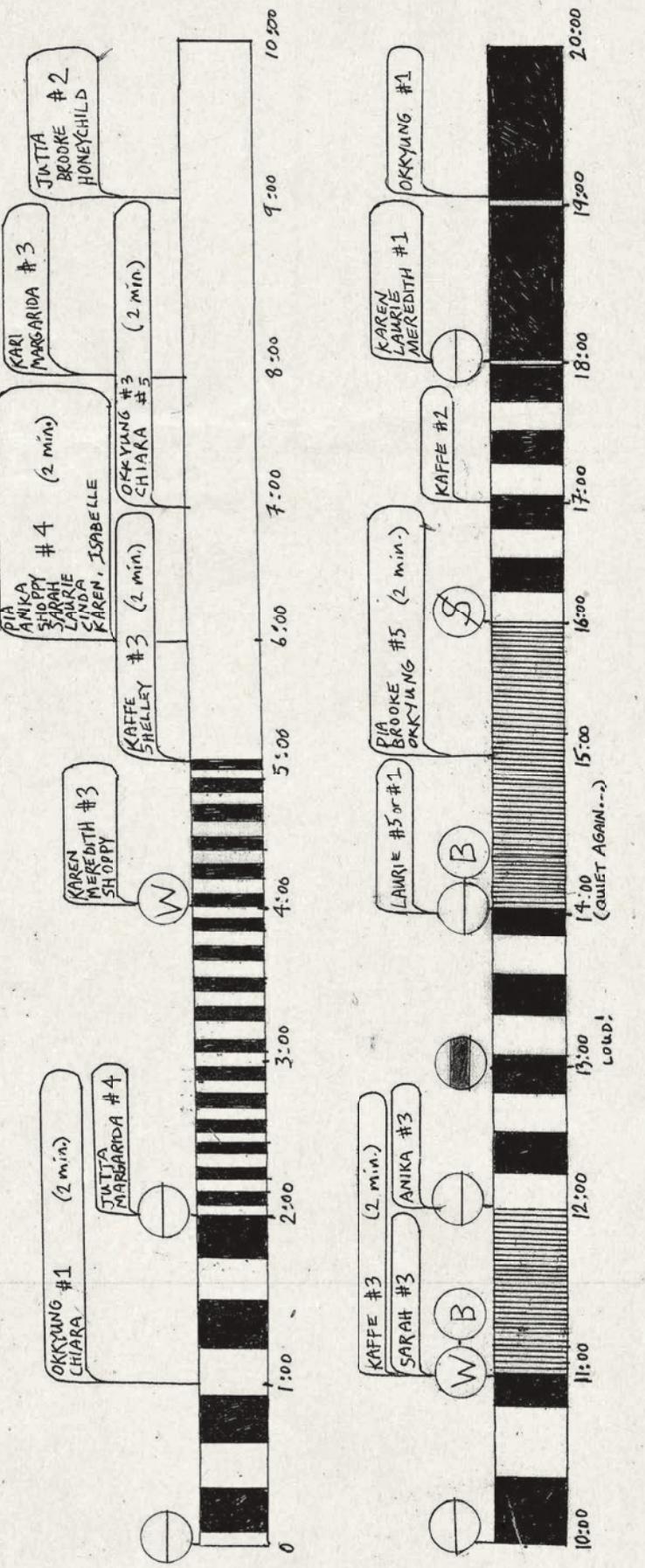


MARINA ROSENFIELD



Above: Marina Rosenfeld; *Emotional Orchestra*. For electro-acoustic string orchestra. Used by permission of Marina Rosenfeld, © 2003.

Opposite: *Whitelines*. For large-scale ensemble and custom instrumentation. Used by permission of Marina Rosenfeld, © 2005-2007.



ende gut, frage.

Michael Lentz, text

iel Rothman, music

Bb Klarinette und einen fragesteller mit mockingbird obbligato

30 das sind doch nicht wir wenn ich mal fragen darf.
das sind doch andere wenn ich mal
fragen darf. das sind doch anderer leuts leichen
wenn ich mal fragen darf. die gehören doch verboten die gehören doch
doch in anderer leuts abfall die wüste hier.
poco f
p

31 das sind doch eine verdrehung eine täuschung eine maske eine mietsche
das ist doch eine falsche [behauptungstatsache] *whistle-like*
das sind doch keine menschenkinder
pure
pp

32 das sind doch *quasi*-
andere leut. *lontano* das ist doch
sie sollen mal Flz norm. wenn ich mal fragen
abhauen hier Flz norm. hier kann Flz norm.
mf

33 das ist doch wohl ein witz das verjährt sich doch oder.
das hört doch mal
Flz norm. Flz norm. Flz norm.
f
>poco

Daniel Rothman; *ende gut, frage*. For clarinet in B^b and mockingbird obbligato.

Used by permission of Daniel Rothman & Michael Lentz / Edition Selene, © 2001.

auf wann oder. das ergibt sich doch wohl selber oder. da muß man doch nicht lange fragen oder. das hört das alles auf. das geht aber auch gar nichts.

simile

39

mp

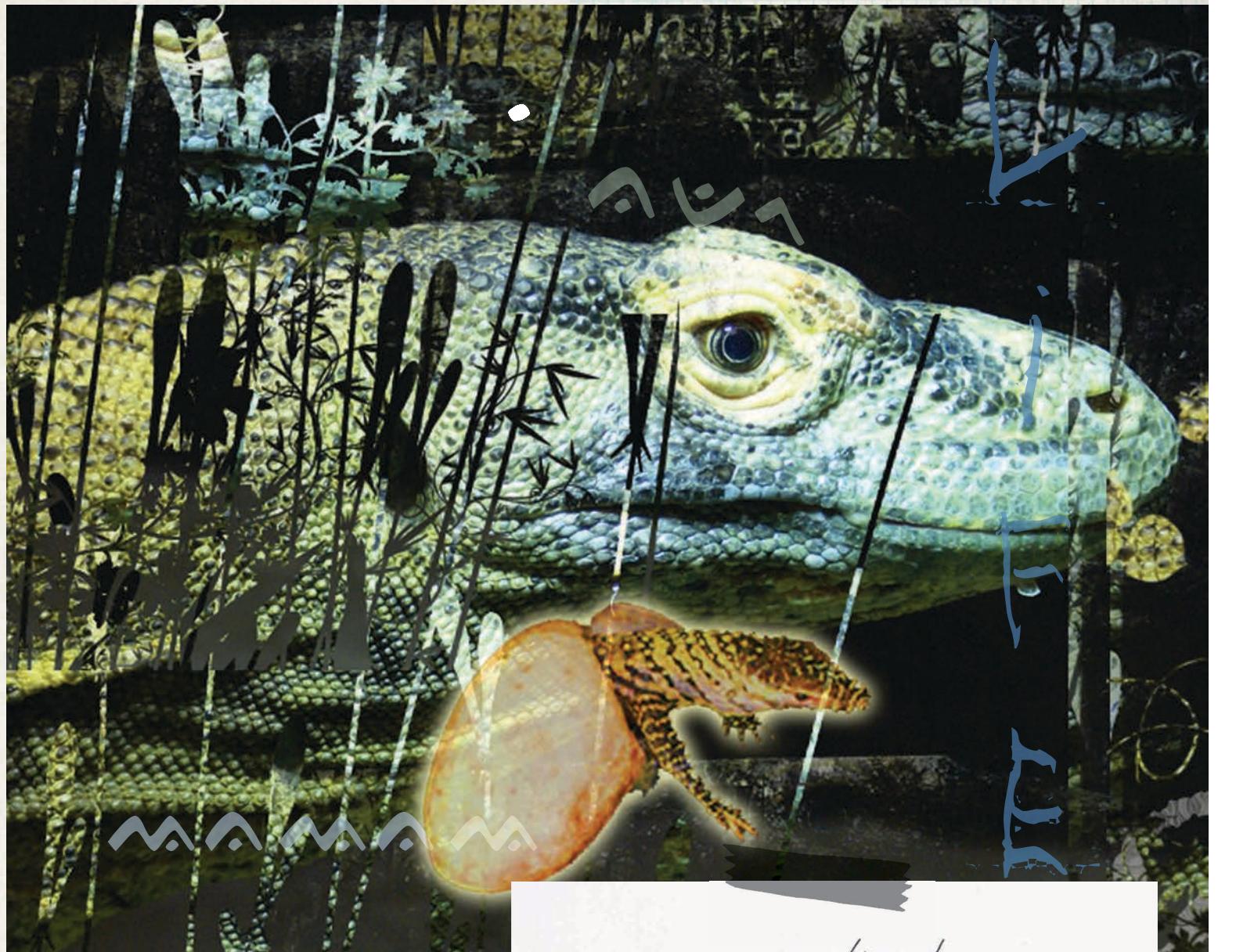
ff

poco f

T-23456F#
R(1)23456F#
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ende gut, frage: Edvard Grieg, whose *Morning Mood* remains a favorite of bird-song-starved city dwellers fixed to their classical radio stations, did not know the years—year after year—a mockingbird returned to announce the start of mating season not long after midnight from the crackling power line with which he competes behind my Venice, California, home as I do. Poet Michael Lentz, who created *ende gut, frage: kleines solo für einen fragsteller* (little solo for a question-asker), an acoustic apparition conspiring with my clarinet—frightening off the mockingbird by mocking its own sound print—thus establishes the linguistic relationship between birds and man confirmed by Dr. Stephanie White (UCLA), who identified our common FoxP1 and FoxP2 genes.

Performance note: diamond-shaped note-heads indicate the fundamentals upon which the sounding pitch above it is produced; multiphonic fingerings correspond to the note combinations above them.



Theresa Sauer; *Parthenogenesis*. For da'uli da'uli and an unspecified number of female voices. Used by permission of Theresa Sauer, © 2007.

MOTHER	=	↗↘↗ /Indo?/
BIRTH	=	1) ↗↗↗↗ /Ancagingang/ 2) ↗↗ /Jagi/
Life	=	1) ↗↗↗↗ /Atuwongeng/ 2) ↗↗↗ /Tuwo/
child	=	↗↗↗↗ /Anana?/
Virgin	=	↗↗ ↘↗ /Ana? Dara/

Parthenogenesis: This piece is written for da'uli da'uli and an unspecified number of female vocalists.

The mother Komodo dragon and her genetic code are the source of all the lines and other designs within the score. The newborn dragon coming out of its shell, glowing with new life and power is different from its mother and presents a unique genetic code. The vertical lines should intuitively guide the strikes of the da'uli da'uli, which will then, in turn, guide the vocalists in pitch and rhythm. As guided by these lines, the speed and intensity should both diminish throughout the duration of the piece. There is no set duration.

The lyrics for *Parthenogenesis* are in Bugis, the language spoken on Komodo Island. Indonesian photographer Basok Nasruddin, known as Mr. Bee, performed the phonetic translation for these lyrics. The vocalists begin singing the words in the order in which they are presented, but should one vocalist wish to continue singing the previous word or words, the group may create a layered effect. The piece is primarily improvised.

Parthenogenesis

The great, terrible monsters of Indonesia, Komodo dragons, who are the inspiration for many dragon mythologies, have the unique ability (like many other creatures) to reproduce without the aid of males. This process is called "parthenogenesis," which is a word made of two Greek roots: "genesis," as one would suspect as the name of the Old Testament's first chapter, means "birth." "parthenos" means "virgin," which is the state of these female Komodo dragons when they produce their marvelous offspring. But parthenos has special implications beyond just any form of asexual reproduction.

Parthenos applies, as it does to the Greek temple, the Parthenon, specifically to the Goddess Athena.¹ Her father, Zeus, king of all the gods, out

of jealousy, swallowed the goddess Metis, whom he had accidentally made pregnant, and who was the goddess of wisdom and cunning. Metis's spirit, not to be completely decimated, began to hammer a helmet for her fetal child while inside Zeus's body. Zeus's head felt such horrible pain that it split in half. From that split emerged Athena, the creator of all civilization.²

The Athena story, while without question a tale of the feminine power of creation, is not the universal tale of parthenogenesis. This story, as analyzed in Joseph Campbell's *Power of Myth*, typically involves a human woman of extraordinary nature giving birth not with the seed of man, but by the power of God. In the Greek tradition, it is the birth of Heracles, or (in Latin) Hercules, the son of Zeus and a mortal woman, Alcmene. Dating back to before the 7th century BCE, this grimy tale of jealousy and humanized gods parallels the Persian/Greek cult of Mithras in the 1st century BCE Mithras's origins were more mysterious and therefore more celestial in nature: he was a god (of some great power) born (somehow) to a virgin woman.³ This story culminates itself in, of course, the birth of Jesus Christ, God and Son of God, to the Blessed Mother, the Virgin Mary, arguably the most important parthenogenic origin in world history. That Jesus was born to a virgin without any human father is important for the following reason: according to the Christian scripture, sin is transmitted to the offspring through the father.⁴

The mother imparts no sin to her child, only life.

Parthenogenesis is not merely a Western phenomenon. The Buddha was born to his mother, Queen Maya, through a dream of white elephants, and emerged from her side, leaving her body unaltered. In Egypt, it was the great god Osiris who, although dead, conceived the god Horus with his wife, Isis.⁵

Many of the best stories of parthenogenesis come from the New World. The Hurons believe that Degawanidah, the godlike leader of the Onondaga tribe, was born to a virgin woman, who had been given a special message from the Creator spirit, that she would bear the child who would bring the Tree of Peace to her people. A very holy and religious virgin, Coatlicue, conceived Huitzilo-

pochtli, the Aztec god of the sun, as she cleaned the temple. A ball of feathers fell upon her, actually the god Mixcoatl, god of the hunt, and rewarded her with power and a powerful child.

Parthenogenesis can be described as a mere trope of divinity, but it can be interpreted as far more. Parthenogenesis is the creation, by a human woman, of God, by God, without the aid of a human man. It is the power of a woman to create God, and, like Athena, create civilization, knowledge, learning, music, art, strategy, and the home. When a woman creates, not as a tool of man, but as an instrument of God, she creates the most powerful forces in the universe.⁷

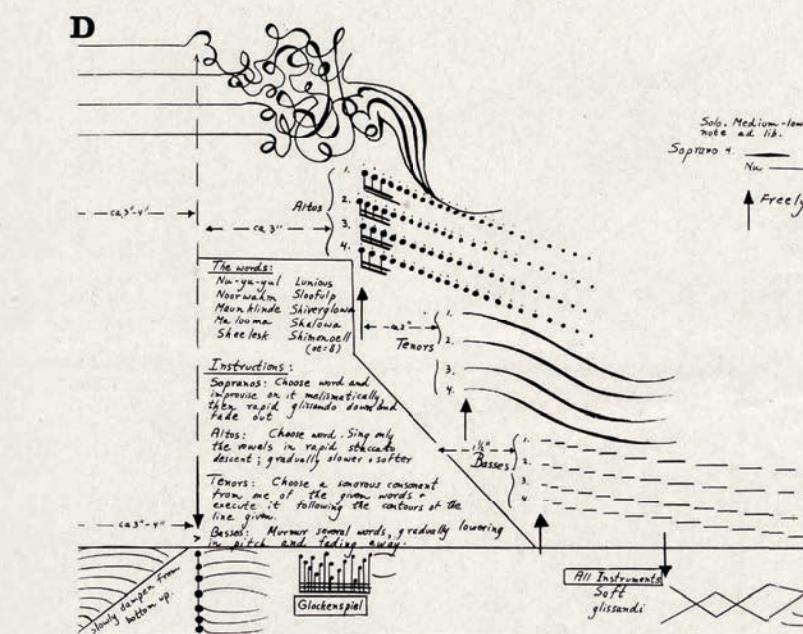
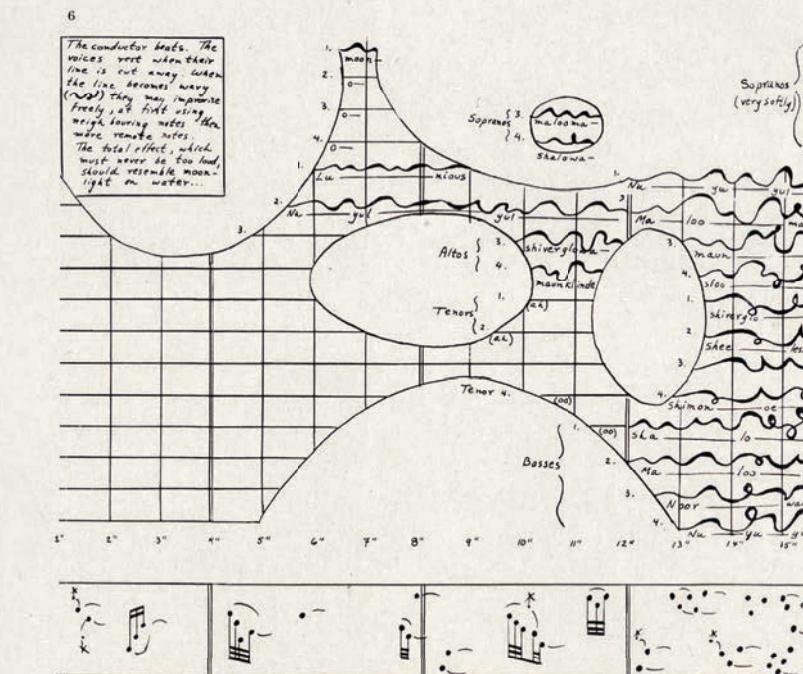
Women, through their powers of regeneration, can channel God in ways that men cannot. Men are not needed in the stories of parthenogenesis. Indeed, genetic historians like Bryan Sykes have proven that men are really not necessary at all for the continuation of life on earth—and that their Y-chromosome is degenerating, falling away, to one day no longer exist,⁶ leaving only Woman and God.

