

Finding Aid for David Rosenboom, Music, Papers and Inventions, 1947 – 2022 | Personal Archive

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I. Collection Overview

Title: David Rosenboom, Music, Papers and Inventions, 1947 – 2022 | Personal Archive

Primary Creator: David C. Rosenboom

Extent: 39 Cubic Feet

Arrangement: the collection is organized in 16 series:

Series 1, Public events: lectures, performances, presentations; Series 2, Photographs and personal materials; Series 3, Posters; Series 4, Special projects and grant proposals; Series 5, Software and hardware designs; Series 6, Personal and professional correspondence; Series 7, Compositional notes; Series 8, Research-related literature, notebooks and writings; Series 9, Manuscripts and printed scores; Series 10, Interviews and reviews; Series 11, Educational initiatives and teaching materials, institutional history; Series 12, Equipment; Series 13, Music publishing and association membership; Series 14, Audio recordings; Series 15, Video recordings; Series 16, Slides.

Materials in each series are arranged either chronologically or thematically depending on the continuity, scale and interrelationship of particular projects.

Note: Finding aid will be continued and updated as digital materials are added.

Date of assembling: 06/30/2022

Subjects: Ann Arbor Film Festival, A.R.C., art-science, avant-garde, biofeedback, brainwave music, Buchla, CalArt, CEAIT, Center for Creative and Performing Arts, Challenge, composition, computer music, contemporary music, electronic music, Electric Circus, experimental music, HMSL, ICES, Intermedia, improvisation, installation, Maple Sugar, Mills College, new music, notation, propositional music, soundart, sound sculpture, Touché, University of Illinois, York University.

II. Scope and Contents of the Materials

The collection consists of administrative documentation, audio, and video cassettes and tapes, correspondence, manuscripts, musical software and hardware, notebooks, scholarly papers, slides, photographs, press, scores, technical drawings, various media materials and more.

Materials cover historical events related to Rosenboom's time in such academic institutions as the University of Illinois Urbana-Champaign, State University of New York at Buffalo, New York University, University of Toronto, Mills College and California Institute of the Arts (CalArts).

Various documents and media materials provide an extensive overview of independent collaborations with artists such as Alvin Lucier, Antony Braxton, Donald Buchla, George Manupelli, Jacqueline

Humbert, Katrina Krinsky, Libby Van Cleve, J.B. Floyd, John Cage, John Lennon, Jon Hassel, La Monte Young, Wadada Leo Smith, Martine Bellen, Michael Byron, Morton Subotnick, Richard Teitelbaum, Salvatore Martirano, Sarah Belle Reid, Sam Ashley, Gerald Shapiro, Terry Riley, Anthony Martin, Trichy Sankaran, Iannis Xenakis, William Winant, and others. It also contains rich material covering performance groups of David Rosenboom, in particular – Challenge group, Light I and II, Maple Sugar, CalArts New Century Players, Time/Think Dog! and others. Also included are various business, entertainment, publishing and research projects, such as the Aesthetic Research Centre of Canada (A.R.C.), Center for Contemporary Music at Mills College, Center for Experiments in Art, Information and Technology (CEAIT at CalArts), Electric Circus, Intermedia/Automation House, Medtronic Project, Neurona Company and others.

III. Biographical Note

Biography of collection's creator

The collection covers the personal and professional pathways of experimental composer, educator, instrument designer, multifaceted scholar, and researcher who pioneered using neurofeedback for live performance with electronics – David Charles Rosenboom. Born in 1947 in Fairfield (Iowa) he moved with his family to Quincy (Illinois) as a child and spent his early years on a farm – exploring the outer world and practicing exercising his own imagination. The early interest in both science – particularly physics – and music – learning to play piano, violin, and trumpet as a young person – brought Rosenboom to the arena of experimental music practice.

Coming to the University of Illinois in Urbana-Champaign as a composition student in 1965 he had a chance to learn from pioneers of experimental electronic music (Lejaren Hiller, Salvatore Martirano, Kenneth Gaburo) and use the facilities of one of the earliest electronic music studios in the US – Experimental Music Studios founded in 1958. The atmosphere of interdisciplinarity – promoted by cyberneticians of the Biological Computer Laboratory at UIUC led by Heinz von Foerster stimulated Rosenboom to continue his studies beyond music composition.

Leaving UIUC in 1967 as a result of accepting a proposal from composer and director of Creative Associates – Lucas Foss, he began to design a creative pathway of his own as a Creative Associate at the State University of New York Buffalo. After co-founding the experimental rock group Think Dog! /Time and recording a debut album in 1968, he soon left both the group and Buffalo to become a part of the Downtown scene in New York. Here Rosenboom met Donald Buchla and became close with Morton Subotnick, Anthony Martin and Terry Riley and joined the Electric Ear group participating in the organization of many experimental happenings. Around the same time, he met his mentors Lester Fehmi and Edgar E. Coons, both then psychology professors, Fehmi at State University of New York at Stony Brook and Coons at New York University and studied experimental psychology as well as participated in laboratory tests and designing his own experimental agenda. During his time late 1960s/early 1970s time in New York, Rosenboom discovered the possibility of consciously controlling brainwave signals and made an assumption that the capacity to control them might be trained as any other skill. In parallel with this research, he achieved a certain level of mastery in circuit design and created his own hardware which he tried maintaining as a business enterprise (Neurona Company) in 1969-1970.

In the early 1970s, already widely known for his experiments with neurofeedback and use of brain signals for music performance, along with his instrumental works and early recordings, Rosenboom moved to Canada to help develop a Music Department at York University. While in Canada he actively performed in groups (Light I and II) and solo at Ontario Art Gallery, the University of Toronto, York University, A-Space Gallery, Music Gallery, Western Front and multiple other venues, toured in Europe with J.B. Floyd, Jacqueline Humbert and Trichy Sankaran in 1974, joined the Aesthetic Research Center of Canada (A.R.C.), releasing books (including his foundational work *Biofeedback*

and Arts, 1974) and music recordings. Soon after, together with friends-experimental artists, he co-founded the performance art group Maple Sugar which existed from the mid-1970s till late 1979, the time when Rosenboom left York University to collaborate with Donald Buchla on a new instrument and join the Music Department of Mills College as a faculty. The Maple Sugar group, which emerged as a result of particularly close collaboration with Jacqueline Humbert and film director George Manupelli, was most active in 1976-1978 giving many performances and initiating avant-garde happenings. In 1977 Rosenboom and Humbert released *J. Jasmine . . . My New Music* for the yearly Ann Arbor Film Festival which was founded and organized by Manupelli.

While residing in Canada, Rosenboom continued to make extensive summer visits to the US, particularly to California where he worked with Donald Buchla on the design of electronic music instruments. The important outcome of this friendship and collaboration became a unique hybrid digital-analog keyboard instrument Touché, completed in 1979 and extensively used in recordings of Rosenboom – such as *Daytime Viewing* (1983), recorded with J.Humbert, *Future Travel* (1981) and others. The joint creative work of Buchla and Rosenboom also manifested itself in a musical form – the two recorded an album *Rosenboom and Buchla: Collaboration in Performance* (1978.)

From 1979 and through most of the 1980s Rosenboom taught at Mills College, coordinated work of the Center for Contemporary Music and eventually the Music Department, recording and releasing music by artists associated with Mills and others. Within the decade he completed and released some of his most monumental projects – *In the Beginning* (1978-1981), *Zones of Influences* (1984-85), in collaboration with virtuoso percussionist William Winant, and *Systems of Judgment* (1987-88). Together with Winant and Anthony Braxton, Rosenboom created a performance group Challenge which was active in 1986-1989. In the late 1980s, working together in a team with Phil Burk and Larry Polansky, the development of Hierarchical Music Specification Language (HMSL) was completed – an object-oriented programming language designed for real-time computer music composition and performance.

In 1990 Rosenboom joined the California Institute of the Arts as a faculty member and dean of the Herb Alpert School of Music – a position he maintained for three decades (stepping down at the end of 2020). Around the same time, he began to develop the concept of propositional music – which encapsulates his compositional approach and philosophy, being the most precise (post) genre identification for his own music. Music that oftentimes based on mathematical calculation, scientific reasoning, intuitions, and theories of an extensive spectrum of scientific fields. Some of the most notable musical releases of the decade became the album *Two Lines* (1994), a collaboration with Anthony Braxton. In 1998 he also completed composing a complex piece *Bell Solaris* that was well received and extensively performed since the late 1990s and in decades to come.

2000-10s became notable for big collaborative multimedia performance realizations of such pieces as *Bell Solaris (theatrical version)* (2005) and *Ah! Opera* (2009), both produced in collaboration with director Travis Preston and CalArts' Center for New Performance. In 2015 Rosenboom presented a series of three concerts and a demonstration event arranged for a fifty-year retrospective of his work held at the Whitney Museum of American Art during which he had an opportunity to perform with many of his long-term musical collaborators as well as with light artist Anthony Martin, animated filmmaker Maureen Selwood and video artist Jinku Kim, all of whom created visual elements for various performances. About the time of 2014 Rosenboom resumed performing brainwave pieces (such as *Portable Gold and Philosophers' Stones (Deviant Resonances)* and *Ringing Minds*) and conducting research on neurofeedback due to support of neuroscientist and musician, designer of biomedical devices Tim Mullen. Currently, Rosenboom teaches at CalArts and also continues an active performance life.

Scope and contents

Material contained in the collection might be used for multiple purposes. From performing scholarly research about the history of experimental music to scientific experimentation with biofeedback to developments in modeling musical composition. Multiple technical documentation and technological artifacts might be a source for recreation or update of software and hardware developed by David Rosenboom. Grant proposals and project developments providing information about unique but not realized by the author himself installations, inventions, and research studies could be revised in the contemporary cultural milieu with new technologies and tools available.

Administrative documents, correspondence, event programs and press releases available might be a source of unique information about the history of academic institutions, such as CalArts, Mills College and York University, as well as of creative groups, such as Electric Circus or Maple Sugar, Rosenboom was a part of. Course materials and documentation related to educational initiatives keep their relevance and might illuminate the work of teachers and academic administrators in our days.

Information about the creative work and personal lives of many artists and composers, whose life and legacy didn't receive scholarly coverage (for instance, work of Mary Ashley, Jon Hassel, Salvatore Martirano and others) are represented through correspondence, photographs, and other media materials in the collection.

The body of compositional work spanning over 60 years, including instrumental, vocal, electronic, multimedia and more, might be employed for performance and new interpretations of Rosenboom's pieces. Collection of audio materials taking more than 10 boxes might be (and is already) used for releases and re-releases of original recordings.

Photographs and video materials might be used for the creation of documentaries, exhibitions, and book writing. Some video recordings related to such creative groups as Challenge, CEAIT, and others that are stored on obsolete videotapes might be recovered and resealed due to their historical significance.

IV. Administrative Information

Repository: the collection is stored at the place of residence of David Rosenboom in Valencia, CA.

Related Materials:

personal website of David Rosenboom provides extensive information about his scholarly and compositional work, recent performances and lectures and record releases. The vast array of his work is digitized and might be accessed and downloaded from the website.

Related materials from other archival collections:

- John Myhill Collection of Manuscript Scores and Papers, circa 1967-1984, State University of New York at Buffalo.
- Music Department Photograph Collection, Digital Collections, State University of New York at Buffalo.
- The California Institute of the Arts Photographic Materials Collection, 1964-2004, CalArts-004.
- The Kitchen videos and records, 1967-2011 (bulk 1971-1999), The Getty Research Institute Special Collections.
- UCSD Center for Music Experiment Recordings Archives, UC San Diego Library.
- School of Music Audio Department Sound Recordings, 1945-1992, The Sousa Archives and Center for American Music, University of Illinois.

- Music Gallery concert recordings, York University Archives & Special Collections (CTASC.)
- New Music Concerts, Concert season: 1972-1973, University of Toronto Music Library.

