

# An Artistic Framework for Adapting Existing Works of Electronic Music to Live Performance

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## Abstract

It is often difficult for electronic music artists to successfully navigate adapting their existing fixed media works to live performance because it is difficult to repeat the studio processes on the stage, there is a wider variety of instruments/technologies used in electronic music than other genres, and performance is not often considered integral to the training electronic music artists receive. This paper addresses this issue, discussing an artistic framework with three objectives for artists to consider to successfully navigate this adaptation: authenticity to the work, authenticity to the artist, and engagement. Four electronic music performances are reviewed, examining how they successfully navigate these objectives. These examples demonstrate the framework's validity and that its three objectives are key to a successful adaptation of an existing work of electronic music to live performance. Understanding this framework benefits artists, educators instructing artists, and those interested in culture and practices surrounding electronic music.

Keywords: electronic music performance, electronic music, live performance, performance authenticity, performance engagement, performance frameworks

## Introduction

This paper discusses an artistic framework for adaptation of an existing electronic music work to live performance. It does not provide a step-by-step or technical process, instead focusing on the artistic/conceptual elements and approaches. The framework provides a method for artists (the creator and performer of the existing work) to successfully navigate the artistic challenges encountered when completing this process of adaptation. It is important to provide this framework for artists because it is difficult to repeat the processes used in the studio on the stage, there is a wider variety of instruments/technologies used in electronic music than other genres, and performance is not often considered integral to the training electronic music artists receive.

The framework is focused upon three objectives seen as critical for artists to consider in this process, which will be discussed here. Four exemplar performances will then be reviewed including discussing how they relate to these three objectives.

As an electronic musician, who composes and then performs their own music in clubs and concerts in a variety of genres (pop, dance, beats, down tempo, etc.), I have gained insights through performing my own works and through observing performance adaptations of fixed media electronic music works by other artists. As a tertiary level educator in this field, I have gained insights through helping others realize their artistic goals when developing their own performance adaptations. Through synthesizing these sources of information, I have developed this framework and aim to share these insights.

## Conceptual Position:

### Defining Electronic Music

Simoni<sup>1</sup> defines electronic music as “organized sound that uses electricity as essential materiality in either the creation of the composition, the realization of the composition through performance, or both.” This is a useful definition here because it is aesthetically agnostic. This encompasses artists creating electronic music regardless of location, cul-

ture, time, virtuosity, size of ensemble, and stylistic qualities.

### Defining Performance and its Challenges for Electronic Music

Typically, electronic music is made in such a way that it initially cannot be performed live, and the audience has complete control of the listening experience. This is because electronic music is most often made with non-real-time processes, delivered to the audience as fixed media. However, live performance is conducted entirely in real-time. Here, that the creator is present and influencing the audience's experience of the music in real-time is the necessary distinction of *performance*. This point of difference makes the gulf between the fixed media and live renditions of the work significant, and increases the challenges of adaptation of the fixed media rendition of work to the live rendition of the work.

### Variations in Training

There are inherent differences in music practices and training across different disciplines and genre focuses. In the institutes where I have taught, instrumental training requires performance, but performing has historically not been required when training electronic music producers. This trend has left many electronic music artists without any formally taught skills in how to perform their original works live. Performance has often not been considered integral to the craft of electronic music production.

### Variations in Successful Exemplars

Particularly when artists lack formal training and resources, they will often look to their peers and idols hoping to emulate their successes. Electronic music performances often employ a wider variety of instruments/technologies than those found in other genres. This makes the process of independently reverse engineering a successful method of adaptation to live performance difficult, as the limited consistency makes it harder to find trends that indicate proven successful methods.

### Defining Performance Design

The method of performance adopted by an artist can be called the *performance design*, which includes components such as the technology employed, the tasks engaged with on stage, and how the artist presents themselves.

### This is Relevant to All Artists (Regardless of Constraints)

It's important to recognize that each artist undertaking the process of adapting existing works of electronic music to live performance may be impacted by different technical, logistical, and ability constraints. Examples of these constraints include access to equipment, performing ensemble, budget, stage size, and fluency with different instruments/

technologies. These aspects can be usefully conflated here as while each artist's performance design will be impacted by these constraints, the core task of translation still meets the same artistic challenges. The artistic challenge of adapting an existing fixed media work of electronic music for live performance is the focus here, regardless of such constraints. All artists are navigating the same artistic challenge to develop the best possible solution performing their existing works live within their means.

