This article tries to pinpoint the epistemological assumptions we carry over from old musical practices, relating them to the separation between instrument, performer, and composer. While there is no clear-cut single proposition to substitute it, many are mentioned thought the text. The importance of situatedness for the generation of ideas, contrasted with of the smoothing out of differences by arguing for homogenous aesthetics. A cybernetic view integrating human, technological and environmental agents into a self-contextualizing entities, instead of the Cartesian division between subject and object. The most important argument if that we should critically examine the framework we are working on when exploring creation/performance with digital tools. This can lead to expression and creation using logics beyond the hegemonic cultural requirements.

I found really interesting the fact that he traced the evolution of such ideas by exploring historical instrumental design. It made me think about the human-instrument feedback loop and the way it has been constantly accelerating, to the point that we could now talk about emergent properties such as interactive musical design.