Women have always had a special creative connection with God. Christian Spanish mystic, St. Teresa of Avila, wrote *Il Castillo Interior*, or the *Interior Castle*, while under the power of God, describing the nature and strength of the contemplative soul. The Afro-Cuban Santeria tradition is almost always led by a priestess of incomparable ability to channel energy and gods. There are the witches, past and present, whose relationship with nature and God was so threatening to men that they have, throughout history, been put to death, again and again. In the Philippines, there exist great numbers of women with glossolalia, or the ability to speak in tongues. Rapture with God, or harnessing the power of God is, truly, a female experience.

Women, are, to complete the idea, the true Dragons—the vessels of mythology, the creators of God. My composition would like to say how women are the mothers of creativity for their children as well.

About the da'uli da'uli: it is a kind of xylophone from Nias, Indonesia (also found in Madagascar), which consists of three or four loose pieces of

resonating wood, sometimes flat but often with a rounded cross section. These can rest across the legs of a seated player, or across a hole in the ground; sometimes they are laid on top of a wooden box. You strike them with wooden mallets. Among their many performance contexts are festivals surrounding rice harvests; on these occasions, they are usually played by women.⁷

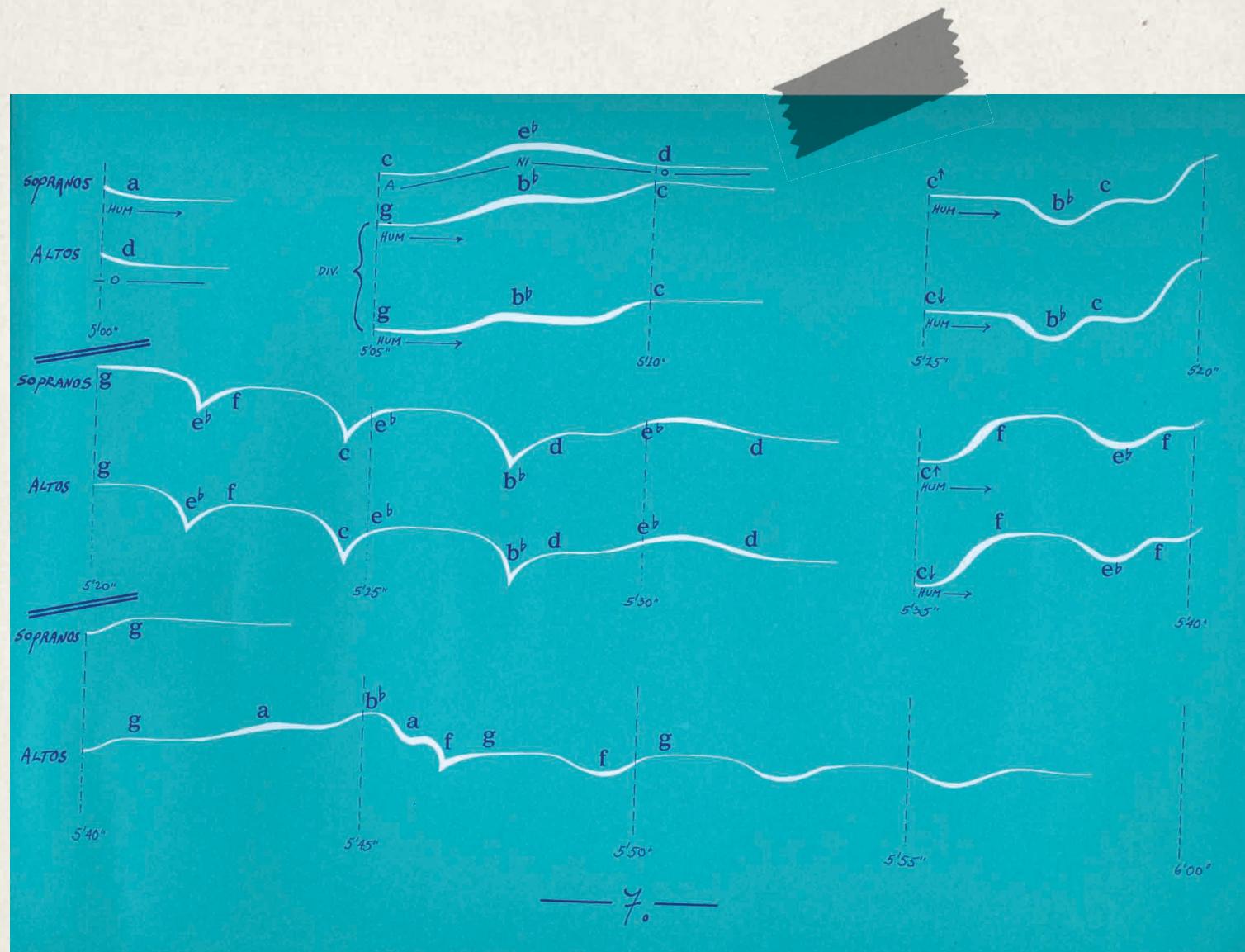


R. Murray Schafer; *Epitaph for Moonlight*. For mixed chorus and percussion ad libitum.
Used by permission of R. Murray Schafer / Arcana Editions.

Epitaph for Moonlight is a study-piece for youth choir. It is an ear-training exercise, for the singers must learn to pitch their notes by interval from any note given. It is understood that while the piece contains few dynamic markings, it is soft almost always. Dynamics are indicated by the thickness of the line. A thin line is a soft sound, a heavy line a loudish one.

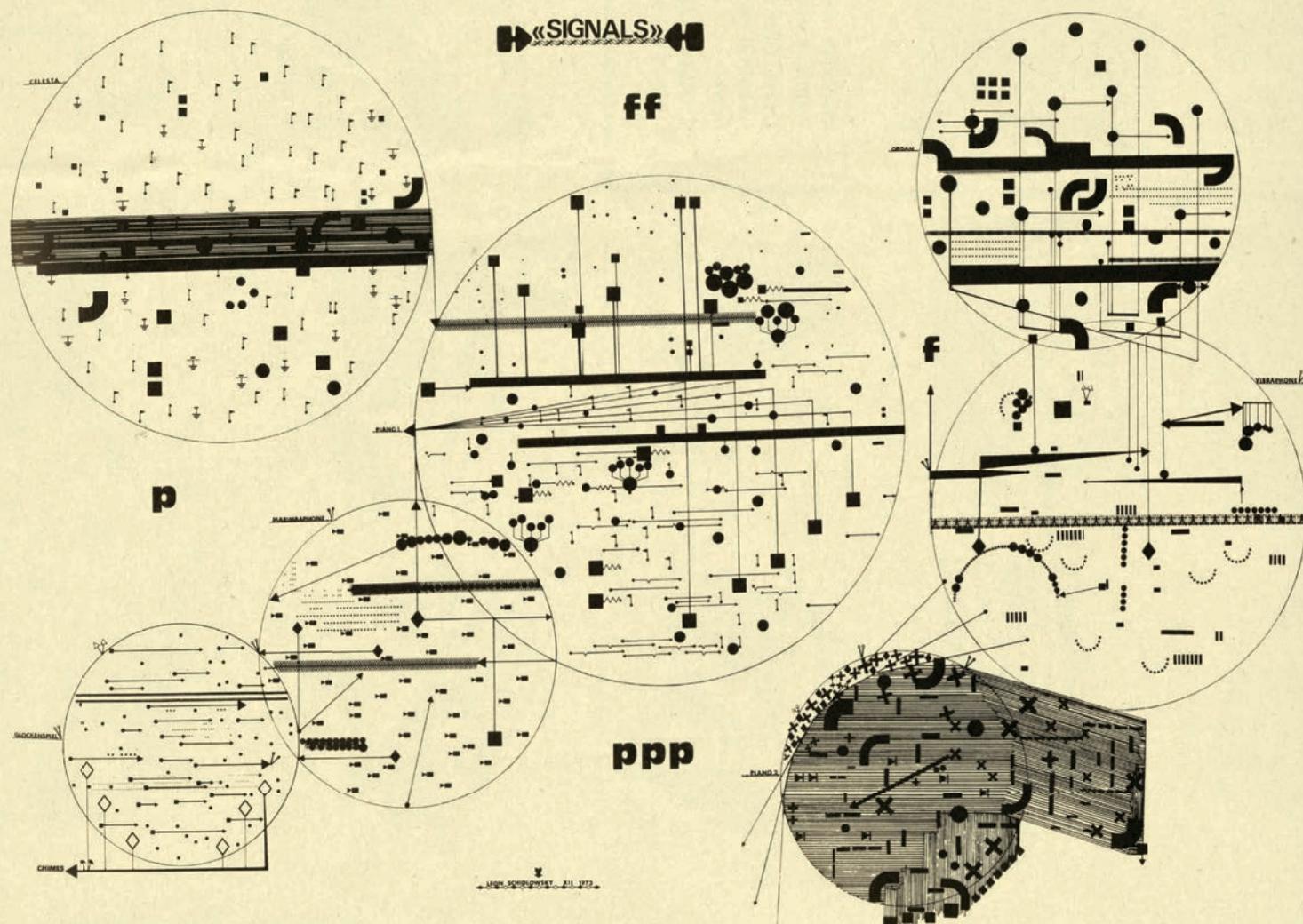
Bells, glockenspiels, metalophones, vibraphones, and a suspended cymbal with a wire brush (indicated with a symbol) can be added to the choir if desired. If used, they play coloristic effects very softly and need not harmonize with the choir, except where indicated.

I once gave a seventh-grade class the assignment of finding suitable synonyms for the word "moonlight"; new words in a private language were to be invented that expressed in sound the concept of moonlight. The text of the present composition consists of some of these synonyms: Nu-yu-yul, Noorwahm, Maunklinde, Malooma, Lunius, Sloofulp, Shiverglowa, Shalowa, Sheelesk, Shimonoell, Neshmoor.

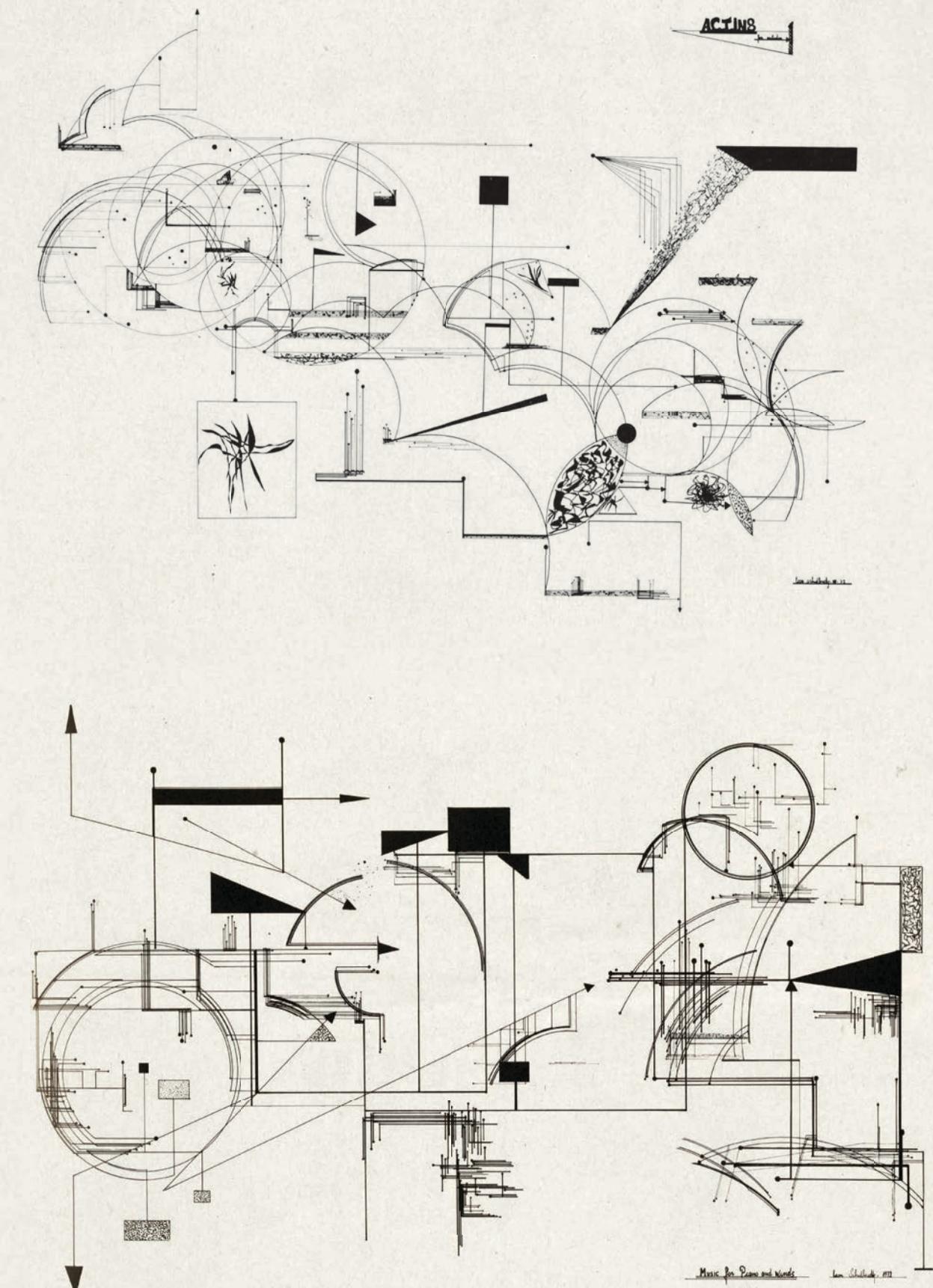
R. Murray Schafer; *Snowforms*. For high chorus. Used by Permission of R. Murray Schafer / Arcana Editions.

Snowforms: In 1971, I flew the polar route from Europe to Vancouver over Greenland. Clear weather provided an excellent opportunity to study the forms of that spectacular and terrifying geography. Immediately I had an idea for a symphonic work in which sustained hums of sound would be fractured by occasional splinters of color. The work that resulted was the orchestral composition *North-White*. I now return to the subject of snow, but in a very different sense, for it has been the habit of observing the soft foldings of snow from my farmhouse window in Ontario that has inspired *Snowforms*.

Sometimes I have given children "sight-singing" exercises in which they are asked to "sing" drawings or the shapes on the distant horizon. Thus, in the present composition—which is really intended for children to sing, listen to, and perhaps draw pictures to—a graphic notation is used, augmented by pitches written close to the lines. The voices should glide from one note to another in a continuing portamento. An abrupt curve such as  suggests that the lower point of the line gets a short note, which a more continuous curve  suggests a lingering and slow glissando. A time log is given to suggest durations but conductors should not feel enslaved by it. An arrow beside a pitch designates the lower or upper octave. *Snowforms* should be performed very quietly with slight crescendos and decrescendos where the line thickens or thins.  The words which alternate with the humming are some of the many Eskimo words for snow, and their meanings are given where they occur. All vowels are long: "u" is pronounced as "oo" and "i" as "ee."