V. Box and Folder Listing

Browse by Series:

- [Series 1: Public events: lectures, performances, presentations]
- [Series 2: Photographs & personal materials]
- [Series 3: Posters]
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- [Series 5: Software & hardware designs]
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Series 1: Public events: lectures, performances, presentations

Box 1

- Folder 1: programs, Quincy, 1965-66
- Folder 2: programs, University of Illinois Urbana-Champaign, 1966-67, 1969
- Folder 3: programs related to the time at University of Illinois, 1966-67
- Folder 4: programs, University of Buffalo, 1967-68
- Folder 5: brochures & programs, 1970
- Folder 6: brochures, posters, programs, 1971-72

Folder 7: programs, 1973
Folder 8: programs, 1974
Folder 9: brochures & programs, 1975
Folder 10: brochures, posters, programs, 1976
Folder 11: press & programs, 1977
Folder 12: brochures & programs, 1978
Folder 13: posters & programs, 1979
Folder 14: posters & programs, 1980
Folder 15: press, posters, programs, 1981
Folder 16: press, posters, programs, 1982
Folder 17: posters & programs, 1983
Folder 18: press, posters, programs, 1984
Folder 19: brochures, posters, programs, 1985
Folder 20: brochures & programs, 1986
Folder 21: posters & programs, 1987
Folder 22: brochures & programs, 1988
Folder 23: posters & programs, 1989
Folder 24: press, posters, programs, 1990
Folder 25: posters & programs, 1991
Folder 26: brochures, posters, programs, 1992
Folder 27: press, posters, programs, 1993
Folder 28: brochures & programs, 1994
Folder 29: brochures, press, posters, programs, 1995
Folder 30: brochures & programs, 1996
Folder 31: brochures & programs, 1997
Folder 32: brochures, press, programs, 1998
Folder 33: brochures & programs, 1999

Box 2

Folder 1: posters & programs, 2000
Folder 2: programs, 2001
Folder 3: programs, 2002
Folder 4: programs, 2003
Folder 5: programs, 2004, part 1
Folder 6: programs, 2004 part 2
Folder 7: programs, 2005
Folder 8: brochures, posters, programs, 2006
Folder 9: brochures, posters, programs, 2007
Folder 10: press & programs, 2008
Folder 11: press & programs, 2009
Folder 12: press & programs, 2010
Folder 13: programs, 2011
Folder 14: press & programs, 2012-13
Folder 15: posters & programs, 2014
Folder 16: press, posters, programs, 2015
Folder 17: posters & programs, 2016
Folder 18: programs, 2017
Folder 19: brochures, press, posters, programs, press, 2018
Folder 20: posters & programs, 2019
Folder 21: programs, 2020
Folder 22: programs, 2022 [ongoing]

Series 2: Photographs & Personal Materials

Box 1

Folder 1: EEG Alpha, 1969
Folder 2: photographs, Interlochen, 1964
Folder 3: photographs, Quincy, UIUC, Time/Think Dog!, New York, 1960s
Folder 4: photographs, Colleagues, Light II, Performances, 1970s
Folder 5: photographs, Colleagues, Future Travel, Portraits, Performances, 1980s
Folder 6: photographs, Colleagues, Performances, Portraits, 1990s
Folder 7: photographs, Colleagues, Performances, Portraits, Other Events, 2000s
Folder 8: photographs, Early Childhood & Family
Folder 9: scrapbook of Dorothea Rosenboom related to David Rosenboom, 1952-62
Folder 10: scrapbook of Dorothea Rosenboom related to David Rosenboom, 1953-65
Folder 11: scrapbook of Dorothea Rosenboom related to David Rosenboom, 1962-73

Series 3: Posters

Box 1

Folder 1: Maple Sugar, 1975-79
Folder 2: Performances, 1966-2018
Folder 3: Miscellaneous

Box 2 (tube)

Folder 1: Ann Arbor Film Festival, 1973-81
Folder 2: Performances, 1966-2018

Series 4: Special Projects

Box 1

Folder 1: Electric Circus & Electric Ear, scrapbooks, 1967-70
Folder 2: Electric Circus & Electric Ear, brochures, correspondence, press, programs, proposals, technical documentation, 1967-70
Folder 3: The Association of Independent Composers & Performers, newsletter, 1968-70
Folder 4: Electric Circus & Electric Ear, photos & negatives, 1969-70
Folder 5: Intermedia/Automation House, photographs, 1970
Folder 6: Aesthetics Research Center, brochures, correspondence, press, posters, reports, resume, 1971-78
Folder 7: Medtronic Project, correspondence, diagrams, illustrations, invoice, proposal, 1973-75
Folder 8: Maple Sugar, correspondence, press, programs, proposals, 1975-79
Folder 9: Maple Sugar, photographs, 1975-79
Folder 10: Maple Sugar, photographs for "Avanti Popollo" performance at Art Gallery of Ontario, 1979
Folder 11: Maple Sugar, scrapbook, 1975-79
Folder 12: In the Beginning V (The Story), film project, 1980-81
Folder 13: Exploratorium, project proposal for the TV shows, 1982

Folder 14: Challenge, correspondence, notes, photos, press, programs, 1986-90

Folder 15: Ecomusic, 1989

Folder 16: Rolywholyover A Circus, an exhibition of John Cage's & associated artists' work – "It is About To Sound," 1993-95

– 1st interactive media installation commissioned by Museum of Contemporary Art (MOCA), Los Angeles, and prepared in collaboration with CEAT. It went on a 2-year tour (1994-1995) being presented at the Menil Collection, Houston; Solomon R. Guggenheim Museum, New York; Art Tower Mito Contemporary Art Center, Japan; and Philadelphia Museum of Art. The entire "Rolywholyover A Circus" project was initiated by MOCA (LA.)

Role: in charge of the development of the installation concept.

Contains: correspondence, design information, and technical documentation.

Folder 17: Rolywholyover A Circus, an exhibition of John Cage's & associated artists' work – "It Is - Vexations," 1993

– 2nd interactive media installation commissioned by Museum of Contemporary Art (MOCA), Los Angeles. The exhibition was conceived as an homage to Erik Satie. Displayed at MOCA from September 12 to November 28, 1993. The entire "Rolywholyover A Circus" project was initiated by MOCA (LA.)

Role: in charge of development and realization of the installation.

Contains: correspondence, technical documentation, program notes.

Folder 18: Rolywholyover A Circus, performances of John Cage's compositions by CalArts New Century Players & Guest Musicians, 1993

– performed at the Museum of Contemporary Art (MOCA), Los Angeles, during the period of installations' display, i.e. September - November 1993. The entire "Rolywholyover A Circus" project was initiated by MOCA (LA.)

Role: in charge of performances' curation.

Contains: administrative documentation, correspondence, notes, and programs.

Folder 19: Rolywholyover A Circus, documentation related to the whole event series, 1993

Contains: announcements, correspondence, diagrams. programming notes, press, programs, project notes.

Folder 20: Rolywholyover A Circus, paperwork related to "It Is About To Sound," part 1, 1993-95

Contains: administrative & legal documentation, correspondence.

Folder 21: Rolywholyover A Circus, paperwork related to "It Is About To Sound," part 2, 1993-95

– compiled by Roxanne Merryfield, Music Archive Assistant to the Dean of the School of Music of CalArts / Production Assistant for the Cage Project.

Contains: administrative & legal documentation, correspondence.

Folder 22: Equipment information for "It is About To Sound," 1993-95

Folder 23: Tudor Project, 1999-2001

Folder 24: Think Dog!/Time, manuscripts of L.D.Newton, 2000-01

Folder 25: Xenakis Project, 2010-11
Folder 26: Whitney Museum, "Propositional Music, 50-Year Retrospective," 2015
Folder 27: Whitechapel Gallery, HMSL exhibition, 2015
Folder 28: Centre Pompidou-Metz, an exhibition of work with brainwave music, 2015-16
Folder 29: Grant proposals

Box 2

Folder 1: Ah! Opera, brochures, press, programs, 2006-09
Folder 2: Ah! Opera, composition notes, 2006-09
Folder 3: Ah! Opera, correspondence between D. Rosenboom & M. Bellen, 2006-09
Folder 4: Ah! Opera, production notes for the REDCAT performance, 2009
Folder 5: Ah! Opera, development notes for the REDCAT performance, 2009
Folder 6: Ah! Opera, correspondence & sketches related to the preliminary stage – "A Counterpoint of Tolerance," 2007
Folder 7: Ah! Opera, draft scores, 2008-09
Folder 8: Ah! Opera, final scores, 2009
Folder 9: Ah! Opera, manuscripts, prospectus, 2006-09
Folder 10 Ah! Opera, workshop notebook, 2008-09
Folder 11: Bell Solaris, composition notes, correspondence, data printouts related to the solo piano score, 1997-8
Folder 12: Bell Solaris, production of the REDCAT performance, 2004-05
Folder 13: Bell Solaris, correspondence, program notes, project design, technical documentation related to performance proposals, 2007-08

Box 3

Folder 1: Ann Arbor Film Festival, G. Manupelli, miscellaneous, 1975-81
Folder 2: Ann Arbor Film Festival, program package, 1977
Folder 3: Ann Arbor Film Festival, program package, 1973
Folder 4: Ann Arbor Film Festival, program package, 1974
Item 1: Ann Arbor Film Festival, gift package, 1977
Contents: programs, posters, vinyl record (Rosenboom D., Floyd J.B., & Sankaran T., "Suitable for Framing...", 1975)

Series 5: Software & Hardware Designs

Box 1

Folder 1: circuit designs, diagrams for the Neurona Comp. & personal projects, 1968-69
Folder 2: Neurona Comp., documentation, reports, photographs, press, stationary, 1969-70
Folder 3: Biophysical Computing Devices, correspondence & proposals, 1970-71
Folder 4: Touché, software development notes, part 1, 1979-80
Folder 5: Touché, software development notes, part 2, 1979-80
Folder 6: Touché, Programmer's Notes on FOIL, 1979-80
Folder 7: Touché, circuit drawings & supplementary documentation, 1979-80

Contents: advertisements, administrative documentation, brochures, drawings, photos, technical documentation

Folder 8: Touché, user guide & printouts of code for FOIL, 1980

Folder 9: Touché, printouts of code for FOIL-83

Folder 10: Touché, manuals & notes for FOIL-83 & version 0.3, 1987

Folder 11: Touché, printouts of code for FOIL-85

Box 2

Folder 1: HMSL, articles, manuals, printouts of code for META, 1978

Folder 2: HMSL, articles by others, 1980-90s

Folder 3: HMSL, software development notes, proposals, 1981-98

Folder 4: HMSL for Touché, notes on the prototype, 1984

Folder 5: HMSL, administrative documentation, brochures, correspondence, press, proposals, reports, technical documentation, 1985-93

Folder 6: HMSL, articles & writings, 1985-92

Folder 7: HMSL, printouts of code, notes, 1987-89

Folder 8: HMSL, Composition Toolkit Project, notes, printouts of code, 1988-92

Folder 9: HMSL, correspondence, printouts of code, notes, 1988-2000

Folder 10: HMSL, theoretical overview, 1989-90; WIRE, articles, 1992

Folder 11: HMSL & DSP56000, manuals, printouts of code, 1991-92

Folder 12: HMSL, manual and Macintosh Supplement, 1991, 1993

Folder 13: Hierarchical Form Generator (HFG), printouts of code, 1996

Folder 14: Hierarchical Form Generator (HFG), On Being Invisible II, printouts of code, 1996

Folder 15: JMSL, articles by N.Didkovsky, 2001

Folder 16: HMSL, illustrations

Box 3

Item 1: Black Box (Touché), 1984-85

Contains: 8-channel interface for audio signals & triggers including pre-amplifiers, low/high/comb-pass filters, envelope followers with dual-level pulse outputs, and an interface connector for Touché.