### The Challenge is a Creative and Artistic Challenge, Which Happens to Funnel Through Technical and Logistical Avenues

This process of adaptation is a creative and artistic challenge. Relevant literature<sup>2</sup> in this area largely focuses upon technology, not the process of realizing a creative and artistic outcome, but technology is there only to create an artistic outcome. I aim to address this issue by focusing on the creative and artistic requirements in making this transition. While the technology will be examined in the framework, it will only be done to identify a path to achieving this goal.

### The Three Objectives of the Framework

In this framework the artist has three central objectives when crafting their performance design to complete this process of adaptation:

- To be authentic to the creative identity of their original fixed media work
- To be authentic to their creative identity as an artist
- To provide an engaging performance

When adopting this framework, the artist's objective is to design for the most successful outcome in all three objectives. The artist should respond to each of these points when presenting a live version of their existing fixed media work. The success of the performance is reliant on the successful achievement of all three objectives. These three points will be discussed in detail below, including the value ascribed to artist and audience viewpoints on these objectives within this framework.

### Being Authentic to the Creative Identity of the Original Fixed Media Work

To be authentic to the creative identity of their original fixed media work, the artist must first have a clear understanding of what the creative identity of the original fixed media work is, which requires interrogating both the compositional materials and their artistic context.

The following diagram is designed to visually demonstrate how these elements (important to the process of live performance adaptation) contribute to the creative identity of the original fixed media work (see Figure 1).

Within the compositional material it is most important to identify the separation between the foreground and back-

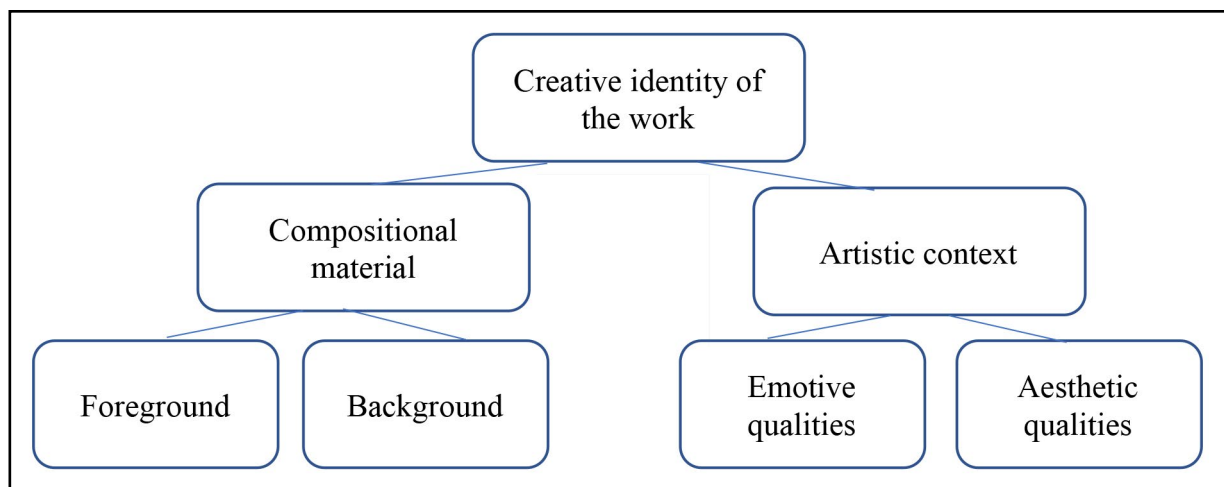


Figure 1. The creative identity of the original fixed media work.

ground. Identifying the focus of the attention (foreground) is important, and this should be highlighted by the performer on stage. For example, in many tracks that have a lead vocal part this should ideally be foregrounded when performed live on stage. As this is the focus of the audience's aural attention, it needs to be elevated to their visual attention to have the live rendition appear authentic.

Here, it is expected that the artist has already crafted the original fixed media work with a sonic hierarchy in mind. Additionally, it is expected this hierarchy is something that the artist would wish to maintain in the live performance adaptation.