León Schidlowsky; *Signals*. For 2 pianos. Used by permission of León Schidlowsky, © 1973.



León Schidlowsky; "Music for Piano and Winds" from *Tetralog*. For piano and wind instruments.
Used by permission of León Schidlowsky, © 1972.



Catherine Schieve; *Rock and Light Tracing*. For version 2 of the Grainger Free Music Machine.

Used by permission of Catherine Schieve, © 2006.



Catherine Schieve; *Attunements*. Installation/Performance piece for Illawarra acoustic spaces, Shruti Boxes, Balafon, Ecuadorian shaman's drums, and other non-Western instruments; *Aviary*. For the reconstructed Cross-Grainger Electric Eye Tool 2. All used by permission of Catherine Schieve, © 2006.

Atunements: [attunement: adjust to, harmonize with, adapt to, acclimatize to, assimilate] The idea of the *Attunements* project is to meet and "play into" an environment with one's own sound, so that the performed sound melds with and speaks to the existing sound world in an encompassing and non-virtuosic way. Currently I am working between the forest escarpment, ocean coast, savannah bushland, and steel mills of the Illawarra (Wollongong) region, playing Shruti Boxes (Indian reed drone instruments), Balafon (West African marimba), Ecuadorian shaman's drum, and other non-Western instruments. The result is a collection of encounters and "playings with" these distinctive acoustic spaces; and a gathering of different worlds into one concert space. A large floor drawing was prepared in the days preceding the performance.

Aviary is a work commissioned by the Australian Broadcasting Corporation for the reconstructed Cross-Grainger Electric Eye Tone Tool 2, a machine designed by Warren Burt that closely emulates the structure and function of the original photocell controlled machine built by Percy Grainger and Burnett Cross in the 1950s. This version of

the machine has 7 oscillators. The pitch and loudness of each of these oscillators can be controlled by diagrams painted on a plastic sheet that rolls over the photocells. *Aviary* has two layers—one made by flicking paint brushes in front of the photocells, capturing in sound the action of making the score, and a live performance score, which is a large painting that is rolled across the photocells in real time, making glides, swoops, and dramatic twittering musical gestures.

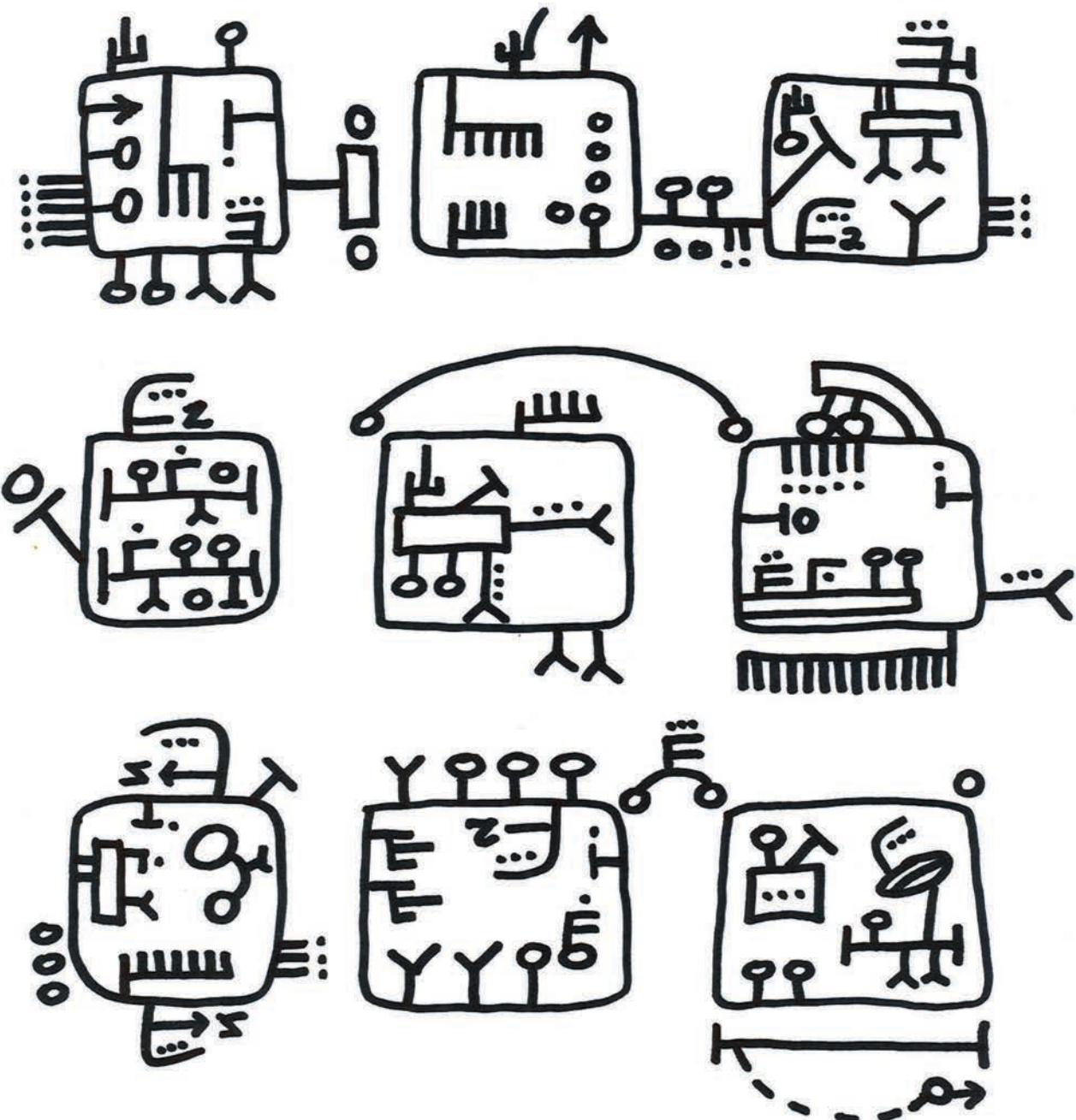
Rock And Light Tracing is a visual score composed for version 2 of the Grainger Free Music Machine and premiered at the 2006 Sound Symposium. This Free Music Machine uses light sensors to convert light-blocking patterns on transparent plastic to computer-generated sound; in this case, sine waves. *Rock and Light Tracing* was composed combining found lines and tracery from the granite surfaces of Enchanted Rock, from Texas, with the slate stone from Newfoundland, Canada. The score is passed freely and theatrically in the air above the light sensors, creating complex shadows and sound patterns.



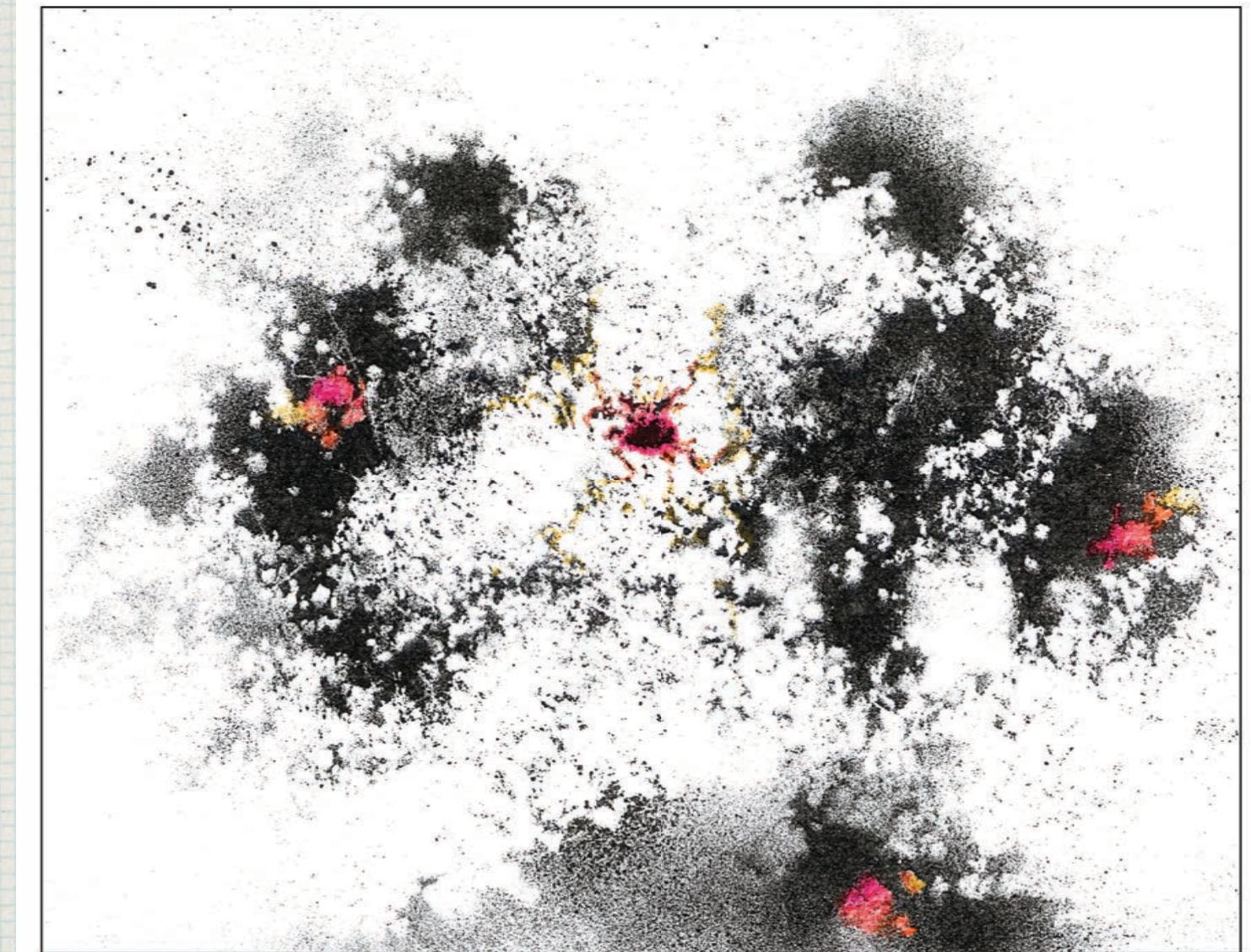
Catherine Schieve; *Blueline*. Used by permission of Catherine Schieve, © 2006.

CHOLLO BHAT

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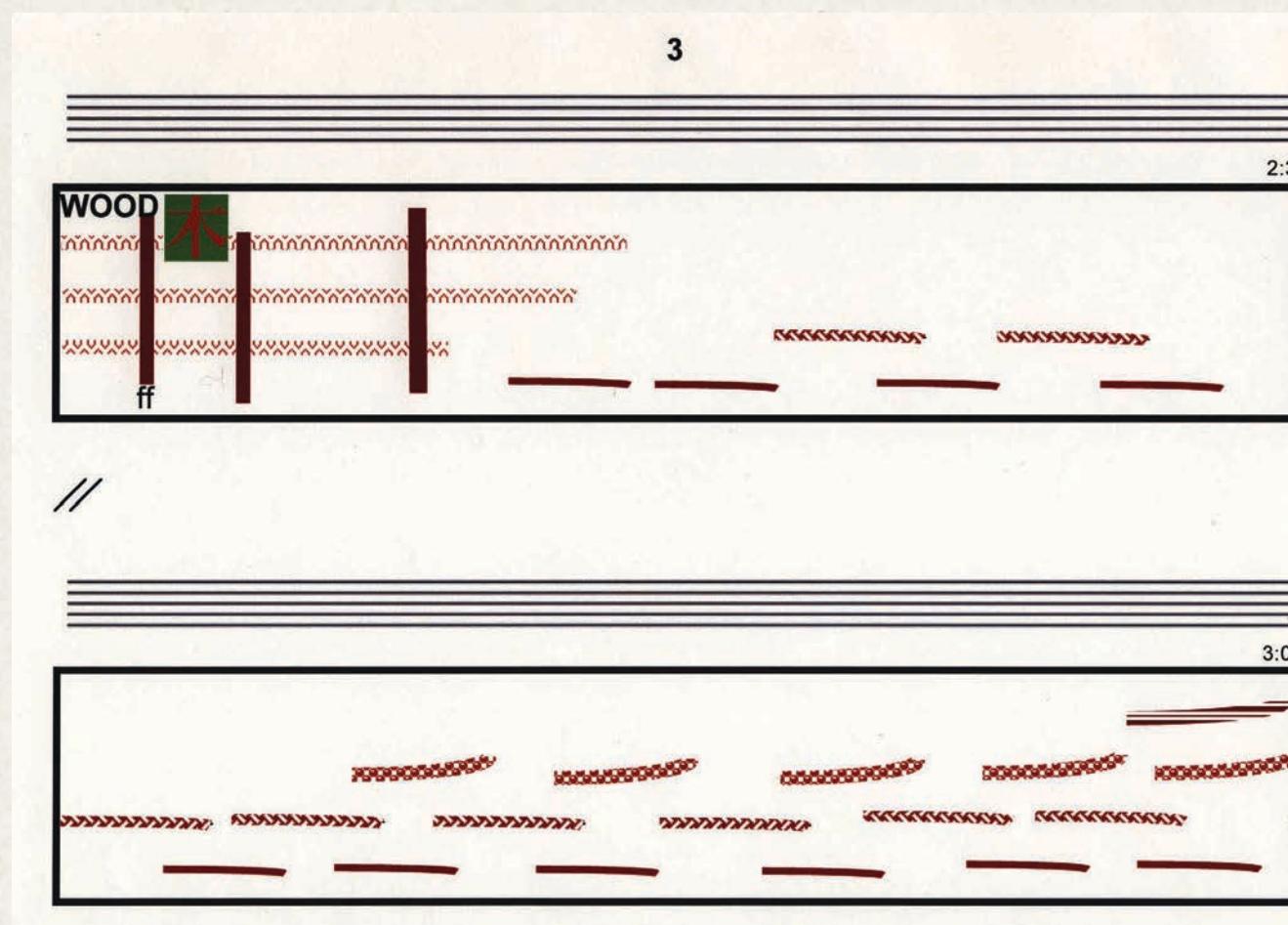
Daniel Schnee; Chollo bhat. For saxophone or variable instrumentation. Used by permission of Daniel Schnee, © 2007.



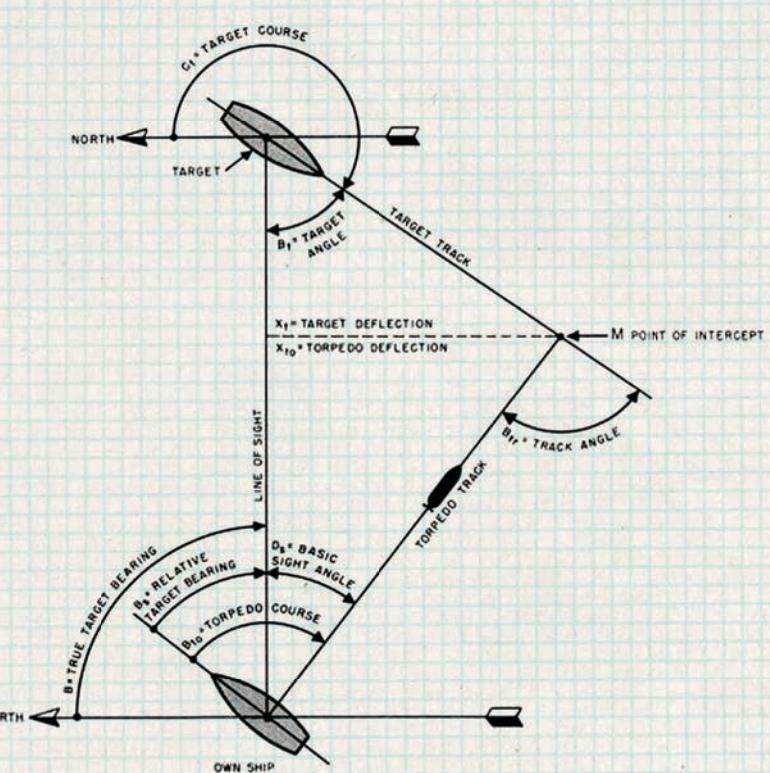
Brian Schorn; Nebula. For analog electronics, electric guitar with distortion and delay, drum set, and metallic percussion.
Used by permission of Brian Schorn, © 2001.