Item 2: Front panels for the Neurona Comp., 1969-70

Contains: 5 synthesis models of Omnivoila-type, 1 of Fourier Synthesis-type, 1 of Analog Computer-type; and 1 circuit board for Omnivoila.

Item 3: Circuit boards for the Medtronic device, 1973-74

Contains: 7 copies of the biosignal preamp, 4 copies of the brainwave filters, and 6 copies of the envelope follower/ threshold-detector circuit board.

Series 6: Personal and professional correspondence

Box 1

Folder 1: correspondence, 1960-70s

Folder 2: correspondence, 1980s

Folder 3: correspondence, 1990s

Folder 4: correspondence, 2000s

Folder 5: correspondence, 2010s

Series 7: Compositional notes

Box 1

Folder 1: A Precipice in Time, 1966
Folder 2: Then We Wound Through An Aura Of Golden Yellow Gauze, 1967, 1986
Folder 3: She Loves Me, She Loves Me Not, 1968
Folder 4: And Come Up Dripping, 1968
Folder 5: Seduction of Sapientia, 1974
Folder 6: Thaddeus Cahill, Deceased (or Drums Mark the End), 1977
Folder 7: Package Deal, 1979
Folder 8: Systems of Judgment, 1986-87
Folder 9: Systems of Judgment, performance materials, 1986-87
Folder 10: Champ Vital, 1987
Folder 11: Layagnānam, 1990
Folder 12: Brave New World, 1994
Folder 13: Seeing the Small in the Large, 1998-99
Folder 14: Naked Curvature, 2001
Folder 15: Twilight Language, 2004
Folder 16: Tango Secretum, 2006
Folder 17: A La Surface, 2007
Folder 18: How Much Better If Plymouth Rock Landed on Pilgrims, recording notes, 2009
Folder 19: Rain Coloring Forest, 2010
Folder 20: Swarming Intelligence Carnival, 2013
Folder 21: Hopscotch, 2015
Folder 22: Earth Encomium, 2016
Folder 23: Unverifiable Intuitions, 2016
Folder 24: Battle Hymn for Insurgent Arts, performance notes, 2018
Folder 25: Quartet for the Beginning of a Time, 2019

Series 8: Research-related literature & writings

Subseries 1. Articles by other authors and personal notes

Box 1

Folder 1: affect studies on aesthetics
Folder 2: art/science
Folder 3: Bollen, Martine
Folder 4: biofeedback
Folder 5: biological models
Folder 6: cognitive models
Folder 7: compositional algorithms
Folder 8: computer arts & graphics
Folder 9: computer/music computation
Folder 10: Gaburo, Kenneth
Folder 11: Grayson, John
Folder 12: epistemological models

- Folder 13: event-related potentials
- Folder 14: Martirano, Salvatore
- Folder 15: music composition/ theoretic systems - miscellaneous
- Folder 16: measurement & scaling
- Folder 17: music articles by/about composers - miscellaneous
- Folder 18: music - program notes of interest
- Folder 19: neurometrics - models/theory/miscellaneous
- Folder 20: random number generation
- Folder 21: research notes & circuit designs
- Folder 22: Rothenberg, David, part 1
- Folder 23: Rothenberg, David, part 2
- Folder 24: sonic imagery and improvisation
- Folder 25: sound sculpture
- Folder 26: semantic differentiation and music perception
- Folder 27: Tenney, James
- Folder 28: timbre
- Folder 29: Xenakis, Iannis
- Folder 30: Young, Lamont

Subseries 2. Various writings

Box 2

- Folder 1: CEAIT-related notes, circa 1992
- Folder 2: New Music Across America book, 1992-94
- Folder 3: article's draft ("Pleasure Has an Opposite..."), 2001-02
- Folder 4: abstracts, 1987-2003
- Folder 5: miscellaneous

Subseries 3. Personal notebooks

Box 3

- Item 1: Compositional sketches, philosophical musings, 1965-72
- Item 2: Social Psychology (UIUC-class) notes, 1966
- Item 3: Biofeedback, bouncing & flexible radio, EEG, OBI, 1969-75
- Item 4: Circuitry, Multiple Arbitrary Function Generator, 1st Hybrid System-related notes, 1969-77
- Item 5: Theory of time, learning tabla with T. Riley, 1969-70
- Item 6: Experimental Psychology (NYU-class) notes, 1970
- Item 7: HMSL, stimulus-response mapping ideas, 1970s
- Item 8: Systems for pitch perception, 1970s
- Item 9: Notes on circuitry design, holographic TV, phosphenes, 1970-1
- Item 10: Buchla 300 System notes, 1978
- Item 11: Patch IV, instrument design notes, 1978
- Item 12: Notes on propositional music, 1986-1991
- Item 13: Compositional ideas, philosophical and technical notes, 1995-2000
- Item 14: On the Invocation of Spatial and Temporal Metaphors, 2000-today
- Item 15: Reflections on readings, 2000-01
- Item 16: Notes on compositions, philosophy, physics, personal thinking, 2001-04
- Item 17: Zones of Influence & Touché II notes, 2002
- Item 18: Personal thinking & notes, 2006

- Item 19: Collection of ideas, notes on various compositions, 2009-14
- Item 20: IIT-related curriculum design notes, 2012
- Item 21: Mathematical Physics (book) notes, 2014-18
- Item 22: Technical performance notes, 2014-today
- Item 23: Notes on propositional music, 2016-18
- Item 24: Collection of ideas, 2017
- Item 25: Dean's chronicles, 2018-21

Series 9: Manuscripts & printed scores

Subseries 1. Manuscripts

Box 1

- Folder 1: Twelve Stories High, 1964
- Folder 2: Prelude and Dance Fantastique, 1965
- Folder 3: Pocket Pieces, 1966
- Folder 4: A Precipice in Time, 1966, 1983
- Folder 5: To That Predestined Dancing Place, version 1, 1967
- Folder 6: And Come Up Dripping, 1968
- Folder 7: She Loves Me, She Loves Me Not..., 1968
- Folder 8: Daytime Viewing, 1979-80
- Folder 9: In the Beginning II (Quartet), 1979
- Folder 10: In the Beginning III (Quintet), 1979
- Folder 11: In the Beginning: Etude II, 1980
- Folder 12: In the Beginning V (The Story), 1981
- Folder 13: Zones of Influence, original manuscript, 1984-85
- Folder 14: Zones of Influence (Touché, performance materials), 1984-85
- Folder 15: Golder Gestures, 1986
- Folder 16: Two Lines, 1992
- Folder 17: Bell Solaris, 1998
- Folder 18: Ah! Opera, 2009
- Folder 19: Zones of Influence (Touché, performance materials), 2014
- Folder 20: Summary History of Humans in the World, manuscript for video performance, 2018

Box 2

- Folder 1: Contrasts for Violin and Orchestra, 1963
- Folder 2: Continental Divide, 1964
- Folder 3: Sextet, 1965
- Folder 4: Then We Wound Through An Aura Of Golden Yellow Gauze, 1967, 1986
- Folder 5: Arrangements On Patterns by Terry Riley, 1969-72
- Folder 6: How Much Better If Plymouth Rock Landed on Pilgrims, 1969-72
- Folder 7: Patterns for London, 1972
- Folder 8: Seduction of Sapientia, 1974
- Folder 9: In the Beginning I (Electronic), 1979
- Folder 10: In the Beginning: Etude I, 1979
- Folder 11: In the Beginning: Etude III, 1980
- Folder 12: Future Travel, 1981

Folder 13: Champ Vital, theoretical drawings, 1987

Box 3

Folder 1: Future Travel, 1981
Folder 2: In the Beginning, recording notes, 2009-10
Folder 3: In the Beginning, 1979-81
Folder 4: On Being Invisible, technical notes, 1976-77
Folder 5: On Being Invisible II, 1994-95
Folder 6: On Being Invisible II, performance notes, 1995-97
Folder 7: Printouts of BASIC code used for composing, 1976-87
Folder 8 Ringing Minds, 2014
Folder 9: Zones of Influence, scores, 1984-86, 2014
Folder 10: Zones of Influence, performance notes, 2014
Folder 11: Zones of Influence, project notes, 2002
Folder 12: Zones of Influence, HMSL, printouts of code, 1991-92
Folder 13: Zones of Influence, Black Box, 1984-85
Folder 14: Zones of Influence, Touché II, 2014
Folder 15: Zones of Influence, composition notes, 1984-92
Folder 16: Zones of Coherence, 2003

Box 4

Folder 1: Land of Sky Blue Water, 1962
Folder 2: On A Poem by Poe, 1962
Folder 3: Contrasts for violin and orchestra, 1963
Folder 4: Septet, 1964
Folder 5: Dances, 1965
Folder 6: Chart Pieces, 1967
Folder 7: mississippippissism, 1967
Folder 8: J Jasmine . . . My New Music, 1977
Folder 9: Michigan Fight Song, 1982

Box 5

Folder 1: Prelude and Dance Fantastique, 1965
Folder 2: Movement for Two Pianos, 1965
Folder 3: Trio, 1966
Folder 4: Caliban Upon Setebos (after Robert Browning), 1966
Folder 5: Portable Gold and Philosophers' Stones (Music with Trills), 1972
Folder 6: Lightmotifs, 1980
Folder 7: Chanteuse, Songs of a Different Sort, 2004

Box 6 (tube)

Items 1-5: Then We Wound Through An Aura Of Golden Yellow Gauze, original plastic score overlays, 1967

Box 7 (tube)

Items 1-2: Then We Wound Through An Aura Of Golden Yellow Gauze, 2 full-size and 2 smaller-size copies of the score, 1967

Subseries 2. Sketches

Box 6

Folder 1: Sketchbook, 1962
Folder 2: Sketchbook, 1963
Folder 3: Symphony No. I, 1963
Folder 4: Continental Divide, 1964
Folder 5: Dances, 1964-65
Folder 6: Septet, 1964
Folder 7: Six Pieces for Piano, 1964
Folder 8: Sketchbook, 1964
Folder 9: Sketchbook, 1965
Folder 10: Trio, 1965
Folder 11: Pocket Pieces; Caliban Upon Setebos, 1965-66
Folder 12: Miscellaneous, the 1960s
Folder 13: Miscellaneous, the 1970s
Folder 14: Lightmotifs, 1972
Folder 15: Sketchbook, 1972
Folder 16: J Jasmine . . . My New Music, 1976
Folder 17: Seeing the Small in the Large, 1997
Folder 18: Zones of Coherence, 2003
Folder 19: Ah! Opera, 2009
Folder 20: Fanfare for (R)Evolution Arts, 2017

Subseries 3. Works by other people

Box 7

Item 1: Coons, E. Armenian Fairy Tale, 1940s
Item 2: Pousseur, H. Le Tarot D'Henri, 1966
Note: manuscript & correspondence with Katrina Krimski
Item 3: Floyd, J.B. Pattern Music, the 1970s
Item 4: Byron, M. Entrances, 1975
Item 5: Riley, T. Keyboard Study #2, 1965-68; Dorian, 1967; Olson III, 1967; In C, instructions, 1964.
Item 6: Smith, W.L. Phoenix, 1970
Item 7: Lucier, A. Carbon Copies, 1989

Series 10: Interviews & reviews

Box 1

Folder 1: Interviews, 1970s
Folder 2: Interviews, 1980s
Folder 3: Interviews, 2000-10s
Folder 4: Interviews, compilations

Folder 5: Reviews, 1960s
Folder 6: Reviews, part 1, 1970s
Folder 7: Reviews, part 2, 1970s
Folder 8: Reviews, 1980s
Folder 9: Reviews, 1990s
Folder 10: Reviews, 2000s
Folder 11: Reviews, 2010s