It is also important to understand the artistic context found within the creative identity of the work. This is best understood as the emotive quality the artist wishes to inspire and the aesthetic qualities the artist wishes to associate with the work. These qualities are the result of the cumulative impact of the elements of the song's construction, including its compositional material. While some manipulations of the original material may be required or desired for the live rendition, if they were to significantly alter these qualities the performance would no longer be considered authentic.

When adapting for live performance authorial intent is critical for understanding artistic context. That is because the artist both created the original fixed media work and is responsible for the performance design. It is expected that they wish to uphold the qualities of the original fixed media work through the process of adaptation.

### Being Authentic to the Creative Identity of the Artist

Beyond the specific qualities of the original fixed media work, the live rendition must remain authentic to the creative identity of the artist. This requires the artist having a clear understanding of their creative identity.

As with the creative identity of the work, it is the artist's understanding of their creative identity that is most important here, above that of the audience's understanding. Live

performance is one part of the artist's broader avenues of presentation, such as the original fixed media work, press shots, album art, and interviews. In each the artist is seeking to present the identity that they wish an audience to see, navigating each craft to do so in the most authentic manner.

### Providing an Engaging Performance

When serving these aforementioned creative identities, the artist must not lose sight of the task of performance itself. It is the artist's responsibility and objective to provide an engaging performance for the audience.

Designing a performance to satisfy this need begins with an understanding of the audience. This includes an understanding of their cultural environment and expectations. These factors may influence designing for engagement, such as what equipment or gestures are suitable or expected within this context. Again, it is the artist's responsibility to understand the profile of their audience.

To facilitate audience engagement the artist must also consider the relationship between the visuals that an audience observes, and the music that they hear. This inclusion of a visual element is one of the most significant changes between the original fixed media and the live rendition. Kjus and Danielsen argue that electronic music artists in particular require a close look "at the more specific potential roles of technology in linking artists' intentions, [visual] actions and sounds."<sup>3</sup> They argue audiences will seek to make connections between these components, so artists must consider how they wish to facilitate this.

### Determining Success

Whether or not these objectives were successfully achieved is something both artist and audience can determine. Each defines success in their own terms and these terms do not necessarily share any relationship to one another. However, one's opinion does not necessarily out-

weigh the other, for example, an audience's dislike does not trump an artist's satisfaction or vice versa.

### Subjective Interpretations

Music is ultimately about conveying feelings, both in fixed media and live performance mediums. Consequently, the only interpretations of success that are possible are subjective. This includes the subjective viewpoint of an artist and audience determining whether the three stated objectives have been successfully reached.

However, only the artist is in control of how the performance is designed and rendered. This framework is designed to be used by artists in developing their own performance designs. An artist using this framework can design and render their performance to fit their own definition of success within the provided objectives. As has been previously explored, it is also the artist's job to possess an understanding of their audience. This understanding should allow them to achieve the greatest potential success from their own and the audience's perspective.

### Examples

Here we will look: at two versions of Imogen Heap's "Hide and Seek,"<sup>4</sup> Floating Points' "Anasickmodular,"<sup>5</sup> and the Sleeping Giants' "The Seriousness of Contentedness"<sup>6</sup> to help provide further understanding of the three objectives of this framework. Understanding how these artists achieved successful live adaptations will be explored to provide real world context and to aid artists in developing their own adaptations.

It is important to remember that it is no more or less valid to examine the methods of one artist over another regardless of resources, aesthetics, fame, or other attributes. The artistic process of adaptation is being completed by each performing electronic music artist regardless of style or stature. There are many other equally valuable examples across a spread of styles and aesthetics, such as the works of Suicide and Luigi Nono.

### Imogen Heap's "Hide and Seek"

The two different performances by Imogen Heap's song "Hide and Seek" are from different years, contexts, and utilizing different performance designs. The 2010 performance at Glastonbury<sup>8</sup> and the 2019 performance for NPR's Tiny Desk series.<sup>9</sup>

The original fixed media version of "Hide and Seek" is notable for being almost entirely focused on a vocal and accompanying digital harmonizer. In her 2010 performance<sup>10</sup> Imogen Heap performed by singing and using a wireless keytar which controlled the pitching of her vocal harmonizer. In her 2019 performance<sup>11</sup> she employed the MiMU gloves,<sup>12</sup> her signature gesture based controllers which Heap helped design and develop,<sup>13</sup> to control live capturing and manipulating loops of her vocal harmonies.