Nebula is a graphic score for three improvisers. Using spray paint, dirt, and colored pencils, the score creates a field of texture where three distinct outer zones appear around a central core. Each improviser selects a path to take from the shared, central core to an outer, individual core. Along this path, the textures and forms are interpreted as musical material by each improviser. Dynamic range is the only given parameter and is determined by the black (sound) and white (silence) areas along the chosen path. As each improviser reaches their individual core, a frenzied, ecstatic solo begins.

Wu Xing—Cycle of Destruction deals with the Chinese concept of Wu Xing, the five elements in ancient Chinese tradition: wood, fire, earth, metal, water. These are important in Chinese astrology, medicine, and BaGua, a system of trigrams used in Fengshui and other areas of Chinese life and culture. The five elements are often arranged in one of two cycles: the cycle of birth, ending with earth, or, as in this work, the cycle of destruction: "Metal," "Wood," "Earth," "Water," "Fire." *Wu Xing—Cycle of Destruction* explores these elements in transcendent ways. The "Metal" and "Wood" sections are



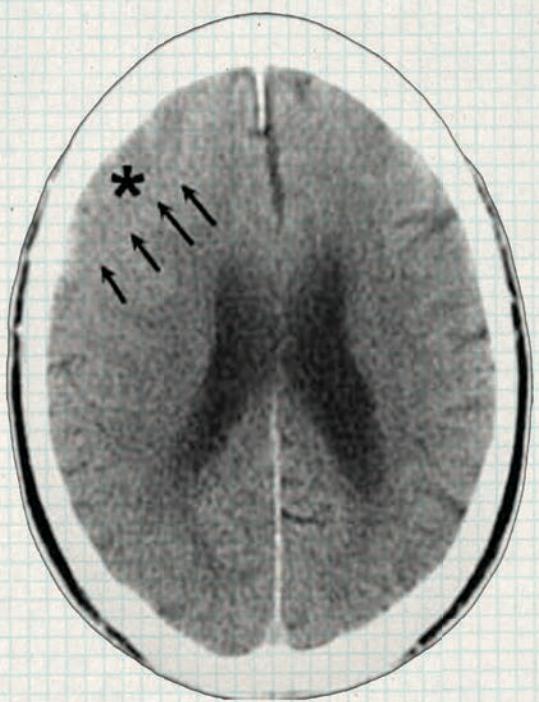
Barry Schrader; *Wu Xing—Cycle of Destruction*. For solo electronics or variable live ensemble. Used by permission of Ex Machina Publications, © 2005.



Phillip Schulze; C.03A. Used by permission of Phillip Schulze, © 2007.

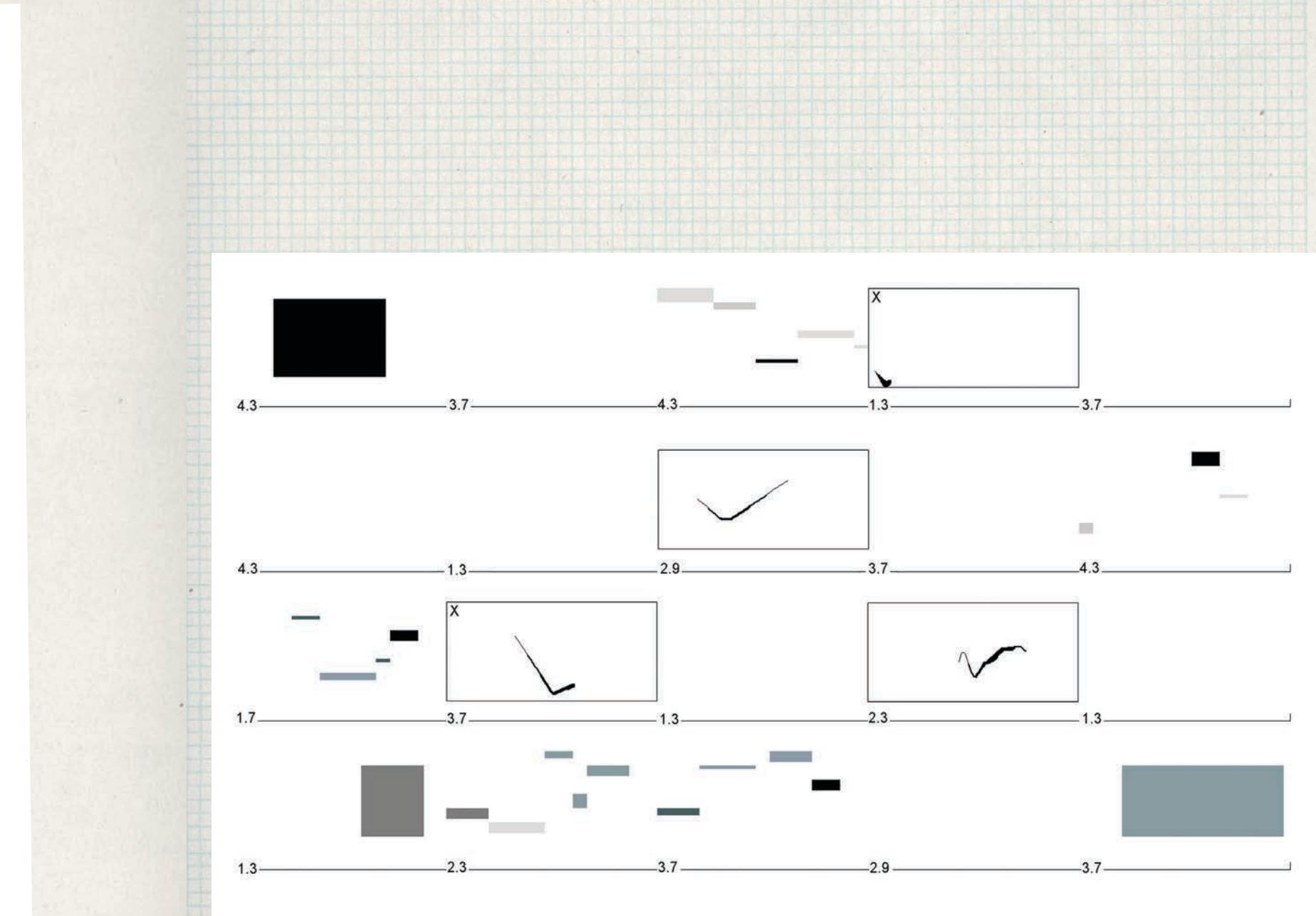
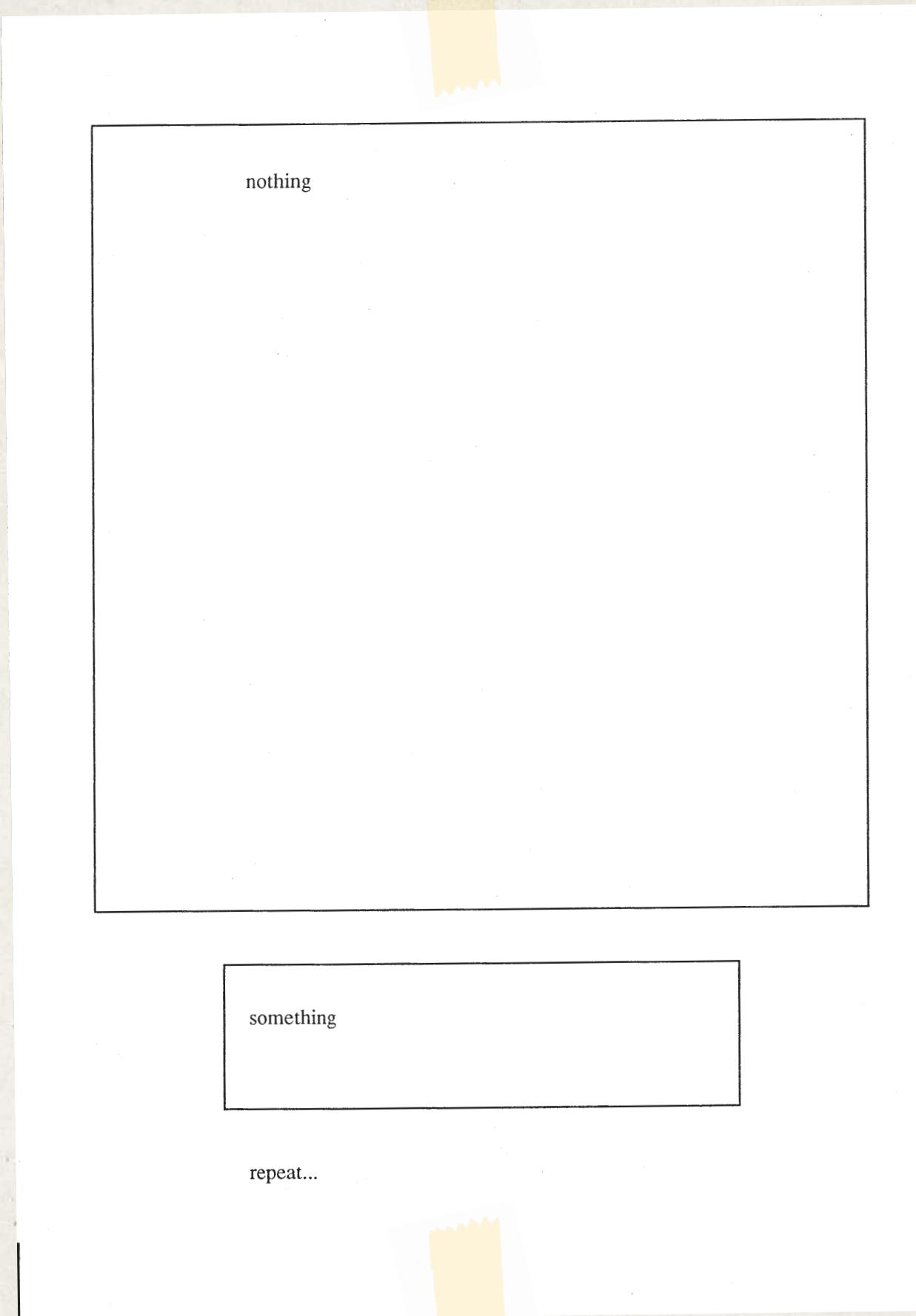
C.03A: Even if the piece is, from its point of conception, "written" as a musical score, it is not made specifically to be performed by specific instruments of any kind. This impulse emerged from musical / artistic ideas that came out of the Fluxus movement in the 60s. The premise is that music is not only physically absorbable by the hearing apparatus, activated by waveforms traveling through space, but can also be created in the mind of the open experiencer through visual information.

An early example of a piece such as this one is La Monte Young's composition, 1960 #5, where one or more butterflies are released into the performance space. Another is George Brecht's *Symphony 1962*, an event-card with the title imprinted next to the artist name and a hole in the middle that "uncovers" the environment behind the fixed framework of the card.

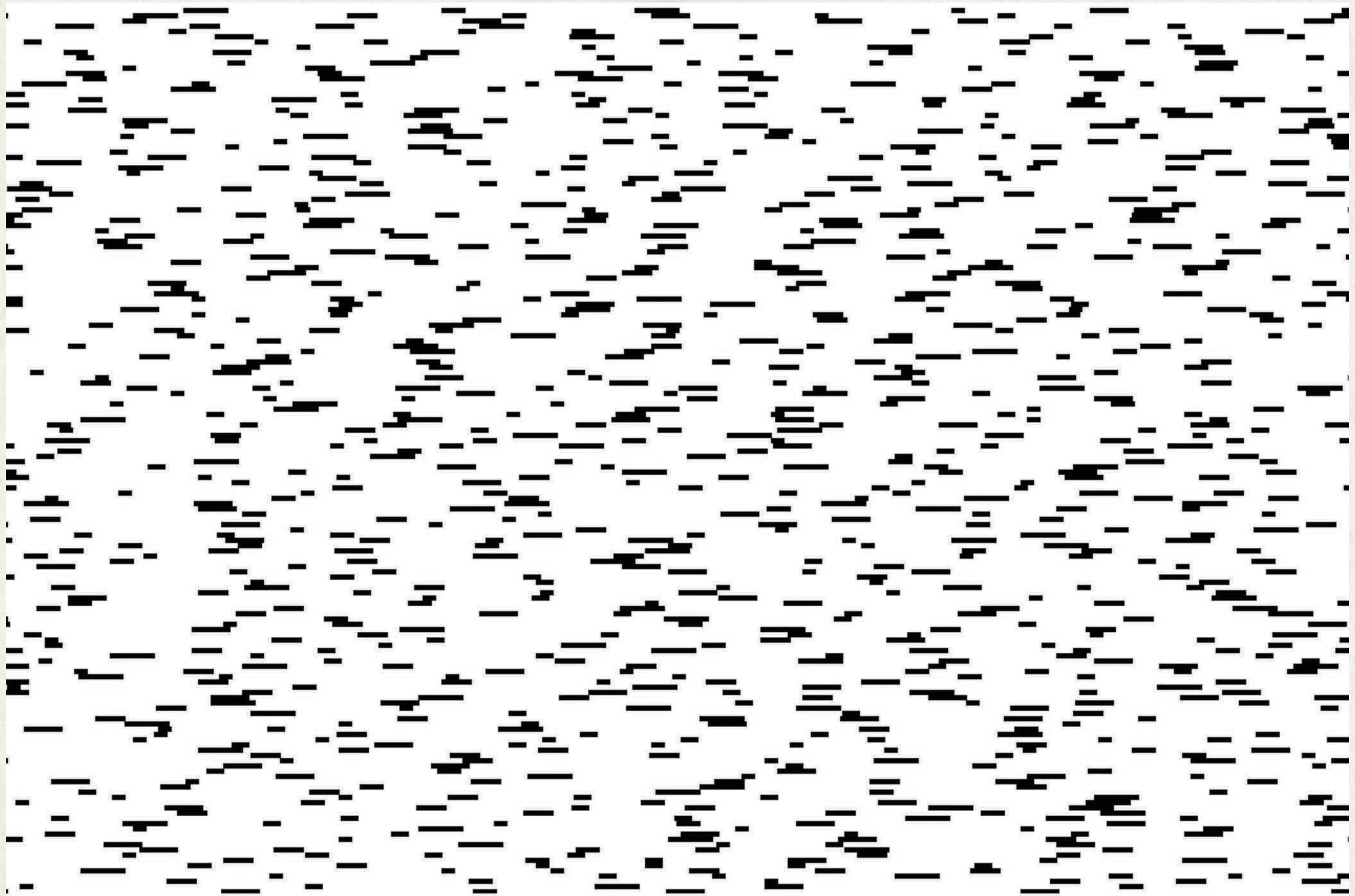


If the essential part of music is time, then all things that are occurring in time can be music, an idea introduced by Brecht.

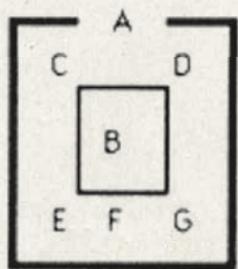
The score C.03A does not provide the observer with any instructions about instruments, timeframe, pitch, dynamic, etc. But because it is presented and created in the framework of musical notation, it seems to imply information that can be translated into music; the network of lines and arrows surrounded by white space assume relative qualities of time and space. The arrows that are aiming to events can be translated musically as target-points or points of connection and interaction, etc. However, my primary interest focuses, not without some irony, toward thoughts and questions (musical and otherwise) created by the observer in the moment of encountering the score.



Michael J. Schumacher; *Room Piece*. For indeterminate instrumentation. Used by permission of Michael J. Schumacher, © 1999.



Michael J. Schumacher; *Isorhythmic Variations*. For indeterminate mixed ensemble not exceeding 11 players. Used by permission of Michael J. Schumacher, © 2007.



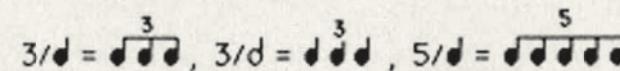
TUNINGS: VIOLINS - G C Ab A
VIOLAS - C G Ab A
CELLOS - C G Ab A
BASSES - C Ab A G

OPERATIONS: A - * OF MEASURES, "0" = REPEAT UNTIL CUE
B - PITCH, C=1/1 G=3/2 Ab=8/5 A=5/3; ■ = TACET

C - RHYTHM OF BOWSTROKE, IF B IS NOT 0, YOU
MAY MOVE YOUR STOPPING FINGER.