Series 11: Educational initiatives & teaching materials, institutional history

Box 1

Folder 1: CalArts' History, 1960-2008
Folder 2: The Anthology from CCM, 1978
Folder 3: Wiley Educational Foundation, 1996-99
Folder 4: Creativity Transfer Initiative for CalArts, 2011-13
Folder 5: IFFT, conference presentation, 2012
Folder 6: IIT, curriculum development, 2012
Folder 7: course proposals
Folder 8: Composition course materials
Folder 9: Electronic Music course materials
Folder 10: miscellaneous course materials
Folder 11: Music Theory course materials
Folder 12: Orchestration course materials
Folder 13: York University, course materials

Series 12: Equipment

Box 1

Folder 1: Buchla Series 200, 300, 400, module drawings, 1970-82
Folder 2: Buchla Hybrid System 1, technical documentation, 1975-78
Folder 3: Buchla Music Easel, programming circuit cards, 1975
Folder 4: Buchla Series 300, PATCH IV, data printouts, 1978-81
Folder 5: Buchla Series 300, PATCH IV user's guides, 1979, 1982

Series 13: Music publishing & associations membership

Box 1

Folder 1: Independent Curators Incorporated (I.C.I.), 1976-77
Folder 2: Center for Contemporary Music (CCM) at Mills College, 1982-92
Folder 3: Electronic Music Foundation, 1994-95
Folder 4: Multimod Association, 2017-present

Box 2

Folder 1: Keyboard Encounter for Two Pianos and Two Unacquainted Players, Composers' Cassettes released by Ocean Records, 1976
 Folder 2: Future Travel, Street Records, 1981-82
 Folder 3: production & distribution of various recordings, 1981-89
 Folder 4: A Precipice in Time & Systems of Judgment, Consortium To Distribute Computer Music, 1987-89
 Folder 5: Two Lines, Lovely Music Ltd., 1992-94
 Folder 6: Life Field & Naked Curvature, Tzadik Records, 2004, 2010
 Folder 7: Deviant Resonances, PARMA Recordings, 2017-19
 Folder 8: Brainwave Music, Black Truffle Records, 2019
 Folder 9: Nows, PARMA Recordings, 2021-22

Series 14: Audio & audio-video recordings

Box 1,

audio cassettes

Items 1-10: Daytime Viewing, 1980-81

Contents: Wishes, narration (solo), narration (with music, mix), narration music (alone); fashion show (music); graphics; Maple Sugar, March 8; J. Jasmine, review; performance at Macy's; performance at 80 Langton, 1981.

Box 2,

¼ inch tape, 7-inch reels

Item 1: Two piano music J.B. Floyd & David Rosenboom, York, part 1, 1972
 Item 2: Two piano music by J.B. Floyd & David Rosenboom, York, part 2, 1972
 Item 3: J.B. Floyd & D. Rosenboom, Univ-Alfa Jazz Festival in Gent, 1974
 Item 4: J.B. Floyd, D. Rosenboom, & T. Sankaran, performance in Brussels, 1975, part 1
 Item 5: J.B. Floyd, D. Rosenboom, & T. Sankaran, performance in Brussels, 1975, part 2
 Item 6: J.B. Floyd & D. Rosenboom, "Live in Paris," 1975, part 3

¼-inch tape, 10.5-inch reels

Item 7: Two Piano Music by D. Rosenboom & J.B. Floyd, University of Toronto, 1972
Includes: Continental Divide, 1969, Piano Etude I, 1971, New Music Concerts at Concert Hall, University of Toronto, 1972.

Item 8: J.B. Floyd & D. Rosenboom, "Live in Paris," part 3 (remix), 1975 & "Live in Brussels" with T. Sankaran, (remix & "Is Art Is"), 1975
 Item 9: J.B. Floyd & D. Rosenboom, "Live In Paris", part 1-2 (master), 1975
 Item 10: J.B. Floyd & D. Rosenboom, "Live In Paris", part 1-2 (remix), 1975

½-inch tape, 10.5-inch reels

Item 11: Jacobs Mix for the Sound Sculpture record, York Studio, 1972
 Item 12: Chilean Drought, ST1002, voice parts, reel 1, 1974
 Item 13: Chilean Drought, ST1004, voice parts, reel 2, 1974

Item 14: Seduction of Sapientia, recording at York Studio, 1976
Item 15: The Art of Drumming: Mrdangam by T. Sankaran, ST1003 ARC Records Master, reel 1, 1976
Item 16: The Art of Drumming: Mrdangam by T. Sankaran, ST1003 ARC Records Master, reel 2, 1976

Box 3,

1/4-inch tape, 7-inch reels

Item 1: Maple Sugar, performance at the Music Gallery, Toronto, reel 1, 1976
Item 2: Maple Sugar, performance at the Music Gallery, Toronto, reel 2, 1976
Item 3: Maple Sugar, Music Gallery, Toronto, part 1, 1976
Item 4: Vi-Breasts, performance at A Space 1976
Item 5: Maple Sugar West, performance 1750 Arch Street, Berkeley, CA, 1977
Item 6: Maple Sugar, performance at UIUC, part 1, 1978
Item 7: Maple Sugar, performance at UIUC, part 2, 1978
Item 8: Maple Sugar, performance at UIUC part 3, 1978
Item 9: Maple Sugar, performance at UIUC, part 4, 1978
Item 10: Maple Sugar, performance at the Art Gallery of Ontario, part 1, 1979
Item 11: Maple Sugar, performance at the Art Gallery of Ontario, part 2, 1979
Item 12: Maple Sugar, performance at the Art Gallery of Ontario, part 3, 1979
Item 13: Maple Sugar, performance at the Art Gallery of Ontario, part 4, 1979
Item 14: J Jasmine, film soundtracks, 1977

1/4-inch tape, 7-inch reels

Item 1: Maple Sugar, performance at A Space, 1976
Contents: Entrances, performance by M. Byron & D. Rosenboom; performance by Dave Charles, Rosey Dawn, and The Fabulous Vi-Breasts

Item 2: Maple Sugar (J Jasmine, Dave Charles, Rosey Dawn) performance at Maple Sugar, Toronto, 1976

Item 3: J Jasmine, safety copy, side A, 1977
Item 4: J Jasmine, safety copy, side B, 1977
Item 5: J Jasmine, master, side A, 1977
Item 6: J Jasmine, master, side B, 1977

Item 7: Maple Sugar, performance at Music Gallery, Toronto, 1977
Features performance of Thaddeus Cahill, Deceased.

Item 8: Maple Sugar, performance at Mills College, 1978

Item 9: Maple Sugar, performance at the Kitchen, reel 1, 1978
Features performance of In the Beginning and Trio.

Item 10: Maple Sugar, performance at the Kitchen, reel 3, 1978
Features performance of Entrances (M.Byron), Sacco and Vanzetti, Mexican Song (G.Manupelli)

Item 11: Maple Sugar performance at the Kitchen, reel 4, 1978

Features performance of the pieces Burn, "J Jasmine . . . My New Music" (part 2.)

Box 4,

¼-inch tape, 10.5-inch reels

- Item 1: Telluspeep, master I (complete), 1967-68
- Item 2: URBOUI, Pere Facts, The Fats of Life, master ii (complete), 1968
- Item 3: Music For Red Yellow Blue (...trumpet for Plymouth Rock...), 1971
- Item 4: Sound/Sculpture I, master (unprocessed), 1973
- Item 5: Sound/Sculpture II, master (Jacobs processing), 1973
- Item 6: Sound/Sculpture, submaster #1, York studio, 1973
- Item 7: Sound/Sculpture, submaster (safety copy), York studio, 1973
- Item 8: Solid State by J. Hassel, R. Teitelbaum, W. DeMaria & D. Rosenboom, reel 1, 1975
- Item 9: Solid State by J. Hassel, R. Teitelbaum, W. DeMaria & D. Rosenboom, reel 2, 1975
- Item 10: Jon Hassel's Music, & Friday Night (recording session), Vernal Equinox, 1976
- Item 11: Musical Intervention, by D. Rosenboom for E. Tellez, 1982
- Item 12: Zones of Influence, Part I + II plus Improvisation 0- NPG, 1984
- Item 13: Zones of Influence, Parts I + II, New Performance Gallery, San-Francisco, 1980s
- Item 14: Zones of Influence, Part I + II plus Improvisation, composite tape for notes, 1980s

½ inch tape, 10.5-inch reels

- Item 16: How Much Better If Plymouth Rock Had Landed on the Pilgrims, recording session at York studio, part 1, 1971
- Item 17: How Much Better If Plymouth Rock Had Landed on the Pilgrims, recording session at York studio, part 2, 1971
- Item 18: Study for Zones, Ontario Science Center, 1984

Box 5,

¼ inch tape, 41 x 7-inch reels and 2 x 5-inch reels

- Item 1: Sextet, UIUC performance, 1965
- Item 2: Pocket Pieces, Trio, performance at UIUC, 1966
- Item 3: Time/Think Dog!, performance at University of Buffalo, 1967
- Item 4: To Whom It May Concern, performance at UIUC, 1967
- Item 5: Black Bag, performance at UIUC, reel 1, 1967
- Item 6: Black Bag, performance at UIUC, reel 2, 1967
- Item 7: Black Bag, performance at UIUC, reel 3, 1967
- Item 8: Black Bag, performance at UIUC, reel 4, 1967
- Item 9: Brandy of the Damned, performance at University of Buffalo, 1967
- Item 10: mississippississism, original mix for performance, 1967
- Item 11: Orchestra Experiments, UIUC recording, 1967

Item 12: The Thud, Thud, Thud of Suffocating Blackness, performance at UIUC, performance tape, 1967
 Item 13: The Thud, Thud, Thud of Suffocating Blackness, performance at UIUC, cello parts, 1967
 Item 14: Analog Computer Experiments, NY recording, 1968
 Item 15: And Come Up Dripping, master, NY recording, 1968
 Item 16: City Mix, NY recording, 1968
 Item 17: Drone Example, NY recording, 1968
 Item 18: To That Predestined..., & ...Golden Gauze, performance at University Buffalo, 1968
 Item 19: URBOUI, source material, 1968
 Item 20: And Come Up Dripping, Electric Circus performance, 1969
 Item 21: Organ Pieces, NY recording, 1969
 Item 22: She Loves Me, She Loves Me Not, . . ., performance at UIUC, reel 1, 1969
 Item 23: She Loves Me, She Loves Me Not, . . ., reel 2, voice master, 1969
 Item 24: She Loves Me, She Loves Me Not, . . ., reel 3, electronics master, 1969
 Item 25: She Loves Me, She Loves Me Not, . . ., reel 4, performance tape master, 1969
 Item 26: Then We Wound Through An Aura Of Golden Yellow Gauze, reel I, 1969
 Item 27: Then We Wound Through An Aura Of Golden Yellow Gauze, reel II, 1969
 Item 28: Then We Wound Through An Aura Of Golden Yellow Gauze, reel III, 1969
 Item 29: Then We Wound Through An Aura Of Golden Yellow Gauze, reel IV, 1969
 Item 30: Merion Brown's music performed by D. Rosenboom, Toronto, 1974
 Item 31: Seduction of Sapientia, CBC recording, 1974
 Item 32: Tai Chi Alpha Tala (by R. Teitelbaum), performance at York University, 1974
 Item 33: Electric Stereopticon, performance at the Northern Illinois University, 1976
 Item 34: Mridangam solo, by D. Rosenboom & T. Sankaran, master, ca. mid-1970s
 Item 35: TRIO (M. Byron, D. Rosenboom, R. Teitelbaum), performance at A Space, 1976
 Item 36: Keyboard Encounter, performance by C. McDermid & D. Rosenboom, 1976
 Item 37: TRIO (D. Rosenboom, W. Winant, M. Byron), performance at Music Gallery, Toronto, 1977
 Item 38: Michigan Fight Song, Street Records, master, 1982
 Item 39: Precipice in Time, performance at Mills College, reel 1, 1989
 Item 40: Precipice in Time, performance at Mills College, reel 2, 1989
 Item 41: Daytime Viewing, theatrical version, 1981
 Item 42: Daytime Viewing, Wishes - instrumental version, 1981
 Item 43: Continental Divide, Black Earth performance, ca. mid-1970s