It is valuable to examine Heap's performance design for a vocal forward pop piece, as this is relevant to many contemporary electronic music artists. It is also valuable to examine the evolution of the performance of this song, and how the performance design was altered to satisfy the evolving desire of the artist and the needs of each context. In each instance the work successfully navigated the framework, demonstrating the malleability of solutions that produce a successful result.

### Creative Identity of the Work

Imogen Heap's "Hide and Seek" is an example of the artist understanding the creative identity of the original fixed media work. She remains guarded about the complete story behind its lyrics, but clearly understands that it is recognized as eliciting melancholy,<sup>14</sup> which each varied live rendition does not betray. This is achieved by retaining the foreground focus on the emotive vocal performance of the lyrics and avoiding arrangements which may significantly alter the energy or message (such as a radically different tempo). The work is also aesthetically characterized by the timbre of digitally manipulated vocal harmonies. Although the exact method of delivering them has varied they have remained present in each rendition. "Hide and Seek" without these two core qualities, the foregrounded emotive rendition of the lyrics and the accompanying digitally manipulated harmonies, would not be considered an authentic rendition of the work, for it would betray its creative identity.

### Creative Identity of the Artist

Imogen Heap identifies as an artist who works "at the intersection of music and tech."<sup>15</sup> This is best exemplified by her album *Sparks*<sup>16</sup> in which each song makes use of a different technological innovation.<sup>17</sup> Although she has explored different solutions she has never shied from the clear incorporation of technology in performance (including in the examples interrogated in this paper). The intersection with technology is important to her creative identity, thus live performances must not betray it to remain authentic.

### Providing an Engaging Performance

By using a keytar strapped to herself and orientated to face the audience in the 2010 performance,<sup>18</sup> Heap allowed clear visual engagement with the electronic processing of the harmonizer central to the song. In 2019,<sup>19</sup> she utilized the MiMU glove gesture based controllers for their ability to facilitate audience engagement in the performance of electronic music.<sup>20</sup> The enlarged gestures she employs when using the gloves create digital messages for controlling the sonic looping and manipulations of her harmonies while also providing the audience clear visual engagement with the technology powering the performance.

## Why Did Her Performance Design Change?

Though Heap's 2010 performance of "Hide and Seek" did have a successful performance design, she stated that much of the equipment she employed throughout her full sets felt not very expressive and visually unengaging.<sup>21</sup> The MiMU gloves were developed to provide greater visual engagement and amalgamate multiple pieces of technology required for different tasks throughout her shows. Since 2010, "Hide and Seek" also became adapted for the play *Harry Potter and the Cursed Child* as part of its score,<sup>22</sup> for which Imogen Heap is the primary composer. This is a choral arrangement, and is part of the inspiration for the live reinvention.<sup>23</sup> Though the 2019 performance being examined is for a smaller audience at NPR, it should be noted that the same performance design was being employed at larger concerts around the same time period.<sup>24</sup>

## Floating Points' "Anasickmodular"

The original fixed media version of Floating Points' "Anasickmodular" is an electronica track characterized by stutters, sweeps, bleeps, and other electronica staples scattered amid sonorous synthesizer and string harmonies. The eclectic dance music track began life as a live improvisation, though it saw further editing and development before the fixed media version was completed.<sup>25</sup>

I will examine Floating Points' 2019 live performance of "Anasickmodular" at Printworks in London.<sup>26</sup> His solo operated performance design includes numerous pieces of performance equipment such as mixers, drum machines, synthesizer keyboards, audio processing units, and a Buchla modular synthesizer (the modular unit that is partial inspiration for this track title). The music is supported by audio reactive lights and projected visuals designed and operated by Hamill Industries.<sup>27</sup>

It is valuable to examine this performance design as it successfully navigated the framework and intersects with multiple important cultural references in contemporary electronic music, relevant to many artists undertaking this process of adaptation. This includes the authentic presentation of works within dance music genres, the inclusion of modular synthesizers, and supporting audio/visual components.

