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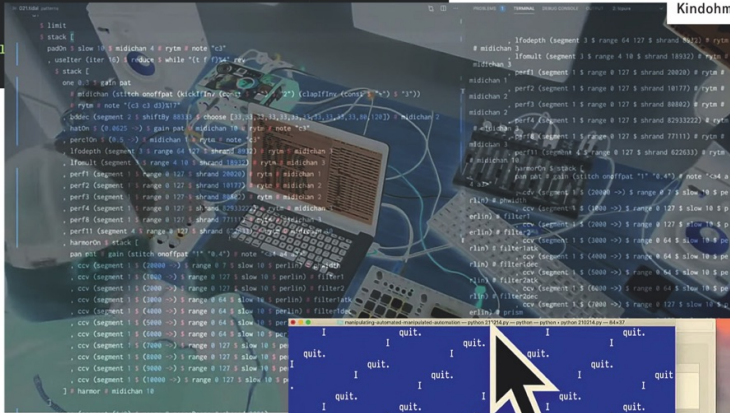
AFALFL
$ someCyclesBy 0.95 (rev)
$ p

let big p = superimpose ((# room "2").(# speed "0.4 0.5").(# speed "0.1 0.5))
let slices p = randslice (choose[50,100,150,200]) $ p
let pat p = struct (binary "<63 163 100 180") $ p
let pat2 p = struct (binary "100 153") $ p
let stut p = stutWith "<2 3>" (0.125*2) ( (# lpf 700)) $ p
let cat p = superimpose ((# speed "0.5 0.6 0.1"). (# room "0.2")) $ p
setcps 0.7

d1 $ stut $ every 4 ( fast 1) $ superimpose (slow 2) $ slow 1 $ euclid 3 8 $ iter 1 $ slow 4
d2 $ slow 2 $ stut $ loopAt 8 $ iter 2 $ spin 2 $ off 0.122 (|+ n 1 3 2") $ s "tech:2*1? ~

setcps 0.8
hush
d1 $ s "kick"
d2 $ stack [

```



Chiho Oka + Kindohm + AFALFL
 No Bounds Festival, Sheffield UK/YouTube
 Kindohm is typing in a room different from the one I am in now. His screen is superimposed on my screen. Video of him typing is superimposed on what he himself types: lines of computer code in nested columns. The dual layered images he projects are colour-reversed, leaving his skin dark, with a sickly blue tint. His beard, a resulting white fuzz, gives the illusion that he's twice his actual age.

The music is euphorically broken. Kindohm's beats stagger and strut, rev up and evaporate, pounce and recoil. Being almost entirely beats, his set is not so much absent a vocalist as manifestly dissenting from such decoration. They promise a downbeat, then slyly renege on the fundamental club music social contract.

Based in Minneapolis, Minnesota, Kindohm (government name: Mike

Hodnick) is participating in a mid-February 2021 livecoding livestream, under the Alpaca Sessions banner, part of the week-long No Bounds Festival, out of Sheffield, England. A trio of algarave performances constitute today's 90 minute show. It's hosted by Alex McLean, who helped coin the term algarave and created one of its leading languages, TidalCycles. We're all used to musicians using laptops onstage but what's different in algarave is those musicians aren't running programs, they're programming the music in real time. Like Kindohm, they might employ external gear for support (today he expends more effort on his Midi Fighter Twister than on his laptop), but the code is the thing.

This No Bounds event also features Chiho Oka (Tokyo, Japan) and AFALFL (Paris, France). Due to the pandemic, we're all – audience, performers and host alike – in our disparate locations.

Olivia Jack, who created the Hydra visual coding platform, even pops up in the chat window. Yes, live streams became widely familiar in 2020, but there's something quite digitally native about a livecoding stream. Had algarave not already existed, Covid-19 would certainly have engendered this cultural variant.

Up first comes Oka, who is from the future, literally. While it's still 13 February in Sheffield, the file name on her screen reveals it's already Valentine's Day where she is. Of the event's three sets, Oka's proves the most choreographed. Kindohm might adjust code and tweak equipment settings, but Oka presents something that's deeply *Rhizome*-atic: a carefully honed breed of digital performance art. She jams at one point on nothing but her MacBook's alert presets. At another, folders move under the guidance of a massive cursor, producing a sound effects medley. And all along she's present: a

tiny figure in a red hoodie, as if her own mascot.

Closing the event is AFALFL (born Mamady Diarra), the one performer today hiding entirely from view. As white noise surfs left and right and back, he adjusts scripts onscreen in the dark mode colour scheme familiar to software engineers around the globe. For AFALFL, however, dark mode is a full-on sonic aesthetic. The music is murky and chaotic, not just how it noisily veers, but how its components vary and jar, the sole constants being a kick drum and error beep.

Language within AFALFL's code lends context: both obvious terms, like *legato* and *speed*, and seemingly project-specific ones, like *808bd*, *striate* and *superimpose*. It's all there, naked for the audience to see, but true to the word code, what's unfolding isn't necessarily self-explanatory.

Marc Weidenbaum

Courtesy No Bounds Festival/Alpaca