Box 6,

¼ inch tape, 10.5-inch reels

Item 1: Light Concert, University of Toronto, part 1, 1972
 Item 2: Light Concert, University of Toronto, part 2, 1972
 Item 3: Light Concert, Burton Auditorium, reel 1, 1973,
 Item 4: Light Concert, Burton Auditorium, reel 2, 1973
 Item 5: Light Concert, Day Spring, 1973
 Item 6: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Section V, first performance, George Washington University, 1970

- Item 7: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Section II and part of the IX, performance at George Washington University, 1970
 Item 8: How Much Better if Plymouth Rock Had Landed on the Pilgrims, Section IX, performance at George Washington University, 1970
 Item 9: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Section VIII, performance at York University, 1971

½-inch tape, 10.5-inch reel

- Item 10: How Much Better if Plymouth Rock Had Landed on the Pilgrims, Dolbyized versions of selections from Hartford performances with D. Rosenboom, T. McFaul & L. Newton, 1971

¼ inch tapes, 7-inch reels

- Item 11: Light, CBC Radio Broadcast, mono, reel 1, 1974
 Item 12: Light, CBC Radio Broadcast, mono, reel 2, 1974
 Item 13: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Electric Circus, 1969
 Item 14: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Section II, Electric Circus, 1969
 Item 15: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Electric Circus, Section II with voice & guitar & bass, 1969
 Item 16: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Section IX, "F Piece", performance at George Washington University, 1970
 Item 17: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Sections II and V, Nashville, & It Takes A Year One Earth To Go Around The Sun, part 1, 1970
 Item 18: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Nashville, Sections II and V, Nashville, & It Takes A Year One Earth To Go Around The Sun, part 2, 1970
 Item 19: How Much Better If Plymouth Rock Had Landed on the Pilgrims, performance at Hartford, samples, 1970
 Item 20: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Section II, performance at Hartford, part 1, 1970
 Item 21: How Much Better If Plymouth Rock Had Landed on the Pilgrims, performance at Hartford, part 2, 1970
 Item 22: How Much Better If Plymouth Rock Had Landed on the Pilgrims, performance at Hartford, part 3, 1970
 Item 23: How Much Better If Plymouth Rock Had Landed on the Pilgrims, performance at Hartford, part 4, 1970

Box 7,

1-inch tape, 10.5-inch reels \ 8 track

- Item 1: Oasis in the Air, 1978
 Item 2: Entrances (M. Byron), 8-track master, 1982
 Item 3: Systems of Judgment, recording at Mills College, prologue section, 1987
 Item 4: Systems of Judgment, recording at Mills College, part 1, 1987
 Item 5: Systems of Judgment, recording at Mills College, part 2, 1987
 Item 6: Systems of Judgment, recording at Mills College, part 3, 1987

Item 7: Systems of Judgment, recording at Mills College, part 4, 1987
Item 8: Precipice in Time, recording session at Mills College, 1989

Box 8,

1-inch tape, 10.5-inch reels \ 12 track

Item 1: J Jasmine . . . My New Songs, master 1, reel 1, 1976
Item 2: J Jasmine . . . My New Songs, master 1, reel 2, 1976
Item 3: J Jasmine . . . My New Songs, master 1, reel 3, 1976
Item 4: Daytime Viewing, master 1, 1988
Item 5: Daytime Viewing, master 2, 1988
Item 6: Daytime Viewing, master 3, 1988

1-inch tape, 10.5-inch reel \ 8 track

Item 7: In the Beginning Etude I (Trombones), 1985

Box 9,

2-inch tape, 10.5-inch reels \ 24-track

Item 1: Future Travel, reel 1, 1981
Item 2: Future Travel, reel 2, 1981
Item 3: Future Travel, reel 3, 1981

¼-inch tape, 10.5-inch reels

Item 4-5: Challenge, performance at Mills College, 1986

audio cassettes

Item 6-15: Challenge, performances at Mills College (various concerts), 1986-89
Item 16-17: Challenge, performance at Wesleyan University, 1989
Item 18: Challenge, performance with CalArts New Century Players, LACMA/New Music Across America, 1992

digital audio tapes (DATs)

Item 19-21: Challenge, performance with CalArts New Century Players, LACMA/New Music Across America, 1992
Item 22: A. Braxton & D. Rosenboom, performance at Center Stage Theater, Santa Barbara, 1990
Item 23-25: Challenge, performances at Mills College (2 concerts), 1989
Item 26: Challenge, performance at Wesleyan University, 1989

CD-R

Item 27-30: Challenge, various materials (copies)

VHS video cassettes

Item 31-32: Challenge, performances at Mills College (2 concerts), 1988-89

Box 10,

¼ inch tape, mostly 7-inch reels & 5 x 5-inch reels / includes location recording log book

Item 1-4: Almost Crying, master reels, 1978

Items 5-42: Lady September, location recordings, 1978

Item 43: J Jasmine . . . My New Music, transfer

Item 44: Oasis in The Air, transfer

Box 11,

¼-inch tape, 10.5-inch reels

Item 1: Future Travel, performance tracks, 1981

Item 2: Future Travel, side-A (except Time Arroyo and Nazca Liftoff), 1981

Item 3: Future Travel, voice-over and violin overdub, 1981

Item 4: Future Travel, master reel for side-A, 1981

Item 5: Future Travel, master reel for side-B, 1981

Item 6: Future Travel, safety copy for side-A, 1981

Item 7: Future Travel, safety copy for side-B, 1981

Item 8: Future Travel, side-A, with no noise reduction (+copy), 1981

Item 9: Future Travel, side-B, with no noise reduction (+ copy), 1981

Item 10: Future Travel, side-B, dub of new sections-intercut with safety (no noise reduction), 1981

Item 11: Future Travel, outtakes, part 1, 1981

Item 12: Future Travel, outtakes, part 2, 1981

Item 13: Future Travel, side-A, dub, no noise reduction, 1981

Item 14: Future Travel, side-B, dub, no noise reduction, 1981

¼-inch tape, 7-inch reels

Item 15: Future Travel, Time Arroyo, 1981

Item 16: Future Travel, Nazca Liftoff: Time Arroyo, demo, 1981

Item 17: Future Travel, performance tracks, 1981

audio cassettes

Item 18: patterns related to Future Travel, 1981

Item 19: basic tracks from Future Travel, 1981

Box 12,

¼ inch tape 10.5-inch reels

Item 1: Chilean Drought, masters edited for performance, 1974

Item 2: Duet of D. Rosenboom & S. Martirano, 4-track master, 1977

Item 3: On Being Invisible, performance at Music Gallery in Toronto, part 1, reel 1, 1977

- Item 4: On Being Invisible, performance at Music Gallery in Toronto, part 1, reel 2, 1977
- Item 5: On Being Invisible, performance at Music Gallery in Toronto, part 2, reel 3, 1977
- Item 6: On Being Invisible, performance at University of Victoria, 1977
- Item 7: On Being Invisible, source tapes from the performance at Music Gallery in Toronto, part 1, 1977
- Item 8: On Being Invisible, source tapes from the performance at Music Gallery in Toronto, part 2, 1977
- Item 9: And Out Come The Night Ears, 1978
- Item 10: Epilogue, 1978
- Item 11: In the Beginning II, early violin with array ensemble, CBC recording, 1979
- Item 12: In the Beginning I (Electronics), performance at Music Gallery, 1979
- Item 13: In the Beginning V (The Story), Arch Ensemble, 1980-81
- Item 14: Misra Chapu Tala by T.Sankaran, Center for Contemporary Music at Mills, 1982
- Item 15: Is Art Is by D. Rosenboom & T. Sankaran, Center for Contemporary Music at Mills, 1982

1/4-inch tapes, 7-inch reels

- Item 16: The Sal-Mar Construction, dub of 4-track master, #4, 1973
- Item 17: The Sal-Mar Construction, 2-track stereo, #5, 1973
- Item 18: The Sal-Mar Construction, dub of 4-track master, #5, 1973
- Item 19: In the Beginning V (The Story), dialogue/speaking parts, 1981
- Item 20: Chilean Drought, piano master, 1974

Box 13,

1/4-inch tape, 7-inch reels

- Item 1: Computer Art Film Music, 1971
- Item 2: Commercial Collection, part 1, 1972-73
- Item 3: Commercial Collection, part 2, 1972-73
- Item 4: Brain Game Show, 1973
- Item 5: Commercials for BBC, ETV, NCC, 1973

1/4-inch tape, 10.5-inch reels

- Item 6: Combinatorial AHA, commercial recording, 1973
- Item 7: Commercial Demo, L. McFaul & D. Rosenboom, 1972
- Item 8: Mass, Dance by R. Cohen, 1973
- Item 9: The Seduction of Sapientia, master, 1977
- Item 10: Daytime Viewing, performance at 80 Langton Street, San Francisco, part 1, 1981
- Item 11: Daytime Viewing, performance at 80 Langton Street, San Francisco, part 2, 1981
- Item 12: Daytime Viewing, narration master, 1981
- Item 13: In the Beginning Film, dialogue recording, 1981
- Item 14: Entrances (by M. Byron), master, performance tape, 1985
- Item 15: Systems of Judgment, performance mix, reel 1, 1987
- Item 16: Systems of Judgment, performance mix, reel 2, 1987

Item 17: Systems of Judgment, master, reel 1, 1988

Item 18: Systems of Judgment, master, reel 2, 1988

1/2-inch VHS cassettes / contain digital audio

Item 19: Systems of Judgment, master, 1988

Item 20: Systems of Judgment, final mix, 1988

Box 14,

audio cassettes

Items 1-15: music by other people

Box 15,

H-8 and 1 x Video 8 video cassettes

Items 1-9: CEAIT, Teleconcerts and demos at Electronic Cafe, Santa Monica, 1991-92

Item 10: CEIT, Hummin' Birds session, by M. Subotnick, 1992

Item 11: CEAIT, master video - compilation of excerpts from various events, 1992

Item 12: CEAIT, performance at Hollyhock House

audio cassettes

Item 13: CEAIT, Dancer/MIDI/Lighting Seminar, 1990

Items 14-22: CEAIT, Teleconcerts and demos at Electronic Cafe, Santa Monica, 1990

VHS video cassettes

Item 23: CEAIT, Teleconcert at Electronic Cafe with M. Subotnick, J.B. Floyd, L. Smith, E. Martin, S. Vasulka & D. Rosenboom, 1994

Item 24-26: CEAIT, sessions at Open School, LA, 1991

digital audio tapes (DATs)

Item 27: CEAIT, A. Lucier & D. Rosenboom, performances at LACMA, 1995

Box 16,

digital audio tapes (DATs)

Items 1-6: It's About...to Sound (1993 -1995), music of J. Cage

Items 7-16: It's About...to Sound (1993 -1995), music submitted by other composers or performers

audio cassettes

Items 17-20: It's About...to Sound (1993 -1995), music submitted by other composers or performers

DDS data cartridges / including cleaning cartridge for data storage drives

Items 21-23: It's About...to Sound (1993 -1995), software for the project

Items 24-35: It's About...to Sound (1993 -1995), music library in computer data form, 6 original cartridges and 6 backup cartridges

3.5-inch floppy disks (for Macintosh)