0 = NOTE HELD 4 BEATS, TIED TO PREVIOUS AND
FOLLOWING NOTES

0,d,d,d,d DIVIDES MEASURE INTO EQUAL PARTS



D - 0 = OPEN STRING

0 = OVERTONES (PLAYER'S CHOICE)

0 = OVERTONES/OPEN STRINGS MIXED

0 = OVERTONES, SLIDE FINGER TOWARDS BRIDGE

0 = SLIDE FINGER AWAY FROM BRIDGE

E - DYNAMICS P - F, < >

F - LOOPING, 0 = NO LOOPS, * = LENGTH OF LOOP TO BE
CONSTRUCTED BY PLAYER. LOOPS MAY OR MAY NOT
BE EXTENDED ACROSS BAR LINES

G - MISCELLANEOUS OPERATIONS (RIT, ACC, PIZZ)

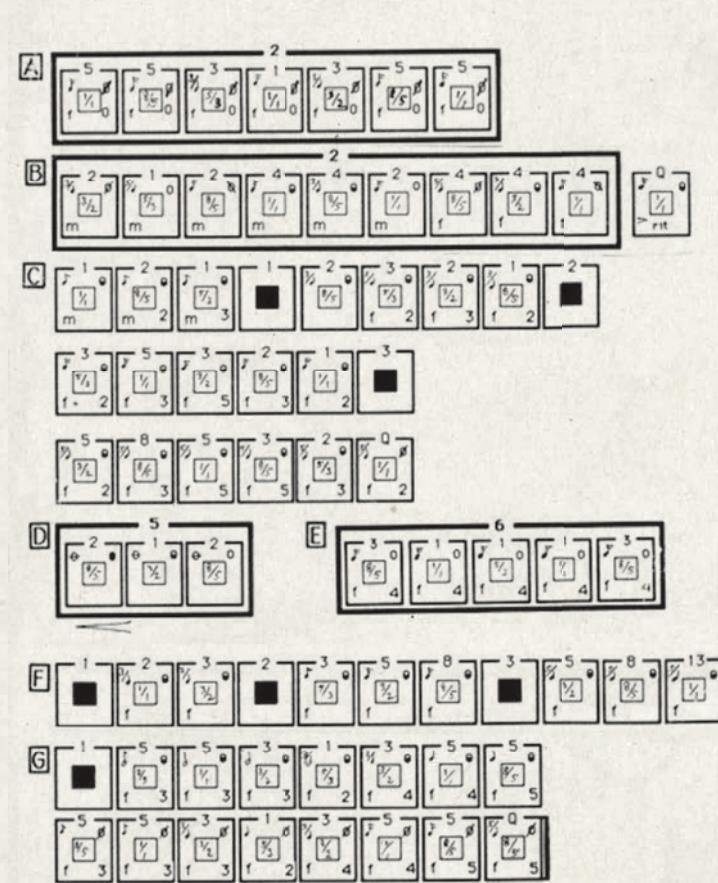
Elliott Sharp; RE:ITERATIONS. For string ensemble. Used by permission of Elliott Sharp, © 1986. Image quality reflects the era's technology.

TESSALATION ROW: It was a happy coincidence that Paul Dunkel (Associate Conductor of the American Composers Orchestra) contacted me in January 1986 about a commissioned piece for the orchestra at the same time that I had been thinking about applying my Fibonacci-series work to an ensemble of strings, re-orchestrating ideas I had evolved on the electric guitar. As I was completing RE:ITERATIONS, another useful coincidence: David Soldier had formed the Soldier String Quartet and asked me for a composition for their debut concert at the Miller Theater in New York City. I decided to re-compose RE:ITERATIONS for quartet—TESSALATION ROW was the result. Both pieces use the Fibonacci series to generate tunings, rhythms, and forms. All pitches are played on open strings (tuned to 1/1, 3/2,

5/3, 8/5) or overtones of those open strings. There are times when the players can vary the overtones and timbres in a module but only within the parameters indicated in the score, not improvising. I was very much concerned with identity—the ability of sonic flux and internal detail to vary greatly in each performance without destroying the essence and exact proportions of the piece.

The score uses graphic modules, which indicate rhythms, durations, and bowing techniques as well as the string or strings on which these operations would take place. I felt at the time that only this type of tablature could convey the conception of the music as well as avoiding reference to traditional ideas of melody or harmony. The adventurous spirit of the members of the Soldier String Quartet allowed them to plunge

right into the process of learning the notation and being able to interpret it fluently, both in the recording studio and numerous performances. The American Composers Orchestra proved to be a different story. The players resisted retuning their instruments and Dunkel found it necessary to provide traditional notation for the players, an act of necessity that I felt limited the manifestation of the music. In 1998, I was asked to prepare a version of TESSALATION ROW for performances by Frankfurt's Ensemble Modern. In the interest of efficiency, I created a new score using traditional notation but feel that no sonic elements were lost in the process. This success was dependent very much on the wonderful enthusiasm, openness, and skills of the Ensemble.



Elliott Sharp; TESSALATION ROW. For string ensemble. Used by permission of Elliott Sharp, © 1986. Image quality reflects the era's technology.

Marilyn Shrude: Drifting Over A Red Place. For B^b clarinet, echo, slides, and dancer. Also for the WX7 (Yamaha Wind Controller). Used by permission of Marilyn Shrude, © 1982.

Drifting Over a Red Place

MARILYN SHRUDE (1-18-82)

Bowling Green (3-26-82)
Revised and edited - Gettysburg (1-25-88)

Drifting Over a Red Place was originally written for B^b clarinet, echo, slides, and dancer, but has been successfully performed on the WX7 (Yamaha Wind Controller) as well. The large one-page score is in four sections ("Theme," "Variation," "Diversions," "Development"); instructions are provided so that the performer can navigate an individual pathway through the fragments. While the overall form and character will always be similar, the final product may vary from performance to performance.

The slides, various photographs of *Drifting Over a Red Place* by artist Dorothy Linden, are used at the discretion of the performer. An entire stage or auditorium could be flooded with color as befits the performing situation.

The work was commissioned by Burton Beerman and Celesta Haraszt and premiered at the Piccolo Spoleto Festival in Charleston, South Carolina, on May 28, 1982. John Sampen premiered the WX7 version in 1988 and later recorded it for Capstone Records (CPS-8636).

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I

I'

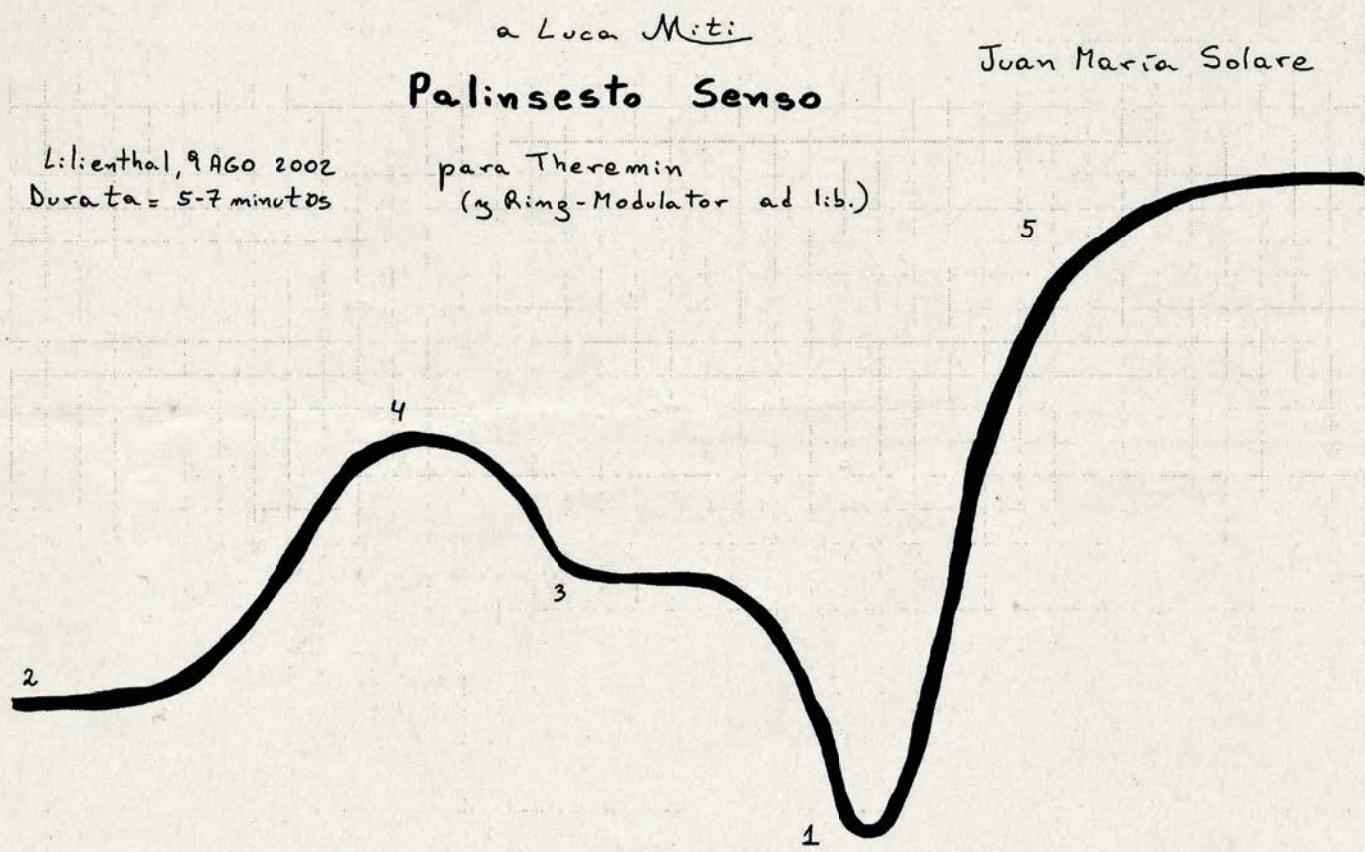
II

I''

Stuart Saunders Smith; *Transitions and Leaps*. For two or more people, performing any sounds or actions. Used by permission of Sonic Art Editions (Smith Publications), © 1998.

Transitions and Leaps is a performance system for two or more people, performing any sounds or actions by me. *Transitions and Leaps* is about moving from one category of information to another, by either a gradual transition or a sudden leap. The first task of the performers is to choose four categories (A, B, C, and D) of actions/sounds that can be modified. Some examples of categories are walking, reciting a text, xylophone rags, wearing hats, playing Bach on the piano, serving tea.

The score makes use of ideograms that symbolize a task to be done while making the transition or the leap. These are modifications that apply to any of the performing arts, for example: higher, slower, imitate, change the speed, etc. Performers work together over many weeks or months, by improvisational trial and error, eventually coming up with a performance that is repeated verbatim with each performance.



Juan María Solare; *Palinsesto Senso*. For theremin and ring modulator ad libitum. Used by permission of Juan María Solare, © 2007.

Palinsesto Senso was composed in Lilenthal on 9 August 2002. Its duration is 5 to 7 minutes. The work—a graphism with several performance instructions—is dedicated to Lucarissimo Miti.

Palinsesto Senso (might be translated as "Palimpsest sixth sense") was first performed by Luca Miti on the 25 March 2004 at the bookshop Biblio in Rom (Trastevere).

About the performance:

Read the figure indicated in the score an indeterminate number of times (say, between 1 and 70), enough to reach the total duration of the piece (5 to 7 minutes).

In each reading:

- Decide the direction of the reading: left to right or right to left. Thus are achieved the direct movement and the retrograde.
- Decide the position of the figure (i.e., of the page): as it is or rotating the page 180 degrees. Thus are obtained the inversion and the retrograde of the inversion.
- Vary the duration of each reading. In a typical case it will be between 2 and 15 seconds, but in extreme cases the figure can last less than one second up to 7 minutes (i.e., the whole piece).
- Vary the tempo and the internal speeds (accelerando, ritardando, fermates, rubato, etc.).
- Vary the articulation and segmentation: between legato and intermittent, tenuto. Short caesuras.
- Vary the register (high, low, middle, etc.).
- Vary the range (the inner scale, the steps between one level and the next). One should respect the relations [ratios] of "higher or lower than ...".
- Vary dynamics: forte, piano, cresc, dim, sfp, p with sporadic stresses, etc.
- Decide the Vibrato: whether yes or no, its speed (between 1 and 16 times in a second or even slower), its amplitude (stretto/wide), vibrato accelerando/rallentando.

- Decide whether to use Ring Modulator or not and which basic frequency it will have, preferably unison or—even better—almost unison with any of the five main notes of the Figure. This will generate battimenti, which I love. A transition from unison to almost unison or vice versa (i.e., a glissando of the Ring Modulator) will generate an accelerando or a rallentando of the battimenti, very desirable in the sound-image of this piece. In order to obtain a solid overall structure it could be advisable to use the Ring Modulator along several consecutive re-readings, that for the perception will be thus one "section."

All these variants can be improvised or (preferably) be planned beforehand.

Mathias Spahlinger; *ephemere*. For everyday objects (pots, pans, pingpong balls, clocks, rulers, etc.) along with "normal" percussion and piano.
Used by permission of Mathias Spahlinger / PEERMUSIC, © 1997, 2002.

String Quartet #2 Jack W. Stamps op. 26
"sketches from a fakebook landfill"

introduction freefall

violent $\text{♩} = 100$

Begin to randomly select melodic fragments to play from the given pool. Play out of time with violins, in comfortable tempo. Fragments may be repeated, but no more than once. Violins should play all fragments.

These are very guideposts. The descending spanning of the end of the introduction should be gradual. If violins move to their repeated segments while playing a random fragment, finish fragment before moving to next pool. Continue in a like-manner.

Select, at random, from each of the 5 divided portions. Play in a comfortable tempo, as before.

Alternate between Vla and Vic as if in conversation, starting with Vla. Ad lib tempo as before.

restless & wandering $\text{♩} = 20$

approx. 12 sec (repeat 4 more times) approx. 10 sec (repeat 3 more times)

approx. 10 sec (repeat 3 more times) approx. 7 sec (repeat 2 more times)

pg. 14

Jack W. Stamps; "sketches from a fakebook landfill" from String Quartet #2. For violins. Used by permission of Outside Interests Music, © 2007.

About the piece:

This work is a kind of soundtrack to a dream. In this dream, I fall from a plane, from a very high, into an enormous landfill containing nothing but discarded jazz fakebooks. After I hit the ground, I get up, staggering and a little dazed. I walk around. As I regain awareness, I begin to pick up random fakebooks and flip through them and throw them back down, as if looking for something meaningful. At times, I pick up wet, pulpy handfuls of loose pages and pick through them. At other times, I find myself staying a while in certain passages from cleaner sheets that I pick from the air as they slowly blow by.

The work is not meant to tell a linear account of the dream, but rather act as a kind of collage of the sketchy memory of it; a wet, pulpy handful itself, in which the various elements of the traditional string quartet structure might behave nomadically and become rearranged in non-traditional ways.

I remember the declarative voice of the pilot of the plane over the intercom, just before I fell, quoting Zappa...

"Jazz isn't dead. It just smells funny."

29 Landfill Music #1 (00:00)

Vln. 1

Vln. 2

Vla.

Vic.

Vln. 1

Vln. 2

Vla.

Vic.

*Light $\text{♩} = 72$ accel.

soft, light pizz. add mute

soft, light pizz. gliss. 3 sec

aggressive $\text{♩} = 72$ area

3 sec. **** add mute

continue through

pg. 14

approx. 00:37

The skewed perspective of this violin I line is meant to convey a strong sense of strength and presence at the front end of the line, while gradually lowering in tempo and definition, as if moving to a far distance.

Violin II begins and continues, unwavering, throughout the duration of Landfill Music #2. The notes should end at the first note of Violin I on the next page.

The 'waving' look of this violin I line is meant to convey a strong sense of waver in both pitch and tempo, as if blowing in wind.

