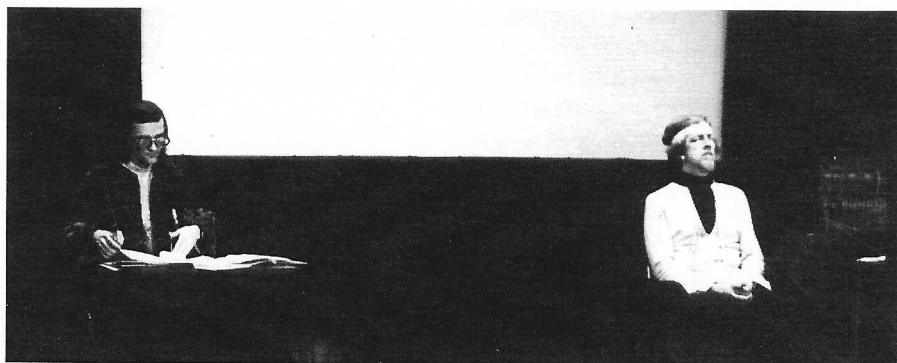


WHITNEY

**DAVID ROSENBOOM:
PROPOSITIONAL
MUSIC**



MAY 23

***Ringling Minds and
Choose Your Universe***

(2014 and 1980–2007)
propositional music for extended
musical interface with human brains
and an assemblage over musical
histories

Alexander Khalil

Lithoharp

Tim Mullen

Hyper-brain analysis

Daniel Rosenboom

Trumpet

David Rosenboom

Electronics, violin, piano/Disklavier™

Volunteer Brainwave Participants

Hyper-brain

Matt Wachter and Glenn Snyder

Ringling Minds visualization design

Program

Ringling Minds (2014)
composed in collaboration with
Tim Mullen & Alexander Khalil

Choose Your Universe

In the Beginning: Etude III
(Keyboard & Two Oranges)
(1980)

Tango Secretum (2006)

Music for Unstable Circuits
(1968 and later versions)

Kicking Shadows (2007)

Bell Solaris— (Twelve Movements
for Piano) Transformations of a Theme
(1998) (excerpts)

— *In Contemplation of Transformation*
— *Argus's Eyes See the Code of Small
and Large*

Systems of Judgment (1987) (excerpt)
— *Meaning in Context*

Propositional Music is
presented by ISSUE Project
Room in collaboration with the
Whitney Museum of American
Art; organized by Tommy
McCutcheon and Lawrence
Kumpf with Jay Sanders, Curator
of and Curator of Performance
at the Whitney.

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provided in part by the
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of the Whitney Museum of
American Art.

**ISSUE
PROJECT
ROOM**

Ringling Minds

Within the cognitive neurosciences, hyperscanning methods have recently emerged for studying simultaneous, multi-person brain responses that underlie important social interactions, including musical listening and performance. Ringling Minds makes music from shared resonances detected in a multi-person hyper-brain and explores the idea of "listeners as performers."

In the Beginning: Etude III (Keyboard & Two Oranges) (1980)

In the Beginning is the macro-title for a series of nine works, all of which emerged from a propositional model in which the phenomena of resonance act as forces drawing elements together in patterned relationships outlining the natural ontological evolution of forms.

Tango Secretum

Inspired by Martine Bellen's poem, *Secretum*, a work written in response to Francesco Petrarca's *Secretum*, a fictional conversation with St. Augustine on conditions of happiness and unhappiness. Though not imagined as being spoken, excerpts from Bellen's poem have been enfolded inside the score notation in the interest of informing creative interpretation of the music.

Music for Unstable Circuits

The original, 1968 version resulted from my feeling that studying the complex behavior of unstable systems could reveal powerful paradigms for musical creation and instrument design, and that the seemingly endless quest for ultimate stability in systems was somehow inconsistent with the way of nature.

Kicking Shadows

Kicking Shadows is intended to immerse musicians in a mélange of inspirations linking my relationship to rhythm and blues, which emphasizes its roots in the American south, to some of the open forms of gradual process music that emerged in the late 20th and early 21st centuries.