Items 36-40: software for "It's About...to Sound" installation, 1993 -95

Items 41: HMSL software for "Vexations" installation, 1993

Box 17,

audio cassettes

Item 1: Solo Piano Concerts, performance at York University, 1975

Item 2: Solo Piano Concerts, performance at A Space Gallery, 1976

Item 3: Maple Sugar, performance at A Space Gallery, 1976

Item 4: Seduction of Sapientia, performance, performance at A Space Gallery, 1976

Item 5: David Rosenboom Live, performance at Music Gallery, Toronto, 1982

Item 6: David Rosenboom Live M.U.S.I. C., performance in Broadway Theater, 1982

Item 7: Seduction of Sapientia, performance at Mills College, 1982

Item 8: Future Travel & Musical Intervention by D. Rosenboom & W. Winant, performance at 80 Langton Street, 1983

Item 9: Champ Vital (Life Field), performance in Sacramento, 1987

Item 10: Champ Vital (Life Field), performance at LACMA, 1988

Item 11: Systems of Judgment, performance materials, part 1, 1987

Item 12: Systems of Judgment, performance materials, part 2, 1987

Item 13: Champ Vital (Life Field), performance at Mills College, 1988

Item 14: Systems of Judgment, recording of performance at Banff Centre, Canada, 1988

Item 15: Bell Solaris, performance of K. Krinsky in Herrliberg, 1996

Item 16: Bell Solaris, performance of K. Krinsky at CalArts, 1996

Item 17: Seeing the Small in the Large, Movement 3, 1998

digital audio tapes (DATs)

Item 18: Systems of Judgment, performance tracks, 1990

Item 19: Seeing the Small in The Large, Movement 1 & 2, 1998

Box 18,

digital audio tapes (DATs)

Item 1: In the Beginning V (The Story), performance tape, 1981

Item 2: In the Beginning V (The Story), performance material with voice tracks, 1981

Item 3: In the Beginning V (The Story), performance by CalArts New Century Players, 1995

Item 4: Two Lines, samples, 1990

audio cassettes

- Item 5: Maple Sugar, practice tape/collage (side-A), and source materials, (side-B), 1975/76
- Item 6: In the Beginning I (Quartet), recording by ARRAY, Toronto (side-A), 1979
- Item 7: In the Beginning IV (Electronic), excerpt of a performance at Mills College, 1979
- Item 8: And Out Come the Night Ears, excerpt of a performance at Mills College, 1979
- Item 9: In the Beginning I (Electronic), performance at Mills College (side-A), 1980
- Item 10: In the Beginning V (The Story), voice parts, 1981
- Item 11: In the Beginning II (Quartet), recording session CBC by ARRAY, 1979, & In the Beginning V (The Story), performance at ODC by Arch Ensemble, 1980-81
- Item 12: In the Beginning Etude II, NPR recording (side-A), 1981, & composition №30 (by A. Braxton) performance by D. Rosenboom, Mills Concert (side B), 1986
- Item 13: Music by David Rosenboom, performance at Mills College, part 1, 1982
- Item 14: Music by David Rosenboom, performance at Mills College, part 2, 1982,
- Item 15: In the Beginning Etude II, R. Moog & D. Buchla performance, 1983
- Item 16: Songs by George Manupelli, 1984
- Item 17: In the Beginning Etude I (Trombones), recording at Mills College (side-A), 1985
- Item 18: In the Beginning III (Quintet), recording at Mills College (side-B), 1986
- Item 19: Instrumental Music Samples, performance of D. Rosenboom, 1988

Box 19,

digital audio tapes (DATs)

- Item 1: Zones of Influence, performance of parts i and ii at NPG, 1984
- Items 2-3: Hunter Hunted, concert of CalArts Dance Ensemble, 2005

audio cassettes

- Item 1: It's Only Worth Being Strapped in Driving Take-Off and Landing, first performance with W. Winant, NPG, 1984
- Item 2: Zones of Influence, performance with W. Winant of parts i and ii at NPG, 1984
- Item 3: Zones of Influence, performance with W. Winant of part i and ii, Santa Cruz, 1984
- Item 4: Zones of Influence, performance with W. Winant of part i at ICMC in Simon Fraser University, 1985
- Item 5: Zones of Influence, recording of part iii (with W. Winant) at Mills, 1985
- Item 6: Zones of Influence, performance with W. Winant of parts i-v, New Music America Festival at CalArts, 1985
- Item 7: Lecture at de Saisset Museum, Santa Clara, 1986, & Zones of Influence, performance with W. Winant of parts i and ii at NPG, 1984 (edited composite)

Item 8: It's Only Worth Being Strapped in Driving Take-Off and Landing, performance 2 (with W. Winant), NPG (side-A), 1984, Composition #20 by Anthony Braxton (performed by Maggi Payne, David Rosenboom, Anthony Braxton, Larry Polansky), Mills Concert (side-B), 1986

Item 9-10: Zones of Influence, performance with W. Winant of parts i-v at de Saisset Museum, Santa Clara, 1986

Item 11: Zones of Influence, performance of parts iv and v at Exploratorium, interview ("Speaking of Music"), part 1, 1986

Item 12: Zones of Influence, performance of parts iv and v at Exploratorium, interview ("Speaking of Music"), part 2, 1986

Box 20,

digital audio tapes (DATs)

Item 1: Precipice in Time, recording at CalArts Studio, original, 1989

Item 2: Precipice in Time, recording at CalArts Studio, backups, 1989

Item 3: Two Lines (sampler) & performance of Challenge at Western Front, edited version, 1990

Item 4-6: Two Lines, recording sessions at CalArts Studio, 1992

Item 7-9: Two Lines, CD master, 1994

Item 10: Brave New World, recording at CalArts Studio, 1995

Item 11: Naked Curvature, whisper-sessions, CalArts, part 1, 2001

Item 12: Naked Curvature, whisper-sessions, CalArts, part 2, 2001

Item 13: Naked Curvature, performance at CalArts, 2004

audio cassettes

Item 14: D. Buchla, J.B. Floyd, J. Humbert, D. Rosenboom, performance at Half Moon Bay, 1976

Item 15: patterns related to Future Travel, 1980-81

Item 16: basic tracks from Future Travel, 1980-81

Item 17: Two Lines (sampler) & performance of Challenge at Western Front, 1990

Item 18: Continental Divide, performance by Skiba, University of Buffalo, 1990s

Item 19: Duo Concert of A. Braxton & D. Rosenboom at Center Stage Theater, Santa-Barbara, 1990

Item 20-22: Two Lines, recording session at CalArts, 1992

Box 21,

digital audio tapes (DATs)

Item 1: performance of two ensembles led by D. Rosenboom & G. Lewis, Spring Music Festival, 1998

audio cassettes

- Item 2: I-Ching (I), performance at Harbourfront, part 1, 1974
- Item 3: I-Ching (I), performance at Harbourfront, part 2, 1974
- Item 4: Tai Chi Alpha Tala by R. Teitelbaum (side-A), & TRIO (M. Byron, D. Rosenboom, R. Teitelbaum), performance at York University, 1974 (side-B)
- Item 5: I-Ching (II), performance at Harbourfront, part 1, 1975
- Item 6: I-Ching (II), performance at Harbourfront, part 2, 1975
- Item 7: J.B. Floyd & D. Rosenboom, performance with Merce Cunningham Dance Company in NY, part 2, 1975
- Item 8: Modal Music by D. Rosenboom, performance at Pacific School of Religion, 1976
- Item 9: On Being Invisible by D. Rosenboom, performance Pacific School of Religion, 1976 (side-B)
- Item 10: Phoenix by D. Rosenboom, performance Pacific School of Religion, 1976
- Item 11: Duet performance of David Rosenboom & Ann Holloway, Music Gallery, 1977
- Item 12: TRIO (M. Byron, D. Rosenboom, W. Winant), performance at Music Gallery, part 1, 1977
- Item 13: TRIO (M. Byron, D. Rosenboom, W. Winant), performance at Music Gallery, part 2, 1977
- Item 14: And Out Come the Night Ears by D. Rosenboom, Music Gallery, Toronto, 1979
- Item 15: Solo and duet performances of Casey Sokol & David Rosenboom, Music Gallery, 1979
- Item 16: Package Deal, performance of D. Rosenboom & M. Bartlett at Electronic Music Festival, 1979 (side-A), & Q by Don Buchla, performance at Music Gallery, 1979 (side-B)
- Item 17: Duet of D. Rosenboom & Blue Gene Tyranny, performance at Mills College, 1980
- Item 18: Solo and duet performances of D. Behrman and D. Rosenboom, Music Gallery, Toronto, 1980
- Item 19: Duet performance of D. Rosenboom & R. Teitelbaum, Music Gallery, Toronto, 1982
- Item 20: performance of D. Rosenboom & R. Teitelbaum, ROVA Saxophone Quintet, San Francisco, 1986

Box 22,

digital audio tapes (DATs)

- Item 1: Layagnanam, Systems of Judgement, performance of D. Rosenboom & T. Sankaran at Merkin Hall, 1990
- Item 2: Is Art Is, performance of D. Rosenboom & T. Sankaran at Merkin Hall, 1990
- Item 3: Extended TRIO (D. Rosenboom, C. Haden, T. Sankaran), performance at Pacific Design Center, 1992

audio cassettes

- Item 4: Light, performance at Dayspring Festival, 1973

- Item 5: Light, CBC performance, 1973
- Item 6: Light - Live in Toronto, performance at Burton Auditorium, part 1, 1973
- Item 7: Light - Live in Toronto, performance at Burton Auditorium, part 2, 1973
- Item 8: performance of D. Rosenboom, J.B. Floyd, T. Sankaran at Maple (Farmhouse), 1975
- Item 9: Live in Paris, performance of D. Rosenboom & J.B. Floyd, 1975
- Item 10: Live in Brussels, performance of D. Rosenboom & T. Sankaran, 1975
- Item 11: Solid State, performance of J. Hassel & D. Rosenboom at Dia Art Foundation, 1975
- Item 12: performance of D. Rosenboom & J.B. Floyd at Weasel Festival, 1750 Arch St., 1976
- Item 13: Is Art Is, Two Tyagavaja Kritis (with W. Winant), performance of D. Rosenboom & T. Sankaran at Mills College, 1982
- Item 14: Is Art Is, performance of D. Rosenboom, J.B. Floyd, & L. Polanski at Mills College, 1983
- Item 15: Live in Miami, performance of J.B. Floyd & D. Rosenboom, Fusion, 1983
- Item 16: Redwood Mangrove, performance of J.B. Floyd & D. Rosenboom at Mills College, 1983
- Item 17: Layagnanam, Systems of Judgement, performance of D. Rosenboom & T. Sankaran at Merkin Hall, 1990
- Item 18: Is Art Is, performance of D. Rosenboom & T. Sankaran at Merkin Hall, 1990
- Item 19: performance of D. Rosenboom & T. Sanakaran, International Computer Music Festival, Jack Straw Foundation, 1990
- Item 20: Extended TRIO (D. Rosenboom, C. Haden, & T. Sankaran), performance at Pacific Design Center, 1992

Box 23,

digital audio tapes (DATs)