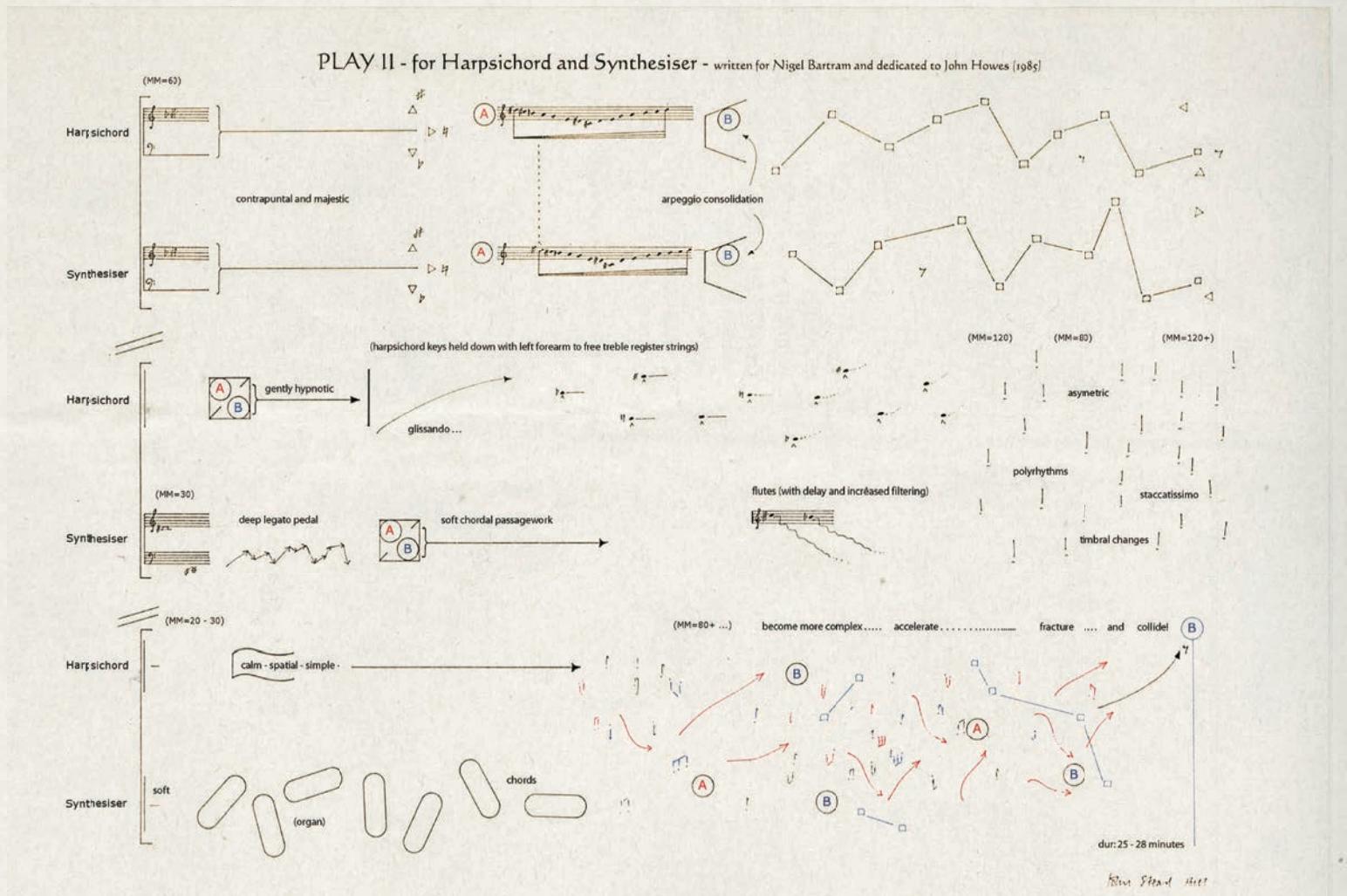
After the final chord in violin I, all but violin II pause for approx. 3 seconds before continuing to next page.

add mute

expressionless $\text{♩} = 60$ pizz. add mute ****

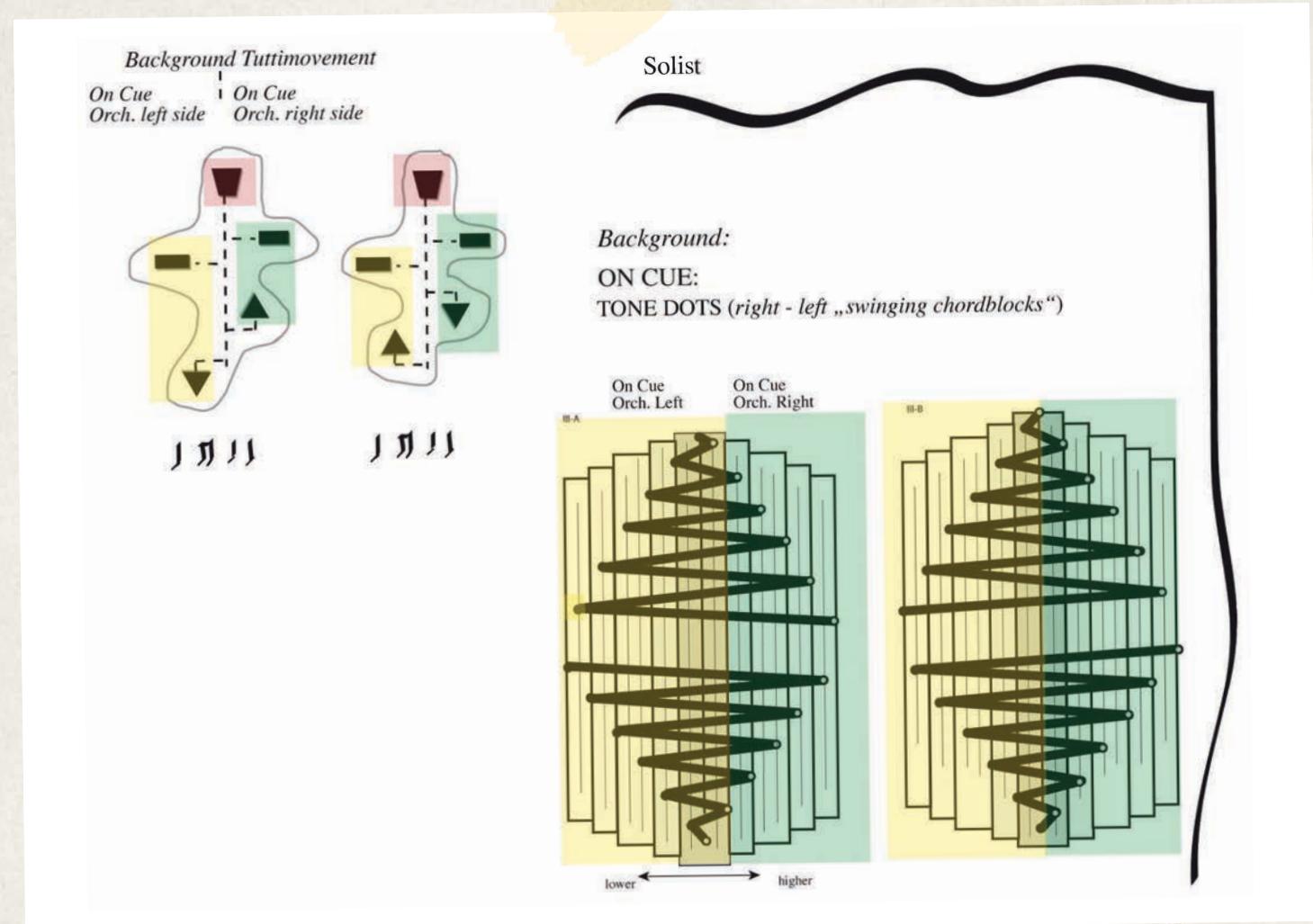
pg. 15

Jack W. Stamps; Landfill Music #1. For violins. Used by permission of Outside Interests Music, © 2006.

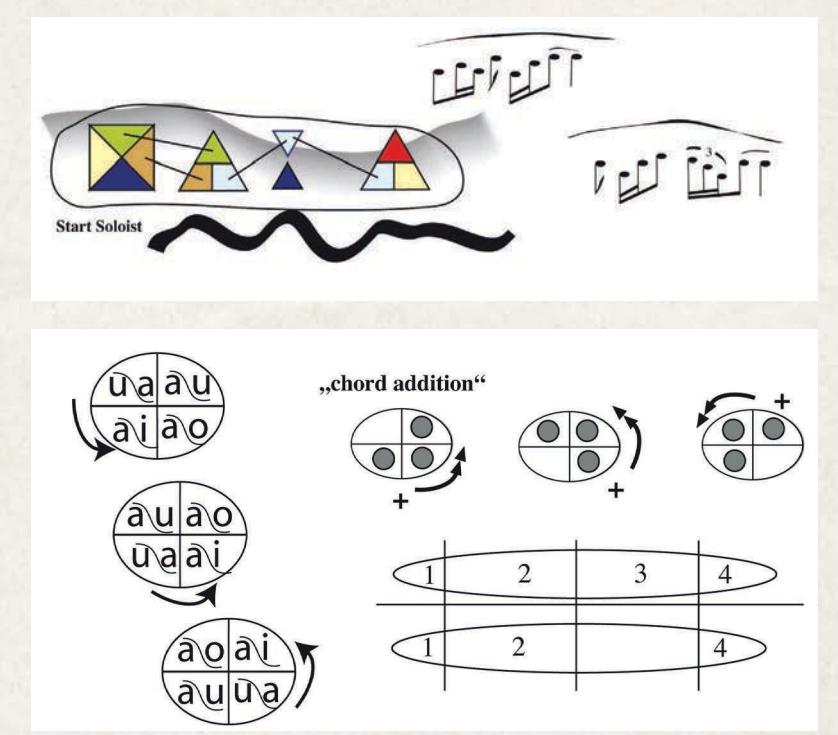
John Stead; *Play II*. For harpsichord and synthesizer. Used by permission of John Stead, © 2007.

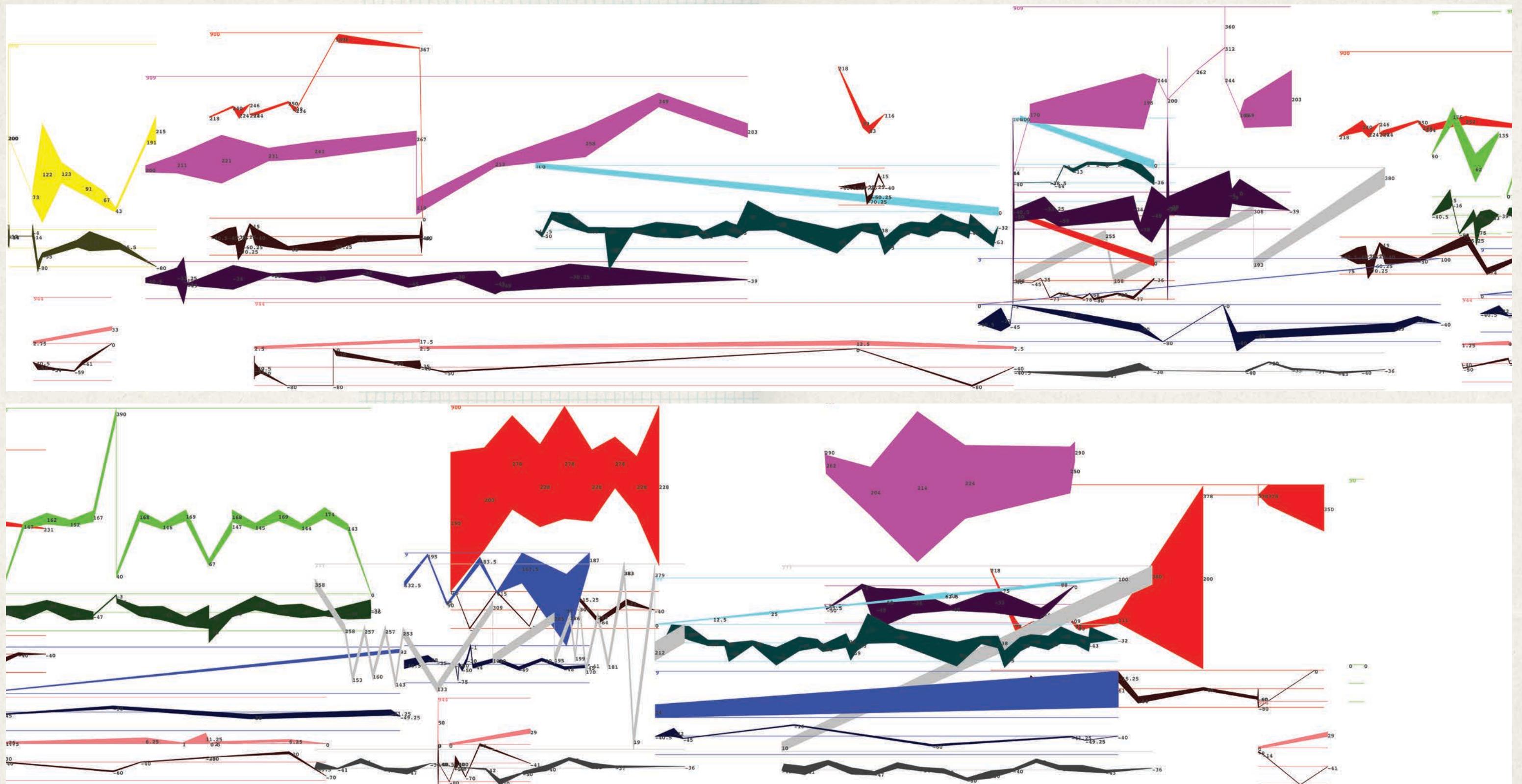
Play II is written in a graphic notation that acts as a mnemonic for previously rehearsed decisions and strategies and lasts between 25 and 28 minutes. The work is technically demanding and is concerned with play in many forms—playing an instrument: techniques, styles, etc.; as well as a game: strategies, tactics, etc., and of course fun!

This work is scored for a harpsichord and synthesizer and live electronics—neither instrument is specified, but the initial performances used an Ensoniq synthesizer and a Baldwin Solid Body harpsichord. The first performance was given by me and Nigel Bartram (for whom the work was written). The harpsichord is played both from the keyboard and internally, to produce an extended range of timbres, which are then processed by a REX 50 or similar digital effects device.



Pata Music is derived from the work of late 19th-century scientist Dr. Faustroll, who developed a theory of "pata physics," defined as a science based on "unreal logic and a new reality beyond the borders of the world of external appearances removed from the usual principles of causality." Another definition for this philosophy is "the science of imaginary solutions [which] defines the way to gain knowledge avoiding the rigorous rules of reason and tradition, without disrespecting them." This is a fair description of how I created my music with respect to the orthodoxies of the jazz tradition.

Norbert Stein; *Graffiti Suite*. For large band ensemble.
Used by permission of Norbert Stein / PATA Music, © 2005.



Hans-Christoph Steiner; Solitude. For 50-100 voice polyphony using PD (Pure Data). Used by permission of Hans-Christoph Steiner, © 2004.



Biomass

Music inspired by the way plants spread through seeding

Someone starts with a short motif.

The others approximately reproduce the motif a few times.

Anyone who is done with the motif then chooses a motif from what the others are playing and reproduces this new motif a few times.

And so on.

Gradually mutations of the first motif arise.

Anyone can introduce a new motif at any time.

fast, very short notes within a narrow tonal range

in sequences with long

interruptions

+

much variety in sonic density:

everyone plays \longleftrightarrow no one plays

the limits of silence

When we try to play or sing at an extremely low volume, the intended sound may not happen, or it may drop out sooner than intended. This silence instead of sound is the basic principle of this piece.

Remain balanced upon the limit of sound and no sound, in the area where you lose control of your tone.

Three parts:

1. Produce a sound so soft that it only becomes audible occasionally and accidentally.
 2. Produce a continuous sound, so soft that it will accidentally drop out once in a while at any moment.
 3. Play or sing several tones soundlessly, in such a way that once in a while one tone accidentally becomes audible.

Peter Sterk: *Biomass: Sandstorm: The Limits of Silence*. All for variable instrumentation. All used by permission of Peter Sterk. © 2000.

Karlheinz Stockhausen

COSMIC PULSES
Electronic Music

In KLANG (SOUND), *The 24 Hours of the Day*, the 13th Hour is entitled COSMIC PULSES (Electronic Music).

24 melodic loops, each of which has a different number of pitches between 1 and 24, rotate in 24 tempi between 240 and 1.17 rotations per minute in 24 registers within a range of circa 7 octaves.

They are successively layered on top of each other from low to high and from the slowest to the fastest tempo and end one after another in the same order.

The loops were enlivened by manual regulation of the accelerandi and ritardandi around the respective tempo, and by quite narrow glissandi upwards and downwards around the original melodies. This was carried out by Kathinka Pasveer according to the score (see the form scheme).