## Creative Identity of the Work

The improvisation process utilizing the Buchla synthesizer which helped develop this and other tracks from the associated album *Crush*<sup>28</sup> resulted in works characterized by Floating Points as "some of the most obtuse and aggressive music I've ever made."<sup>29</sup> This description highlights an important aspect of the emotive quality of the work. Demonstrating awareness of the importance of retaining this quality in the live adaptation, Floating Points has stated, "Hopefully, the live show would replicate that unhinged feeling."<sup>30</sup>

The live version preserves and enhances this quality in part by utilizing much of the same equipment. It also incorporates embellished abrasive audio processing such as bursts of intense distortion, sweeping resonant peaks, and stuttering loop buffers. Each of these elements allows this emotive quality to be authentically portrayed in the live rendition.

Floating points identified that the Buchla modular synthesizer is core to the creative identity of the work. As the development of the fixed media version of "Anasickmodular" began as a live, real-time, improvisation primarily focused on the Buchla, "Anasickmodular" is already fortuitously suited to live adaptation. However, modular synthesizers like the Buchla are notoriously temperamental, fragile, expensive, and often impractical to tour with but because its sound and its performance capabilities are essential to an authentic rendition, it was included in the performance design.

## Creative Identity of the Artist

In developing "Anasickmodular" and the album on which it features, *Crush*, Floating Points deepened his knowledge of the equipment it utilizes.<sup>31</sup> This process continued with the incorporation of some of this key equipment into the live adaptation and resulting solo performance design. This is a significant change from his previous performance designs which has incorporated more traditional instruments and a larger performing ensemble. Floating Points describes playing live as an "edifying and...important thing for me to do artistically."<sup>32</sup> He also states, "If I just did playback, it wouldn't be fun."<sup>33</sup> Despite the technical and logistical complexity making significant changes to his performance design can present, it is necessary for him to make such edifying alterations and utilize this equipment to remain authentic to himself as an artist.

## Providing an Engaging Performance

Like a lot of performance designs in the dance music and adjacent cultural spaces, Floating Points himself is not treated as a central visual point of focus. Printworks, like many clubs or festival venues where similar music is performed, has a large level space for the standing (and dancing) audience, with the artist on a raised stage. Compared to performance spaces like tiered seating concert halls, this makes visually engaging with a solo performer much harder. Consequently, lights and projected visuals designed and operated by Hamill Industries are integrated to provide a visually engaging spectacle. By being audio reactive and carefully operated to respond to dynamics and other cues from the musical material, they still facilitate the necessary cohesion of the two senses that provide an engaging performance.

While the lights and visuals provide a lot of the larger spectacle, Floating Points still tries to highlight the relation-

ship between his visible actions and the audible result. For example, he employs enlarged gestures by aggressively and rhythmically manipulating faders on his mixer. Though not responsible for playing the notes he is processing in this instance, the important correlation between sound and visual gesture is still effectively served. This demonstrates that so long as this correlation is achieved, there are many creative ways to utilize performance technology to provide an engaging performance.

### The Sleeping Giants' "The Seriousness of Contentedness"

To also provide personal perspective and insight, I will examine a 2019 performance of "The Seriousness of Contentedness" by The Sleeping Giants,<sup>34</sup> which is my own project with my collaborator Alex Gooding.

The original fixed media work is characterized by "busy layered live percussion, hip-hop inspired drum machines, jazz inspired chords, and reverb soaked ambience galore, all assembled into an electronica collage."<sup>35</sup> I will examine The Sleeping Giants' 2019 live performance of "The Seriousness of Contentedness." The performance design includes Alex Gooding on drum kit and myself using an Ableton Live focused laptop setup, controlled by two Push 2 control surfaces.

In addition to providing personal insight, it is valuable to examine The Sleeping Giants' performance design, which is successful within the framework, for its presentation of down-tempo hip-hop inspired music (such as those found in the beats and jazztronica genres), inclusion of additional members in a performing ensemble, inclusion of acoustic instruments, and use of alternative staging arrangements. All of which are relevant to many artists undertaking this process of adaptation.