- Item 1: On Being Invisible, archival transfer of the concert tapes (Music Gallery), 1977
- Item 2: Sample Archives I, 1987-89
- Item 3: Spring K-Board performance, CalArts, ROD, early 1990s
- Item 4: Extended TRIOS, sampler, HMSL CD materials, 1993
- Item 5: On Being Invisible II, narration by Sam Ashley, recording at CalArts Studio, 1994
- Item 6: On Being Invisible II, LACMA performance, 1995
- Item 7: On Being Invisible II, performance at Merkin Hall, 1996
- Item 8: Concert of Katrina Krinsky at Merkin Hall (featuring Bell Solaris), part 1, 1998
- Item 9: Concert of Katrina Krinsky at Merkin Hall (featuring Bell Solaris), part 2, 1998
- Item 10: Concert of Katrina Krinsky at CalArts (featuring Bell Solaris), 1998
- Item 11: On Being Invisible II, voice material, recording at CalArts Studio, 1999
- Item 12: Foreign Experiences (R. Ashley) performance by S. Ashley, J. Humbert, D. Rosenboom at Vocal Lounge, 2002
- Item 13: Sam Ashley, LA performance

audio cassettes

- Item 14: Semantic Differential Experiment, audio material, 1971

- Item 15: Sayles Hall Organ, performance at "19 Mile" Festival at Brown University, part 1, 1975
- Item 16: SalMar performance by S. Martirano & D. Rosenboom playing Sayls Hall Organ at "19 Mile" Festival at Brown University, part 2, 1975 (side-A), & J.B. Floyd & David Rosenboom performing with Merce Cunningham Dance Company (NY), part 1, 1975 (side-B)
- Item 17: Interview for US Ear Feature (radio show) on CCM/Millis College, early 1980s
- Item 18: Concert of Iannis Xenakis at Mills College, part 1, 1983
- Item 19: Concert of Iannis Xenakis at Mills College, part 2, 1983
- Item 20: Sampler (with Dorothy Martirano) and Yaha SalMa MAC solo by S. Martirano, 1993
- Item 21: Just Fa'llaffs, LON/dons by S. Martirano, performance at UIUC, 1993
- Item 22: CalArts' School of Music: Audio Tour, compositions by faculty, 1994

Box 24,

audio cassettes

- Item 1: J Jasmine, graduation party at York University, mid-1970s
- Waterfall, Rain, fire, field recordings, (side-A), Chilean Anthem recording for musical (side-B)
- Item 2: Rain, thunder, field recording, mid-1970s
- Item 3: TRIO, York University, 1975
- Item 4: Solo Piano Concert of D. Rosenboom and TRIO performance, York University, 1975
- Item 5: Maple Sugar & TRIO (M. Byron, D. Rosenboom, R. Teitelbaum), performance at York University, 1976
- Item 6: Maple Sugar, various copies of pieces, part 1, 1975-77
- Item 7: Maple Sugar, various copies of pieces, part 2, 1975-77
- Item 8: Avanti Poppolo, performance by Maple Sugar at Art Gallery of Ontario, 1979
- Item 9: Maple Sugar, performance material, 1979
- Item 10: Musical Intervention, 1979 (side-B)
- Item 11: Maple Sugar, performance at San Francisco Art Institute, 1980
- Item 12: Michigan Fight Song, recording session, 1982
- Item 13: Musical Intervention, 1979, 1982, & Chilean Drought, recording at Mills College, 1984
- Item 14: Frequency divider chords made with Neurona Circuits, performance at Maple (Farmhouse), 1973
- Item 15: Arch Studio, 1982 (side-A), & Starfields (by M. Byron for D. Rosenboom), performed by D. Rosenboom & C. Sokol at York University, 1973 (side-B)
- Item 16: Pythagorean Electric Piano, sound experiment, 1974
- Item 17: Entrances (by M. Byron for D. Rosenboom), performance at Arch St. 1750, mid-1970s
- Item 18: In the Beginning I (Electronic), by D. Rosenboom, concert 1 at Music Gallery (Side-A), How Much Better, Section V performed by D. Buchla & D. Rosenboom, concert 2 at Music Gallery Toronto, 1979
- Item 19: Entrances (by M. Byron for D. Rosenboom), performance tape, 1985

- Item 20: In the Beginning I (Electronic), Dekalb Version, 1976, (side-A), & Improvisation and Plymouth Rock performed by D. Rosenboom & D. Buchla at Northern Illinois University, 1996 (Side-B)
- Item 21: On Being Invisible II, performance at Merkin Hall, 1996
- Item 22: Biofeedback Through the Ages, panel discussion recording, 1999

Box 25,

digital audio tapes (DATs)

- Item 1: Predictions, Confirmations, Disconfirmations, performance at Mills College, 1993
- Item 2-5: Chanteuse, recording sessions, 1999
- Item 6: Chanteuse, concert at Lotus Fine Arts (NY), 2002

audio cassettes

- Item 7: Music of David Rosenboom, compilation of 1964-67 pieces
- Item 8: Music of David Rosenboom, compilation of 1966-69 pieces
- Item 9-10: Touché Party, KPFA broadcast feed, 1980
- Item 11-13: Music from Mills College: Mills Centennial Album, copies of master, 1986
- Item 14: Roundup, cassette master, 1987
- Item 15: Mills' Center for Contemporary Music Faculty Concert, 1990

H8 digital audio tapes

- Item 16-20: Chanteuse, recording sessions / master tapes for CD project, 1999

Box 26,

CDs / DVDs

- Item 1: Notre Dame Recital, 1960
- Item 2-7: high school performances, 1960-65
- Item 8: ICES, performances of D. Rosenboom & J.B. Floyd (Biome), 1972
- Item 9: Bell Solaris performed by K. Krinsky, Merkin Hall, 1998
- Item 10: Seeing the Small In the Large, Movement Iv, performed by the Orchestra da Camera at Zipper Concert Hall, 1999
- Item 11: On Being Invisible II, studio mater made for CD release, 1999
- Item 12: Attunement Orchestra (for Chanteuse project), performance material (piece without voices), 2000
- Item 13: Music of David Rosenboom performed at Mills College Concert in 1982, digital transfer from reel-to-reel tapes, part 1, 2000
- Item 14: Music of David Rosenboom performed at Mills College Concert in 1982, digital transfer from reel-to-reel tapes, part 2, 2000
- Item 15: Entrances (by M. Byron for D. Rosenboom), recordings from 1750 Arch Studios, 1982, transfers from analog tape, 2000
- Item 16-19: On Being Invisible II, source materials for development of the piece, 2000
- Item 20: On Being Invisible II, audio data files for texts, 2000
- Item 21: On Being Invisible II, voices and sound effects, 2000
- Item 22: recording of a Composition Systems taught by Lucky Mosko, class at CalArts, 2000

Item 23: Silence, Patterns for London performed by C. Haden & D. Rosenboom, CalArts, 2000

Item 24: Pocket Pieces, TRIO performance at Smith Hall, UIUC, transfers from analog tapes, 2000

Item 25: The Sounds of Sound Sculpture, digital archive original, A.R.C., 1973, transfer, 2000

Item 26: And Come Up Dripping, performance at Electric Circus, 1969, transfer from analog tape, 2001

Item 27: And Come Up Dripping (voice), performances at CalArts, 2001

Item 28: Four Lines, electronic tracks, performance material, 2001

Item 29: In the Beginning III (Quintet), 1979, Champ Vital, 1987, Seduction of Sapientia, 1975 / Three Chamber Works, transfer from analog, 2001

Item 30: Four Lines, 2001, And Come Up Dripping, 1968, transfer from analog / Two Chamber Works, 2001

Item 31: Naked Curvature, performance of excerpts at LACMA, 2001

Item 32: Naked Curvature, whispering parts performed by Ear Unit, 2001

Item 33: Seeing the Small in the Large, compilation of performances by youth orchestras (Orchestra da Camera and Idyllwild Arts Symphony Orchestra), 2001

Item 34: How Much Better If Plymouth Rock Had Landed on Pilgrims, performance by D. Rosenboom & L. van Cleve at Engine 27, 2001

Item 35: Two Lines (Too High) performance by D. Rosenboom & L. van Cleve at Engine 27, 2001

Item 36: Chanteuse, performance at CalArts, 2002

Item 37: Chanteuse, performance for Earjam Concert Series, 2002

Item 38: Dual Contingent - Alpha Feedback (concurrent bursts trigger sound filter sweeps) for TV show "Future of Music," 1971, transfer, 2002

Item 39: Four Lines, materials for two piano version, part 1, 2002

Item 40: Four Lines, materials for two piano version, part 2, 2002

Item 41: Four Lines, concert in conjunction with the Neuroscience and Music, Venezia, 2002

Item 42: Portable Gold and Philosophers' Stones, performance at World Festival of Sacred Music, CalArts 2002

Item 43: Seeing the Small In the Large, Movements V and VI performed by an orchestra conducted by D. Rosenboom at Idyllwild, August 2002

Item 44: Two Lines, Four Lines, performances at CalArts, 2002

Item 45-47: Music for Unstable Circuits, various materials, 2003 (3 discs)

Item 48: How Much Better If Plymouth Rock Had Landed on Pilgrims, Section VIII, performance of D. Rosenboom at REDCAT, 2004

Item 49: Interview for the show "First Impressions," BBC Radio 4, 2004

Item 50: Is Art Is, Patterns for London (part i and ii) performed by David Rosenboom, Philip Glass, Miroslav Tadic, Swapam Chaudhuri for the Indian American Crossover at REDCAT, 2004

Item 51-52: J Jasmine, performance for Earjam (IV) Concert Series in 2004

Item 53: Naked Curvature, sound effects for use in performance, 2004

Item 54: Naked Curvature, performance at CalArts, 2004

Item 55: Predictions, Confirmations, Disconfirmations, Reunion concert, ICMC at University of Miami, 2004

Item 56: Transplant France concert, improvisation performance by D. Rosenboom, W. Winant, D. Wessel, J. Leandre, 2004

Item 57: Zones of Coherence by Daniel Rosenboom, performance at REDCAT, 2004

Item 58: Zones of Coherence by Daniel Rosenboom, performance at CalArts, 2004

Item 59: Zones of Coherence, Argus's Eye (movement from Bell Solaris), Music for Unstable Circuits (+trumpet), Sounds Like Now Festival, performance at La Mamma Theater, 2004

Item 60-61: Zones of Coherence, samples, performance material, 2004

Item 62: Attunement Orchestra (extended), performance material, 2005

Item 63: How Much Better If Plymouth Rock Had Landed on Pilgrims, Section VIII, Lorenzo Trujillo recital, ROD Recital Hall, 2005

Item 64: In the Beginning (Etude IV), Pocket Pieces performed by Ensemble Green, Boston Theater, 2005

Item 65: Seduction of Sapientia performed by D. Moelants, recorded at the Logos Foundation (Gent), 2005

Item 66: Twilight Language (by D. Rosenboom) performed by Vicki Ray at Piano Spheres, Zipper Concert Hall, 2005

Item 67: Wave Field, performance by D. Rosenboom & W.L. Smith at REDCAT, 2005

Item 68: In C (by T. Riley) performed by CalArts' New Century Players conducted by D. Rosenboom, Walt Disney Concert Hall, 2006

Item 69: selected compositions performed by trumpet students and faculty, Center for Advanced Musical Studies at Chosen Vale, 2006

Item 70: What to Wear (Michael Gordon's Opera), directed by R. Forman / conducted by D. Rosenboom, performance at REDCAT, 2006 (video)

Item 71: What to Wear (Michael Gordon's Opera), directed by R. Forman / conducted by D. Rosenboom, performance at REDCAT, 2006 (audio)

Item 72: What to Wear (Michael Gordon's Opera), directed by R. Forman / conducted by D. Rosenboom, performance at REDCAT, 2006 (data disk)

Item 73: A la Surface, source materials, National Center for Contemporary Dance, 2007 (digital data)

Item 74: A la Surface, source materials, National Center for Contemporary Dance, 2007 (audio samples)

Item 75: Telluspeep, transfer from an analog tape, 2007

Item 76: URBOUI, transfer from an analog tape, 2007

Item 77: Interview for the "Arts Alive" about Wild Beast, 2008

Item 78-80: Rain Coloring Forest, development material, 2008

Item 81: Of Volcanoes and Rocks, performance of S.W. Kusumo & ensemble of musicians from CalArts led by D. Rosenboom, REDCAT, 2008

Item 82: How Much Better If Plymouth Rock Had Landed On Pilgrims, visuals by M. Selwood, 2009

