As adventurous composers, performers, and sound artists create new music experiences through technology, research in the field must reflect the interdisciplinary nature of this creative work by, itself, being interdisciplinary in scope. One way to do this is to consider aspects of live performance in and through theoretical discourse.

Drawing from V. A. Howard’s book Charm and Speed: Virtuosity in the Performing Arts, this paper will suggest that a useful link between theory and practice in research around music technology in performance is through the notion of virtuosity. How is the use of technology in music an example of virtuosity? What are the implications for performers who interact with new technologies in music? How does this simultaneously challenge (or subvert) as well as advance aspects of live music performance? How does the use of technology in music transcend disciplinary boundaries?

This presentation will explore pieces that transcend or challenge artistic disciplines through the use of technology. Examples include the subversion of the natural singing voice through processing that creates new sound experiences, an experiment in opera created and distributed in the virtual world, and new intimacies in performance technology that challenge limitations of space.