and technological realities, while at the same time being aware of technological potential as a means of achieving an artistic result.

Flung me, Foot Trod for Alto Saxophone and Electronics composed by Michael Edwards is a work that can be seen as based on Post-Human concepts, but as well as Post-Digital. In its creation, the origin of all sounds comes from the acoustic instrument, which is further processed, beyond the organological possibilities of the acoustic instrument, through the use of electronics, thus amplifying their references. Sound, silence, impulse, energy and noise, embrace in a unitary process, which groups the two sound sources, acoustics and electroacoustics, in a single instrument, despite their different dimension. Although the electronics presents recognisable saxophone sounds, on the whole it is in its own sonic realm, marrying itself with the solo part only in its presentation of similar material types (driving rhythms, scurrying textures etc.). It was not the composer intentions to create the effect of an "orchestra of saxophones", or to have the saxophone play against itself on tape. On the contrary, flung me, foot trod takes its precedent more from the solo concerto, pitting two unequal forces against each other, their only common ground being material and, hence, structure. On the more technical side, the samples were processed using Bill Schottstaedt's "Common Lisp Music", the note lists were created with Heinrich Taube's "Common Music", and the mixing was accomplished with Paul Lansky's "Real Time Mixer" application.

The intertwining of computation with artistic environments leads to a state of permanent articulation and supports the development of artistic creation. We are immersed in computation, living in a post-humanistic and post-digital world, in which it becomes fundamental to artistic practice, to artworks, and the aesthetic experience. The integration of digital technology and mechanical instruments would not only deconstruct this distinction between electronic and instrumental music, enormously amplify the scope of extended and augmented techniques, but would also question, the traditional understanding of composer, performer and programmer, and their interrelationships. The present work demonstrates the importance of how instrumentalist's performance contributes to the co-creation process in today's contemporary music. The development of instrumental techniques based on a multidimensional approach includes the programming of software and the development of interactive musical systems.

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**Henrique Portovedo**



**University of Aveiro (Aveiro, Portugal)**  
**henriqueportovedo@ua.pt**

**Henrique Portovedo** is a professor at the University of Aveiro and a guest professor at the Real Conservatorio Superior de Música de Madrid. He holds a PhD in the field of Science and Technology of the Arts (Performance and Computer Music) from the Portuguese Catholic University.

Portovedo has also held various research positions, including a Fulbright Researcher at the University of Santa Barbara California, an Erasmus Researcher at the University of Edinburgh, and a visiting researcher at both the ZKM Karlsruhe and McGill University Montreal. In recognition of his work, Portovedo has been awarded several prizes, including from the Portuguese National Centre of Culture and the British Society for Education Music and Psychology. As a performer and intermedia artist, Portovedo has presented multidisciplinary creations in festivals worldwide, and he has performed as a soloist with some of the most important contemporary ensembles in Europe.