What is completely new for me is the new kind of spatialisation: each section of each of the 24 layers has its own spatial motion between 8 loudspeakers, which means that I had to compose 241 different trajectories in space. That sounds very technical – and it is.

For the first time, I have tried out superimposing 24 layers of sound, as if I had to compose the orbits of 24 moons or 24 planets (for example, the planet Saturn has 48 moons).

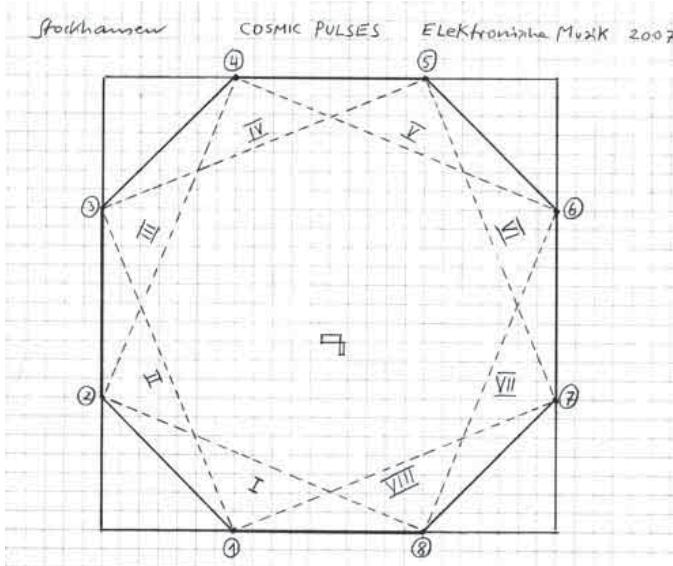
For making this possible, I am grateful to Joachim Haas and Gregorio Karman, collaborators in the Experimental Studio for Acoustic Art in Freiburg.

The loops and the synchronisation were realised by my collaborator Antonio Pérez Abellán.

If it is possible to hear everything, I do not yet know. In any case, the experiment is extremely fascinating!

Stockhausen, Febr. 14th 2007

Distribution
of the
loudspeakers



1

Form scheme

Töne pro Schleife 5 1 6

COSMIC PULSES

Anfangs-Tonhöhen der 24 Schleifen:

Schleife

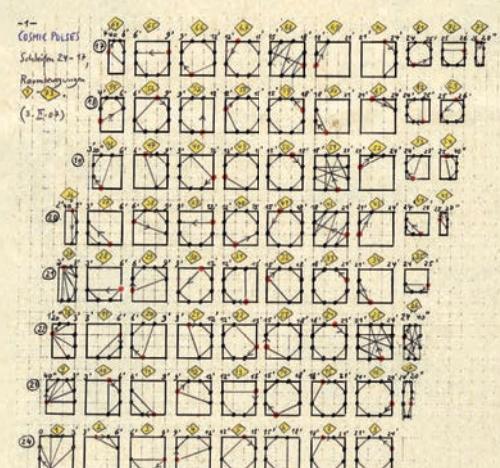
Ton-Schleifendauer sec. Tempo sec.

0,03	0,15	2,91	240	①	3'	9'	6' 6m.	± Dez.	24'	25' 26' 27' 28' 29' 30' 31' 32'
0,04	0,09	2,3	190	②	-	-	-	-	-	7 6 5 4 3 2 1 8
0,05	0,2	2,2	150	③	-	-	-	-	-	6 5 4 3 2 1 7 31
0,06	0,96	2,1	120	④	-	-	-	-	-	5 4 3 2 1 6 30'
0,08	1,12	2,0	95	⑤	-	-	-	-	-	4 3 2 1 5 9
0,1	1,6	1,9	75	⑥	-	-	-	-	-	3 2 1 4 8
0,025	2,75	1,8	60	⑦	-	-	-	-	-	2 1 3 7
0,15	3	1,2	4,75	⑧	-	-	-	-	-	28' 20' 40' 21' 22' 23' 24' 25' 26' 27' 28' 29' 30' 31' 32'
0,2	4,2	1,6	3,75	⑨	-	-	-	-	-	7 6 5 4 3 2 1 8
0,25	3	1,5	3,0	⑩	-	-	-	-	-	6 5 4 3 2 1 7 31
0,3	2,1	1,4	2,75	⑪	-	-	-	-	-	5 4 3 2 1 6 30'
0,4	4,4	1,3	1,75	⑫	-	-	-	-	-	4 3 2 1 5 9
0,5	2	1,2	1,5	⑬	-	-	-	-	-	3 2 1 4 8
0,63	1,26	1,1	1,8	⑭	-	-	-	-	-	2 1 3 7
0,8	2,4	1,0	2,325	⑮	-	-	-	-	-	28' 20' 40' 21' 22' 23' 24' 25' 26' 27' 28' 29' 30' 31' 32'
1	1,8	0,9	2,5	⑯	-	-	-	-	-	7 6 5 4 3 2 1 8
1,27	16,5	0,8	5,9	⑰	-	-	-	-	-	6 5 4 3 2 1 7 31
1,6	27,2	0,7	4,66	⑱	-	-	-	-	-	5 4 3 2 1 6 30'
2	46	0,6	3,75	⑲	-	-	-	-	-	4 3 2 1 5 9
2,5	47,5	0,5	2,25	⑳	-	-	-	-	-	3 2 1 4 8
3,2	28,8	0,4	2,33	㉑	-	-	-	-	-	2 1 3 7
4,0	32	0,3	1,875	㉒	-	-	-	-	-	28' 20' 40' 21' 22' 23' 24' 25' 26' 27' 28' 29' 30' 31' 32'
5,1	51	0,2	1,77	㉓	-	-	-	-	-	7 6 5 4 3 2 1 8
6,4	153,6	0,1	1,12	㉔	-	-	-	-	-	6 5 4 3 2 1 7 31

60:Tempo:8 = Tondauer Schleife

In den Abschnitten 1-3-7 kann auch manchmal eine längere Dauer eingesetzt werden, in den Abschnitten 1-5-7 manchmal ein Glissando oberhalb der Mitte, in den Abschnitten 2-4-6 manchmal ein Glissando unterhalb. Man soll insbesondere kurze Schleifen rhythmisch unregelmäßig verändern.

Karlheinz Stockhausen; *Cosmic Pulses*. For electronics. Used by permission of Karlheinz Stockhausen, © 2007.



Prelude and the Last Hope in C and C[#] Minor by Tom M. Hall:
In study you, I—any serious student—should never bypass words or symbols not understood or misunderstood.

If a student or aspiring performer does not understand these words and symbols the performance becomes guesswork and "playing by ear"—much of the genius is lost. Performance is not the same wonderful conversation with the sources, the composer, the creator of the musical work. Similarly, if you do not understand the meaning of key signatures, time notations, the notes on the staff, the meaning of the Italian "adagio" and "poco" and so on, you will miss much humor in John's playful absurdity. The more you know of real musical terms and symbols, the more humor can be seen.

This work is hilarious and dangerous. It is easy to "laugh off" many of the words and symbols and directions satirizing musical notations not understood and imperfectly understood. It is not possible to make sense of all the improbabilities and impossibilities that John incorporates here—that is the joke, of course!

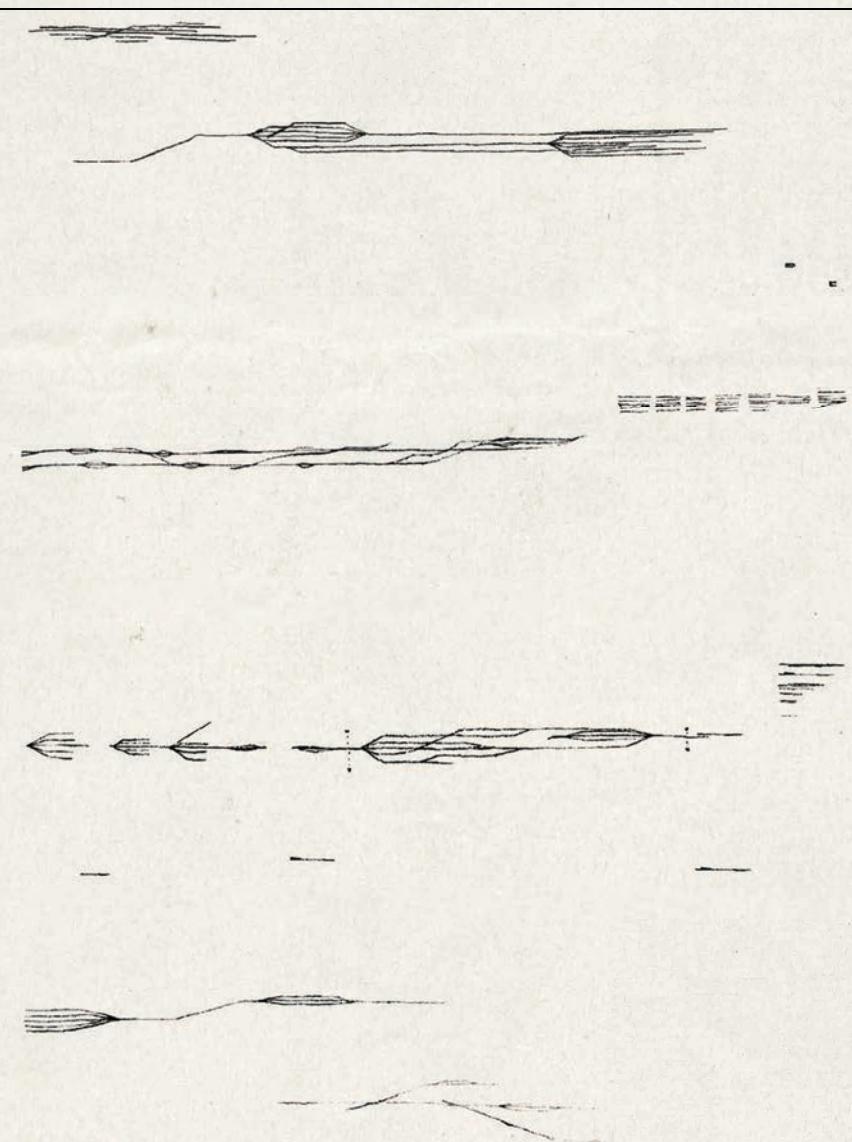
However, to best enjoy, and to extend the life of your enjoyment and discovery of the humor in these pieces, use a musical dictionary to clarify and increase your understandings of unfamiliar terms and symbols.

The more perfectly you understand the symbols used, the more completely you will enjoy the jokes!

Love theme from
**PRELUDE AND THE LAST HOPE
IN C AND C[#] MINOR**
from the Opera Marche de L'oe (March of the Ducks)

TRADITIONAL
Arranged by
JOHN STUMP
Op. 45, No. 9

*If necessary, stagger breathing
so as to sustain organ point here

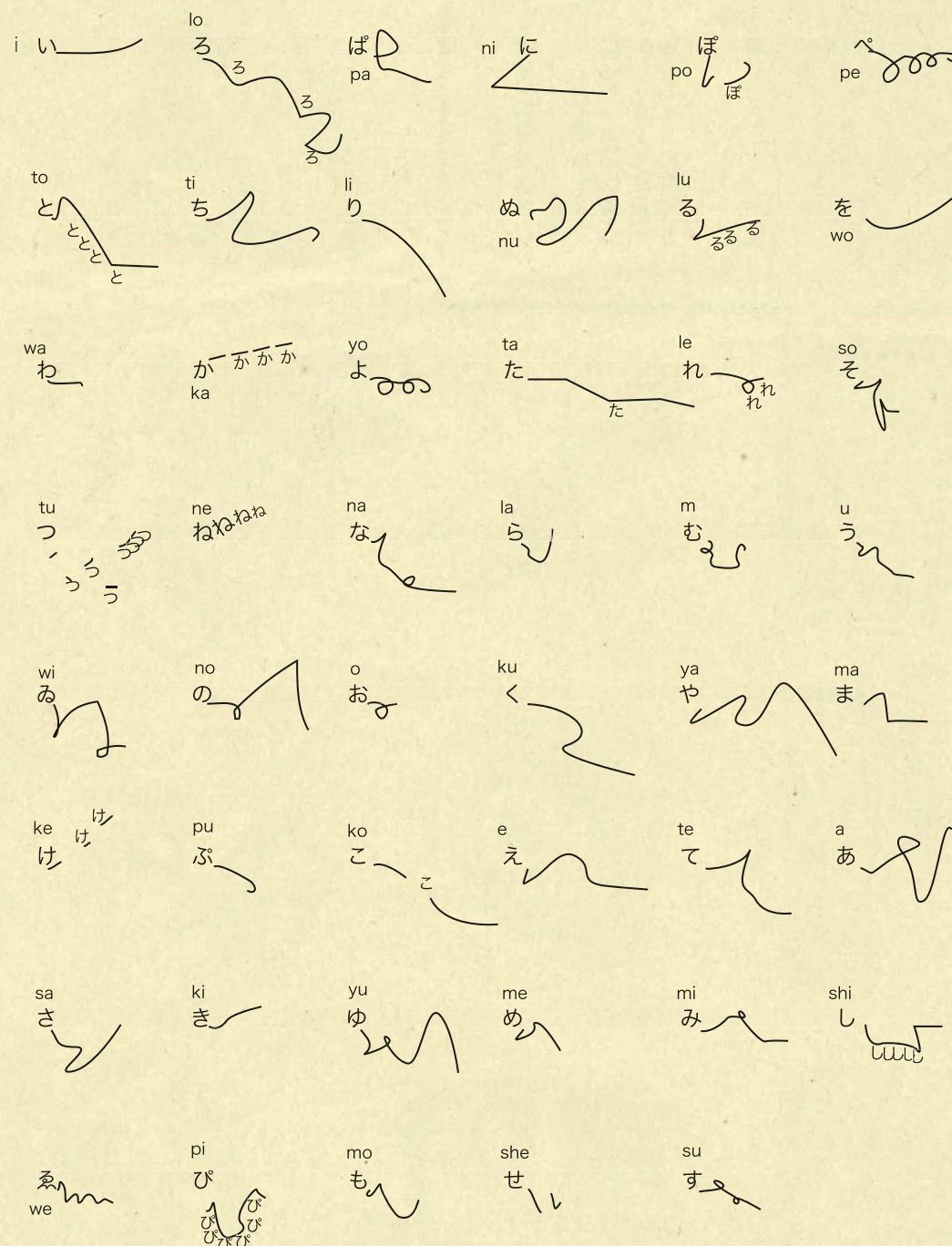


Chiyoko Szlavnics: *Untitled*. Used by permission of Chiyoko Szlavnics, © 2004.

Untitled: Around the year 2003, I began drawing forms with a pencil in an artist's sketchbook, drawings that attempted to capture—to graphically represent—some sounds I was "hearing" in my imagination. This type of "capturing fleeting sounds" would often happen late at night, while lying in bed, wondering and worrying about any given composition I happened to be working on. In the old days, I would scribble down rhythms and gestures, or rush to the piano to confirm the pitches I was imagining. Now, I let the fleeting presence of music in the mind have more freedom to take shape on a blank white page. I have been using such drawings as the primary basis for my compositions since 2004. I translate them into pitch and duration, using traditional notation. The strange beauty of each drawing inspires the music that results. The drawing itself, however, is also a result of imagining the instruments for which I am composing. My parents were both visual artists. I studied with James Tenney in Toronto—he used parametric graphs to control the material and processes of many of his compositions. This process feels very natural, it is very liberating. And there is an aleatoric aspect to the translation process, which is also liberating.



いろせず



Yuji Takahashi; irosezu. For voice(s). Used by permission of Yuji Takahashi, © 1998.

performing process

sing the Japanese character hiragana you see
flexible timing without counting nor measuring with natural breathing

4 ways

1. drone - repeat the same character several times
before going to the (vertically horizontally or obliquely) contiguous character
2. looping - move to the contiguous character gradually
for instance 1, 12, 123, 1234, 234, 34, 4 then skip to another spot
3. following - repeat another singer with delay then wait
4. responding - with any character with or without repeat

each singer decides the way and change after a while
end with a cue

yuji takahashi
1998

Entujjo

Moderato $\text{♩} = 90$

Justinian Tamusuza 2007

Fl.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Justinian Tamusuza; Entujjo. For flute, piano, 2 violins, viola, and cello. Used by permission of International Opus, © 2007.

Play the intervals and repeat it as many times as indicated in the circle. Jump around ad libitum.