### Creative Identity of the Work

The creative identity of "The Seriousness of Contentedness" includes a compositional foregrounding of extensively edited and layered single microphone recordings of Alex Gooding's performance on an acoustic drum kit. The resulting aesthetic quality of familiar, acoustic instrument timbres within inhuman execution presents a challenge for live rendition. The original fixed media work's collage-like assembly exemplifies the non-real-time approach that is often employed in creating electronic music. The decision was made for me to extemporaneously trigger and arrange the edited recordings as short loops and phases (in addition to other tasks I would accomplish during the piece). Alex Gooding would play drums live on top, though mostly focused on calmer backbeats through sections where the frenetic drum edits were present. This anchored the otherwise more unstable rhythm section. It also presented multiple appearances of Gooding's material from both performers,

as live drum kit performance from Gooding and through the loops I would trigger. This was an effective extension of the foregrounded compositional material and key aesthetic quality in the original fixed media work. This allowed the live adaptation to remain authentic to the creative identity of the original fixed media work.

The track's title speaks to its emotive quality, a tongue in cheek reflection on finding a balance between forceful efforts seeking happiness and sliding into relaxed and natural states of contentedness. The work is busy, detailed, and carefully crafted with serious intent. Yet such intent is to evoke feelings of ease, "pleasantry and peace within."<sup>36</sup> The live execution retains this emotive identity most clearly by juxtaposing the calm and confident gestures of Gooding's backbeat patterns against the more frenetic live manipulation of the edited drum samples. The dynamics and sonic complexity of the piece also oscillate between sections of simple phrases and those more aggressively layered and manipulated by improvisation from both performers. Such aspects allow the live adaptation to remain authentic to the emotive quality of the original fixed media work.

### Creative Identity of the Artist

The Sleeping Giants' creative identity is focused on the fusing of organic and synthetic sound sources into down tempo genre fusion pieces. The project is aimed at combining my and Alex Gooding's interests in genres such as jazz, hip-hop, and electronica. The mixture of conventional instrument timbres with synthesizer timbres and electronic music production techniques is important to this creative identity. In the live rendition, both performers visually balance the different musical cultures of influence by engaging with varied music performance equipment/instruments (the acoustic drum kit and electronic Push 2 control surfaces). This conversation of styles is exemplified by the staging, as both performers are seated facing one another. The musical material in "The Seriousness of Contentedness" and performance design highlights the abilities of each performer, meeting at the intersection of different genres. The creative identity's focus on these elements of stylistic fusion is authentically portrayed in this live adaptation.

### Providing an Engaging Performance

Visual engagement with the audience was considered in various details of this performance design. This 2019 performance was done in the round for a small audience.<sup>37</sup> Gooding's drum kit was unamplified and the PA which amplified my laptop audio was placed on the floor between us, with a speaker orientated at each performer. The goal was to make all the sound emanate from the center of the room. The decision to allow audience members to move around the performers was done to give us, the performers, the opportunity to visually engage with each other (as we were

facing one another) without shutting out viewing angles and visual engagement from the audience. We were also both seated, allowing a standing audience to easily see our actions operating our respective equipment/instruments. My main Push 2 controller (which I interact with most frequently) was placed on an angled stand (tilted away from my body) to be better seen by the audience. The room lights were brought low which visually focused on the light sources from our equipment. I am focused on engaging with the brightly lit surfaces of two Push 2 controllers, and a flexible clamped light was attached to Gooding's drum kit, the light illuminating the kit and reflecting from it, illuminating him.

### Comparison:

#### Links and Diversities Between the Three Works

Each of these three artists are navigating the process of adaptation with different goals, owing to varied creative identities of the respective works and artists. However, in understanding what defines the important qualities of a creative identity of a work, an artist, and providing an engaging performance within this framework we can see some similarities within each approach.

Each artist had to consider how the process of live adaptation would necessitate a focus on specific compositional material as the foregrounded content of the performance. Heap understood this to be her vocal performance, Floating Points understood this to be the Buchla, and we in The Sleeping Giants understood this to be the manipulated drum kit recordings. For Floating Points and The Sleeping Giants this meant making choices about what other elements would see less direct engagement by the performers in the live rendition, including some use of playback of recorded materials. When working with smaller ensembles or solo acts, particularly electronic music performers, this is a common consideration. However, the use of playback can be contentious among audiences,<sup>38</sup> as they may feel it may rob the performance of energy and/or authenticity. These examples argue that if the artist understands the foregrounded compositional material in the original fixed media work and ensures this remains foregrounded in the live performance, the presence or absence of playback or other required supporting elements will not disrupt the authenticity and success of the adaptation.

