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**Theme/Panel:** Performance

**Title**: The Implications of Loraine James’s Production Approach as Real-time Production Performance Practice

**Abstract**:

*Regardless of movements like controllerism (Boon 2021), most productions still exhibit a division between studio and stage for the producer-performer and performer-producer type of artist practitioner. Real time production activities, when encouraged by DAW manufacturers, are usually in the service of creating an artefact for further editing and mixing rather than solving computer performance issues. This position is further complicated by notions of what constitutes real time performance with computers (see Burgess 2013: 85), as well as who controls the computer and who is doing the performing, which become central and critical concerns. Thus, Loraine James, a queer black female working class electronic musician, presents an interesting case for artistic research in this area to fill this clear gap in research. The knowledge implications for performance, production and pedagogy, which are all simultaneously bounded within this process, also extend to the decentering of production power relations and presence, such as women and their access to the identifier producer, within these fields (Reddington 2021: 4).*

*James’s production-performance/performance-production approach circumvents many issues encountered by DAW artists, by adopting a specific method to their artistic working practice. This encapsulates pre-production, performance and post-production as a combined creative process generating three simultaneously derived and useful artefacts:*

1. *Performance;*
2. *Audio recording;*
3. *Video recording of the performance.*

*This presentation’s contribution considers the affordances and constraints of James’s approach and why it might signal the reimaginaing of a more conventional production process for electronic music producers. I highlight the implications and applications for emergent producer-performer/performer-producer practitioners and theorise how this approach potentially (re-)solves related work based problems such as workflow and mediatization, possibly even monetisation, of digital musical production-performance labour.*

**References**

Boon, H. (2021). Using DAWs as modelling tools for learning design sound-based applications in education, Journal of Music, Technology & Education, 13(2-3), pp. 305-322.

Burgess, R., J. (2013). *The Art of Music Production : The Theory and Practice*, Oxford: Oxford University Press.

Reddington, H. (2021), *She’s at the Controls: Sound Engineering, Production and Gender*

*Ventriloquism in the 21st Century*. Sheffield : Equinox.

**Bio:** Hussein is a principal lecturer and member of the Black Music Research Unit at the University of Westminster. His teaching and areas of research interest are music production, performance technologies, songwriting, modular synthesis, live coding, music business and Artificial Intelligence. He was part of the team to establish Rockschool popular music exams and has worked for artists such as Beats International, Alex Parks, Microgroove and De La Soul. His recent publications include using shift registers for semi improvised songwriting and composition, several short fiction stories about AI and music, and reimagining the DAW as a design tool.