The handle http://hdl.handle.net/1887/29965 holds various files of this Leiden University dissertation.

**Author:** Parra Cancino, Juan Arturo  
**Title:** Multiple paths : towards a performance practice in computer music  
**Issue Date:** 2014-12-02
In computer music performance, *musicianship* deals with the balance between a set of skills derived from composition, performance, and instrument design.

Music interpretation is inherent to the training and development of traditional instrumentalists; electronic music practitioners could learn from it.

The development of a performance practice in computer music should investigate deal with aesthetic and artistic considerations besides technical ones.

The disassociation between physical action and sonic manifestation in playing electronic instruments can be seen as a potential area for creative exploration.

*Reconstruction, reinterpretation, and re-appropriation* are three possible ways of examining the act of music interpretation through the prism of the multithreaded role of the computer music practitioner.

*Timbre Networks* is a compositional proposition the structure of which is defined “outside-time”, thereby leaving the unfolding of the structure in the hands of the performer(s).

The development of research in and through artistic practice demands an understanding of the aesthetic and historical context in which the artist operates.

The rapidity of technological development demands extra efforts to preserve technology-dependent music repertoire.
In a world that is continuously shrinking, it is important to celebrate the differences that enrich the complex thread of a global society.

The role of an artist in today’s society concerns focusing on what is apparently useless, helping to expose its beauty.

The democratisation of digital technology has created a false sense of confidence between users and tools. Looking back at the evolution of technology promotes critical thinking when considering the use and development of technology-based art.