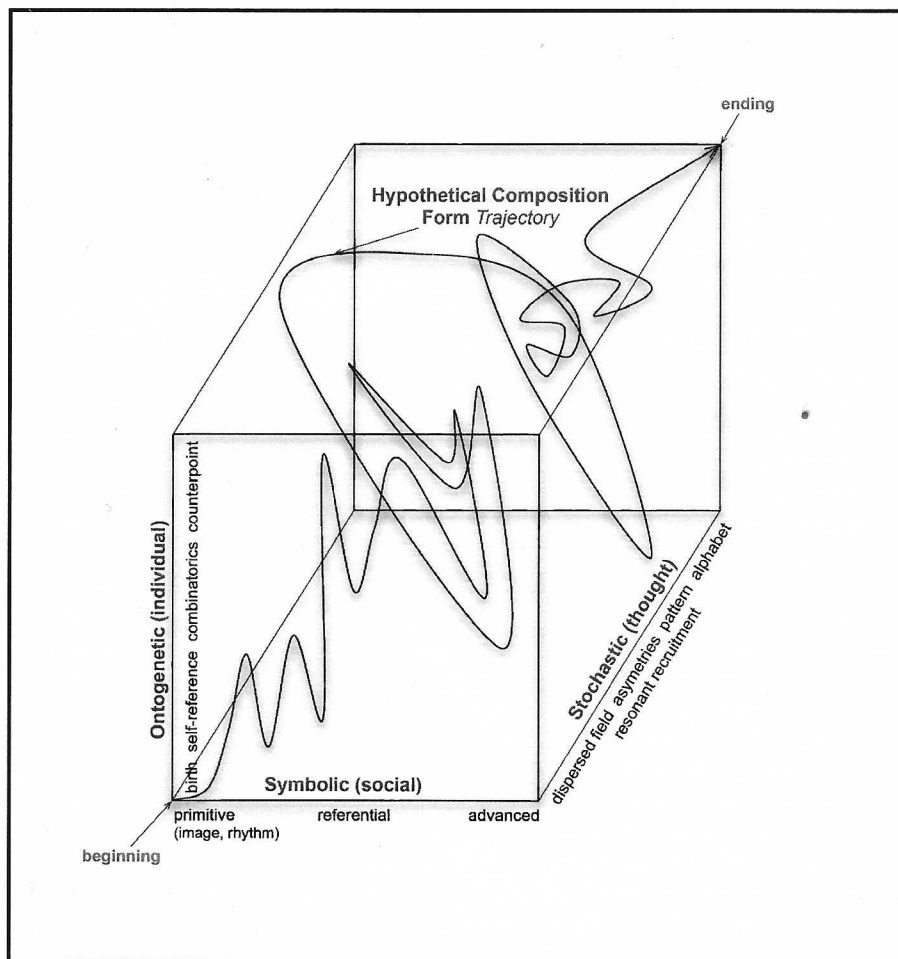
***Bell Solaris* (excerpt)**

The field of asteroseismology describes how the Sun rings like a bell, initiating waves of influence that traverse and shape time and space, perhaps affecting and influencing the evolution of life. The daily spectrum of portents from the Sun's vibrations have also shaped myths from which the psyche of our culture has grown. In speculating on these phenomena, propositional narratives emerged, which were used to subtly guide each movement in the complete *Bell Solaris*.

***Systems of Judgment* (excerpt)**

The propositional paradigm guiding this seven-part, concert-length work for soloist with instruments and computer synthesis/processing attempts to elucidate three parallel, though differing, views of evolution. It does so by examining and speculating about processes that we, or any organism or any system, must use in learning to make differentiations, be self-reflexive, and arrive at judgments from which language may be formulated.

—David Rosenboom



**Whitney Museum
of American Art**
99 Gansevoort Street
New York, NY 10014

Above: A musical concept space depicting top-level organization in *Systems of Judgment*. Three ways of viewing the possible evolution of language are shown on three spatial axes. The compositional form moves in time along the composition *form trajectory*, mixing music that is symbolic of the three views

in different amounts to produce the final composition.

Cover: Rosenboom (left) lecturing while pianist-composer J.B. Floyd (right) performs the brainwave music piece, *Portable Gold and Philosophers' Stones*, at American Center, Paris, 1974