Item 83: performance-collaboration of D. Rosenboom, M. Selwood, W. Golia, N. Wenten, Indonesia Arts Festival VI: Exploring Root of Identity Jakarta, 2009 (documentary)

Item 84: Workshop & concert by D. Rosenboom & M. Selwood, Animasi Indonesia, 2009

Item 85: Workshop & concert by D. Rosenboom & M. Selwood, Animasi Indonesia, digital animation files, 2009

Item 86: In the Beginning Etude I, performance at Cowshed, Berlin, 2010

Item 87: In the Beginning II, performance at Wild Beast, CalArts, 2010

Item 88: City Mix, transfer from analog tape, 2011

Item 89: graduation speech, 2011

Item 90: Systems of Judgment, performance National Theater Center, Caen, 2011 (photo)

Item 91: Systems of Judgment, performance National Theater Center, Caen, 2011 (audio)

Item 92: Systems of Judgment, performance National Theater Center, Caen, 2011 (video)

Item 93: Four Lines for String Quartet, performance at CalArts, 2012

Item 94: Zones of Influence (parts I and II) performed at REDCAT, 2014

Item 95: Zones of Influence (parts III, IV, V) performed at REDCAT, 2014

Series 15: Video-recordings

Box 1,

Film reels

Item 1: The Pear Facts, Robert Liberman, 1968

Description: ~10 min long 16 mm film

Item 2: Involuntary Control, 1970

Description: ~20 min long 16 mm film

Item 3: Automation House: press conference for Ecology of the Skin with Rosenboom, Fehmi, Coons, Vandercar and Rosenboom's explanation for Ecology of the Skin, 1970

Description: ½ inch reel tape

Item 4: Rosenboom-Coons-Fehmi interviewed by G. Luce. Performance of Piano Etude I with Alpha feedback / NET Feedback Show, 1970

Description: ½ inch reel tape

Item 5: Alpha ETCH-A-SKETCH, aut. J. Humbert, York University, 1974

Description: ½ inch reel tape

Item 6: Dance I and II, Maple Sugar performance, 1975

Description: ~6-7 min long 16 mm films

Item 7: In the Beginning V (The Story), 1980-81

Description: 17 min long 16 mm films, master and print version

Box 2,

¾ inch U-Matic video cassettes, 30 min

Item 1: Daytime Viewing, work in progress: excerpts from video documentation of the first performance version, 1980

Item 2: Daytime Viewing, excerpts from the first performance version, 1980

Item 3: Daytime Viewing, graphic, 1981

Item 4: J Jasmine, commercials, video outtakes

Item 5: J Jasmine, video outtakes

¾ inch U-Matic video cassettes, 60 min

Item 6: Almost Crying, video transfer film from the optical track, 1979

Item 7: Daytime Viewing, graphics, 1981

Item 8: Daytime Viewing, performance source, 1980

Item 9: Daytime Viewing, recording of a performance in Toronto, 1980, part 1

Item 10: Daytime Viewing, recording of a performance in Toronto, 1980, part 2

Item 11: Daytime Viewing, source tape for She, performance tape, 1980

Item 12: Daytime Viewing, re-takes/cast call, Toronto, 1980

Item 13: Daytime Viewing, work in progress: excerpts from video documentation of the first performance version, 1980

Item 14: J Jasmine, source tape for Androgyny, Younger Lady, Grand Canyon Heartache

Item 15: J Jasmine, source tape for Younger Lady w/Satin and Grand Canyon

Item 16: Songs of Jasmine, master tape, 1979

digital BETACAM, transfer of 16 mm film

Item 17: Involuntary Control, 1970

Box 3,

1/2-inch video tapes, 7.5-inch reels, Sony V-32

Item 1: Burn + Songs, performance at the Kitchen (NY), 1978

Item 2: Burn, performance at the Kitchen (NY), 1978

Item 3: Bojangles + Songs, performance at the Kitchen (NY), 1978

Item 4: Trio, performance at the Kitchen (NY), 1978

3/4-inch, U-Matic video cassettes

Item 5: Solo Improvisations, piano & electronics; J Jasmine. . .My New Music (Part I), at the Western Front, 1978

Item 6: J Jasmine. . .My New Music (Part II), performance at the Western Front, 1978

Item 7: Is Art Is, performance of D. Rosenboom, J.B. Floyd, T. Sankaran at the Art Gallery of Ontario, 1979

Item 8: Avanti Popollo + Songs, performance at the Art Gallery of Ontario, 1979

Item 9: In the Beginning V (The Story), D. Rosenboom & G. Manupelli, original transfer of first answer print of film, 1981

Item 10: On Being Invisible, performance at the Western Front, 1978, part 1

Item 11: On Being Invisible, performance at the Western Front, 1978, part 2

VHS video cassettes

Item 12: Bell Solaris, Camera "A," Front Row, 2005

Item 13: Bell Solaris, "Camera "B," edited version, 2005

Item 14: Bell Solaris, Camera "B," (Rear of House), raw footage, part 1

Item 15: Bell Solaris, Camera "B," (Rear of House), raw footage, part 2

Item 16: Bell Solaris, hand-held shooting by Francesca Penzani, 2005

Item 17: On Being Invisible II (Hypatia...), test run prior to mastering laserdisc, 1995

Item 18: In the Beginning, window dubs (copy for editing purposes), slow motion excerpts, 1981

Betacam SP video cassettes, 30M

Item 19: In the Beginning, straight dub from 3/4-inch, U-Matic, original transfer from first answer print of film, 1981

Item 20: In the Beginning V (The Story), master, 1981

Item 21: On Being Invisible II, 30 frame – non drop, master from digital, 1995

Betacam SP video cassettes, 60M

Item 22: In the Beginning V (The Story), transfer of 16mm film print used in live performances, film print has scratches, ca. 1990s

DVCAM 124 video cassette

Item 23: Bell Solaris, 2-camera edit, REDCAT, 2005

Box 4,

Item 1: Piano Hands, 1974

Description: 10 min long 16 mm film

Item 2: Nexus + Garden, 1975

Description: ~10 min long 8 mm film

Item 3: Maple Sugar, summer concert, 1975

Description: ~10 min long 8 mm film

Item 4: In the Beginning V (The Story), David Rosenboom & George Manupelli, 1981
(film used in live performances of the composition)

Box 5,

VHS video cassettes

Item 1: The Mike Douglas Show with John Lennon & Yoko Ono, day 3, 1972

Item 2: Sound Sculpture, Vancouver Art Gallery, CBC, 1973

Item 3: Scheme of Things Art & Technology, includes field tapes, 1983

Item 4: "Ripley's Believe It or Not," segment with David Rosenboom, 1984

Item 5: Systems of Judgment, performance at de Saisset Museum, 1986

Item 6: Zones of Influence, performance at de Saisset Museum, 1986

Item 7: David Rosenboom and George Lewis, performance at Western Front, 1990

Item 8: David Rosenboom, performance at Mills College, early 1990s

Item 9: David Rosenboom, George Lewis, Nyoman Wenten, Composers' Concert at Western Front, 1991

Item 10: Is Art Is, David Rosenboom and J.B. Floyd, performance at CalArts, 1994

Item 11: David Rosenboom and Henry Threadgill, performance at Merkin Hall, 1996

Item 12: Katrina Krinsky at Merkin Hall, New York, 1998

Item 13: David Rosenboom and Libby Van Cleve, performance at Engine 27, 2001

Item 14: SalMar – Rosenboom, performance at UIUC, 2004

Item 15: Dance Ensemble (includes Hunter Hunted), live edit, 2005

Box 6,

miniDV video cassettes

Items 1-11 (11 cassettes): Counterpoint of Tolerance Workshop, 2008

Items 12-17 (6 cassettes): Ah! Opera, Workshop, 2009

DVDs

Item 18: Ah! Opera, promo video, 2009

Item 19: Ah! Opera, photos of the Workshop I
 Item 20: Ah! Opera, photo documentation, 2009
 Item 21-22 (2 copies): Ah! Opera, radio demo
 Item 23-24 (2 disks): Ah! Opera, promotional set for radio
 Item 25: Ah! Opera, webcasting, 2009
 Item 26-32 (6 disks): Ah! Opera, audio development material
 Item 33: Ah! Opera, radio documentary, 2010

Series 16: Slides

Box 1

Item 1: Plymouth Rock, Electric Circus concert, 1969
 Item 2: At Terry Riley's home in San Francisco, 1970
 Item 3: David Rosenboom & Gerald "Shep" Shapiro, It Takes A Year One Earth To Go Around the Sun (tour), 1970
 Item 4: Laboratory for Experimental Aesthetics, York University, Piano Etude I / Brain, 1970s
 Item 5: Negatives, miscellaneous, 1970s
 Item 6: Personal portraits & portraits of friends, part 1, 1970s
 Item 7: Personal portraits & portraits of friends, part 2, 1970s
Featured: M. Ashley, S. Ashley, W. Farley, D. Spitznagel, K. Krinsky, J. Humbert, W. Winnant, J. Moncrieff, M. Korngold, D. Buchla, J. Hunt, K. Ceasar, and others.
 Item 8: Personal portraits & portraits of friends, part 3, 1970s
 Item 9: Homuncular Homophony, 1971
 Item 10: CTV Show "Here Come the Seventies" & The Dick Cavett Show, 1971-72
 Item 11: ICES, photos by Anthony Sheppard, 1972
 Item 12: Vancouver Piece, 1973
 Item 13: Sound Sculpture, Vancouver, 1973
 Item 14: Home-studio in Toronto, 1973-74
 Item 15: European tour with J.B. Floyd & J. Humbert, 1974-75
 Item 16: Maple Sugar, Summer Concert Series, part 1, 1975
 Item 17: Maple Sugar, Summer Concert Series, part 2, 1975
 Item 18: Maple Sugar, Summer Concert Series, part 3, 1975
 Item 19: Maple Sugar, Vi-breasts, part 1, 1975-76
 Item 20: Maple Sugar, Vi-breasts, part 2, 1975-76
 Item 21: Maple Sugar, performance series at Music Gallery, part 1, 1975-77
 Item 22: Maple Sugar, performance series at Music Gallery, part 2, 1975-77
 Item 23: Maple Sugar, performance series at York University, 1975-77
 Item 24: J Jasmine performances, York University, 1977
 Item 25: J Jasmine performances & promotional photos, part 1, 1977
 Item 26: J Jasmine performances & promotional photos, part 2, 1977
 Item 27: Maple Sugar, Kitchen performance, 1978
 Item 28: Maple Sugar, filming of Almost Crying, 1978
 Item 29: Ann Arbor Film Festival, 1980
 Item 30: Daytime Viewing, various performances, part 1, 1980
 Item 31: Daytime Viewing, various performances, part 2, 1980
 Item 32: Daytime Viewing, various performances, part 3, 1980
 Item 33: Daytime Viewing, various performances, part 4, 1980
 Item 34: Daytime Viewing, performance photos & fashion show slides, 1980

- Item 35: Daytime Viewing, Toronto performance, 1980
- Item 36: In the Beginning IV & And Out Come The Night Ears performance at Mills, 1980
- Item 37: David Rosenboom & William Winant, 1980s
- Item 38: Touché, 1980s
- Item 39: Florida Festival (with S. Martirano), 1976, & filming of Become An Artist, 1981
- Item 40: In the Beginning V (The Story), filming, part 1, 1981
- Item 41: In the Beginning V (The Story), filming, part 2, 1981
- Item 42: New Music America, L. Harrison, C. Nancarrow, P. Oliveros, 1981
- Item 43: Performance Gallery, 1981
- Item 44: Theatrical performance with Linda Montano, 1981
- Item 45: Performance with J.B. Floyd, Miami, 1983
- Item 46: IRCAM, I. Xenakis, 1984
- Item 47: Zones of Influence, performance at CalArts, New Music America Festival, 1985
- Item 48: Braxton Quartet Tour, 1986