Understanding how the artist's performance design foregrounds elements of the compositional material can be intrinsically linked to retaining or enhancing emotive and aesthetic qualities of the original fixed media work. For Heap, the focus on her vocal performance also meant a focus on the emotive rendition of the text. For many artists with foregrounded lyrical material, this outcome would likely be the same. For The Sleeping Giants the aesthetic quality of collaged drum kit recordings from the fixed media work

became even further enhanced in the live rendition due to the triggered recordings being layered with additional live drum kit parts on top.

Though each artist examined here creates works within different musical subcultures, their attachment to music technology is a recurring theme when examining each of their artistic identities. While this technology is employed for varied creative purposes, each artist places importance upon the exploration of their equipment and continued learning of how technological innovation can enhance their ideas and projects in performance and composition. This goes some way to explaining the recurring theme of the artist's desire to update, innovate and change their means of performance, such as Heap's MiMU gloves and Floating Points' shift to a solo performance method. This can be a recurring theme for many electronic music artists; that working with music technology both in development of fixed media works and live performance designs is considered a significant and rewarding part of the practice. Consequently, interrogating their existing live performance designs and making changes over time may not just be a practical necessity for electronic music artists, but also an important part of remaining authentic to their creative identity.

Each performance examined here utilized varied technology, were staged in different performance environments, and are quite varied works. This has resulted in quite different methods of addressing audience engagement. However, what each performance design clearly addresses is the important correlation between the visual and aural senses in order to achieve engagement. Often this is accomplished by the performer making clear visual gestures that the audience can relate to in the resultant sound, such as Heap's keytar, her MiMU gesture controller gloves, and The Sleeping Giants' highlighted engagement with triggering sounds from a raised control surface. Even though there may be a technology-layered abstraction from the gesture to the sound that audiences may not entirely understand, the synchronicity still effectively serves engagement. In environments where gestures are harder for audiences to see, such as Floating Points' performance, correlation of sound, projections, and lights can be used to enhance a sense of engagement. However, Floating Points did still employ enlarged physical gestures that those audience members close enough may be able to perceive. Electronic music artists are not unique in having to consider how their performance is experienced by the audience members both at the front and back of the room. The Sleeping Giants made the audience choose what they saw by allowing them to move around the performers. This demonstrates that where the option to control the staging is present, artists can even eschew the proscenium convention and allow other avenues of visual engagement.

## Comparison Conclusion:

### Similarities and Dissimilarities

These four performances demonstrate the validity of using the framework to achieve a successful adaptation across a variety of styles of work. The similarities between these performances align with the three framework objectives: clear attention to the creative identity of the work and of themselves as artists, and providing an engaging performance for the audience. Dissimilarities include: genre, musical style, audience size and location, means of visual engagement, and technology. This shows that focusing on the three objectives listed can result in a successful adaptation from the fixed media work to the performed work.

### Conclusion

Conducting this research and writing this paper has been influenced by my own artistic practice and a desire to develop a greater understanding of this craft. I have personally experienced, and heard from other artists (such as those I encounter as a tertiary educator), that it is difficult to find a useful method when attempting to adapt existing electronic music works for live performance. This is due to the reasons explored earlier: the difficulty in repeating the processes used in the studio on the stage, the wide variety of instruments/technologies used in electronic music, and because performance is not often considered integral to the training electronic music artists receive. It is my hope that by interrogating the artistic challenges encountered when adapting existing works and providing this framework, that artists will feel emboldened to create their own successful performance designs. This success can be achieved by applying the framework objectives: authenticity to the work and artist, and engagement.

Possible futures for this work include its incorporation into a more prescriptive framework that deals with more step-by-step procedures and specific technical instruction. I have already begun including the framework in my own material as an educator and I hope to see others do the same. While the framework has a focus on the adaptation of electronic music works, this methodology could likely be incorporated into a larger framework with an interest in serving a broader profile of artist. Of course, its primary function is to serve artists, and I hope that it may reach those who benefit from using it to aid development of their own creative projects.

## Endnotes

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