One person creates a melody on this empty staff in their own key. Fill in the boxes according to the route you want to take.

1. Play individual ostinatos Fields, Cows and Flowers (use this text when improvising)

2.

3.

4.

5. Last player improvises Start once at the time.

Horizontal lines goes really slow, vertical really fast.

T R O

three players takes turns

Improvise Low + High $x = \text{tutti; attaca in unison}$

F	③	F#	②	G	⑤
E		F		F#	
A	⑦	B	②	C#	⑤
A		B		C#	
F	②	Gb	⑤	G	③
D		E		E	
F#	⑤	Gb	⑦	G	②
G	⑤	Ab	④	A	②
A	②	Bb	③	C#	⑤
E		F		F#	
Eb	③	G	②	A	⑦
A		B		B	
E#	③	F#	②	C#	②
D		G#	⑤	G	⑤
E#	②	F	⑦	G#	⑤
B	③	G	②	G	⑤
G	③	B	②	D#	⑤
F#	②	G#	④	A	②
A	②	B	⑤	C#	⑦
A	③	Eb	②	B	⑤
G#	②	D	⑦	E	⑤
G	②	Ab	④	A	⑤

John Tchicai; Fields, Cows and Flowers. For jazz ensemble. Used by permission of John Tchicai, © 1999.

Flute $\text{♩} = \text{Db}$

Breath Bridge II

Jeff Margriet (chord from below) John Mark

Short Duos Margret Basho repeat Mark Andrew

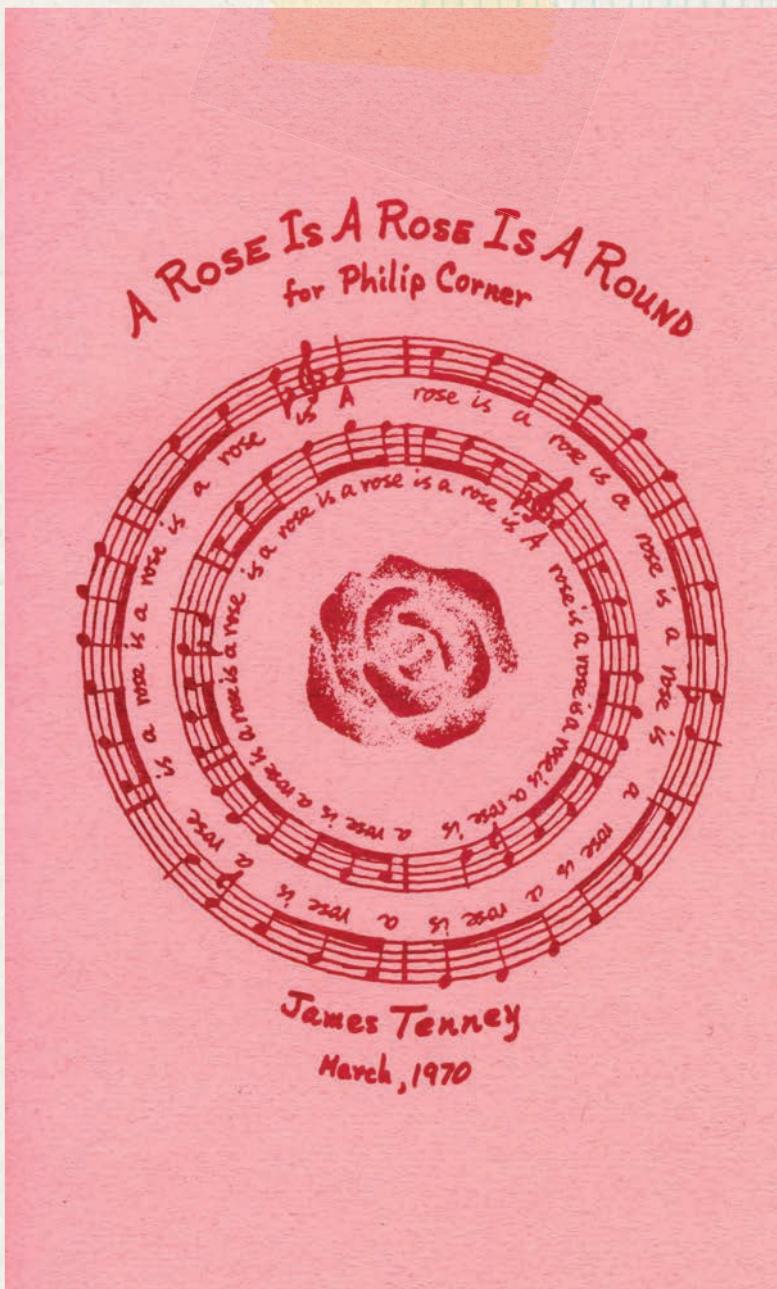
Key of Db Solo John group repeat

Slow John Margret Jeff Mark

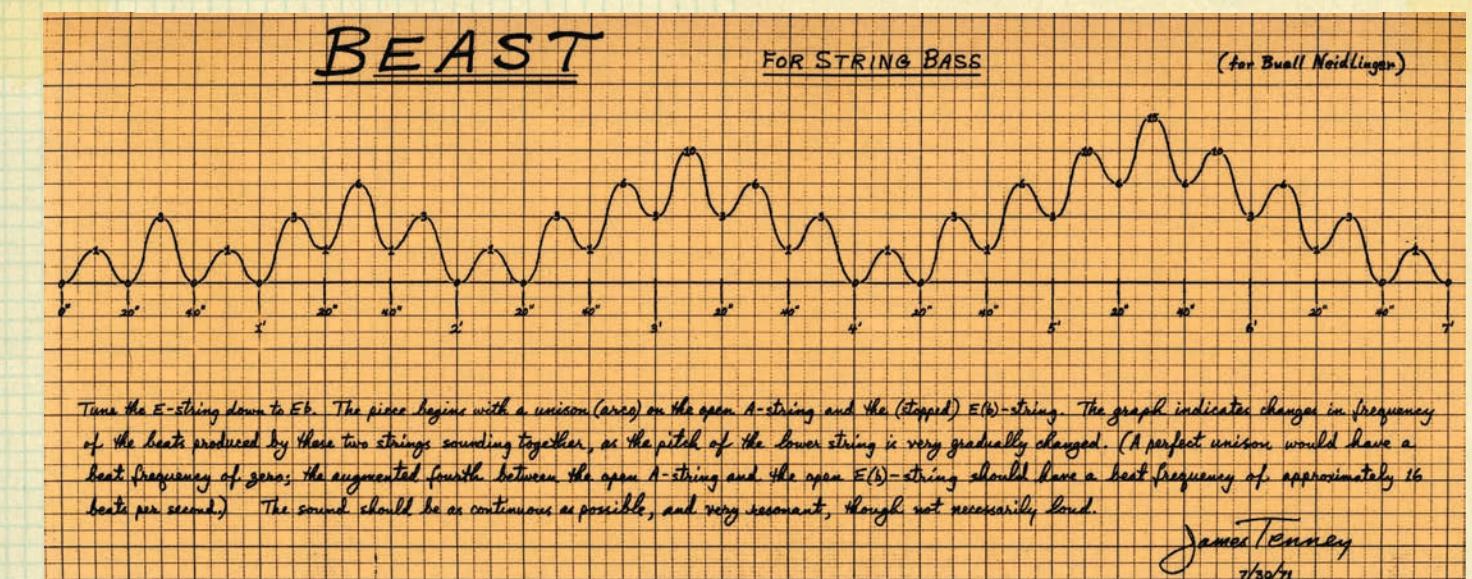
solo Mike Group Finis

John Tchicai 7.DPC.93

John Tchicai; Breath Bridge II. For jazz ensemble. Used by permission of John Tchicai, © 1993.



James Tenney; "A Rose Is A Rose Is A Round" from *Postal Pieces*. Used by permission of Sonic Art Editions (Smith Publications), © 1984.



James Tenney; "Beast" from *Postal Pieces*. For string bass. Used by permission of Sonic Art Editions (Smith Publications), © 1984.

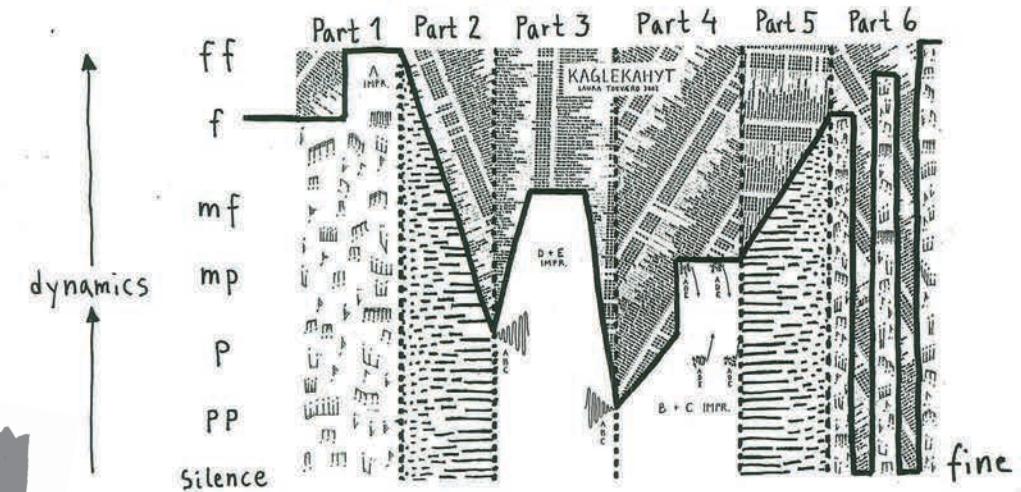


Voya Toncitch; Indian Cycle, Indian Elegy. For any instrument(s). Used by permission of Voya Toncitch, © 2004.

CACKLECABIN

by Laura Toxvaerd

Copenhagen, Denmark 2002



Kaglekahyt is divided into 6 parts and is composed for 5 musicians (A, B, C, D and E). The instrumentation is optional. I suggest that A gives a cue when it is time to move on to the next part. Approximate duration : 10 minutes.

- Part 1 : Everybody plays abrupt and hectic. Half-way through A begins to improvise freely.
- Part 2 : Everybody plays short notes/sounds independent of each other. The notes/sounds gradually become longer.
- Part 3 : D and E improvise freely. A, B and C play in the beginning and in the end a glissando containing respectively larger and larger/smaller and smaller intervals.
- Part 4 : B and C improvise freely. Half-way through A, D and E play 4 clusters. Alternately high notes/sounds with a glissando going downwards and low notes/sounds with a glissando going upwards.
- Part 5 : Everybody plays long notes/sounds independent of each other. The notes/sounds gradually become shorter.
- Part 6 : Everybody plays abrupt and hectic 3 times and every time interrupted by silence. After the last time ; fine.

Laura Toxvaerd; Cacklecabin. For 5 musicians of optional instrumentation. Used by permission of Laura Toxvaerd, © 2004.

CACKLECABIN

LAURA TOXVAERD 2002

JURA TOXVAERD 2002

A
IMPR.

+ E
MPR.

+ C IMPR.

34

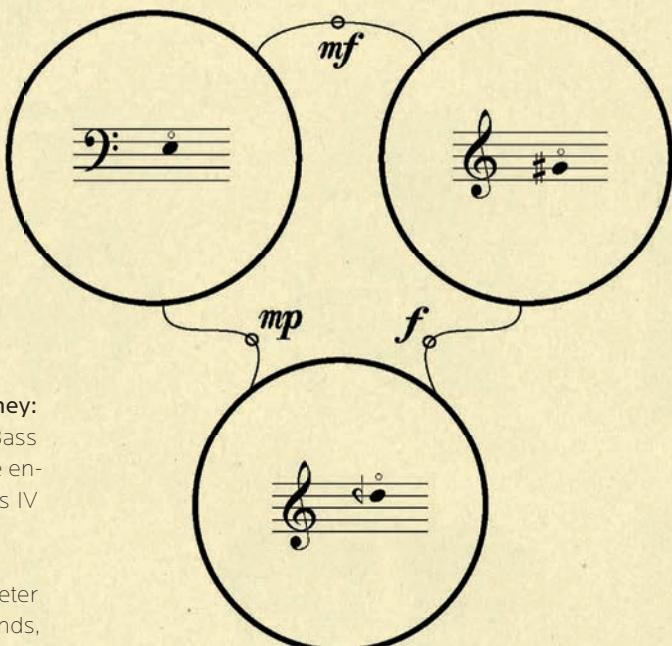
2

dvsv. 18
z 4 (KbN)
DN).
5 (KbN)
9 (KbN)
1. 166 (KbN)
N).
126
22 (KNV)
).
(KNV).
18 (KbN)
19 (KbN)
N).
).
(DN).
N).
N).
).
5. 58 (KbN)
59 (KNV)
ss. 23 (KNV)
N).
N).
(KNV).
).
N).
bN).

A

Bass I	1:00 Begin at I.	1:40 - 1:50 to II.	2:30 - 2:40 to II.	3:10 - 3:20 to II.	4:00 Finish. Wait 10 seconds.
Bass II					
Bass III					
Bass IV					

I.



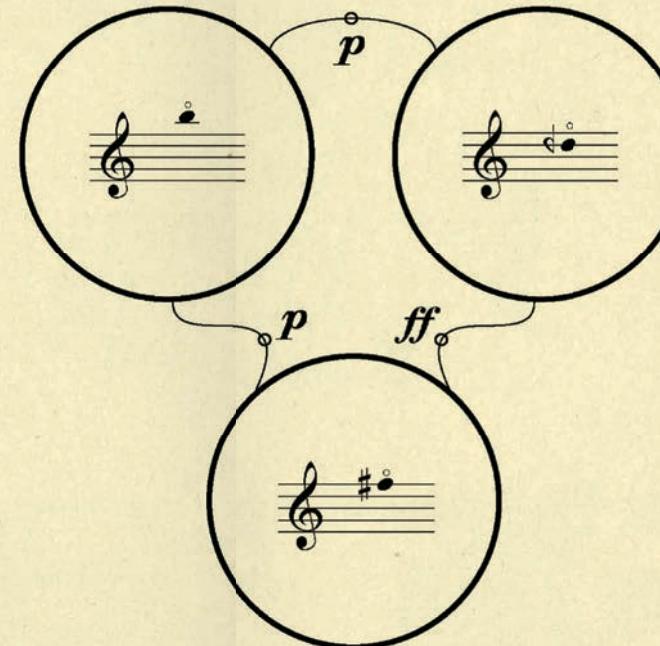
Binary Experiment for James Tenney:
Designate ensemble members Bass I, Bass II, Bass III, and Bass IV, and arrange the ensemble in a semicircular arc from Bass IV at stage right to Bass I at stage left.

This composition requires a chronometer that measures time absolutely in seconds, in a manner visible to all four performers.

Move to II

I, 1:40 - 1:50
II, 2:30 - 2:40
III, 2:40 - 2:50
IV, 3:10 - 3:20

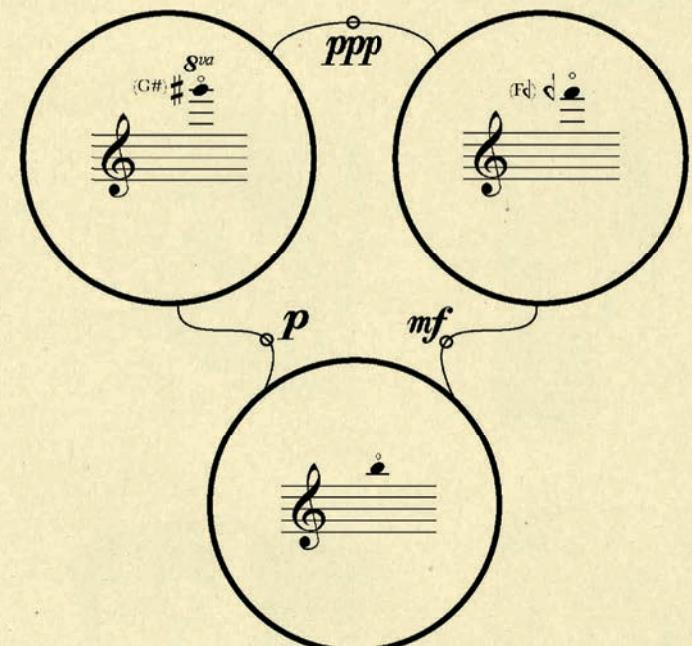
II.



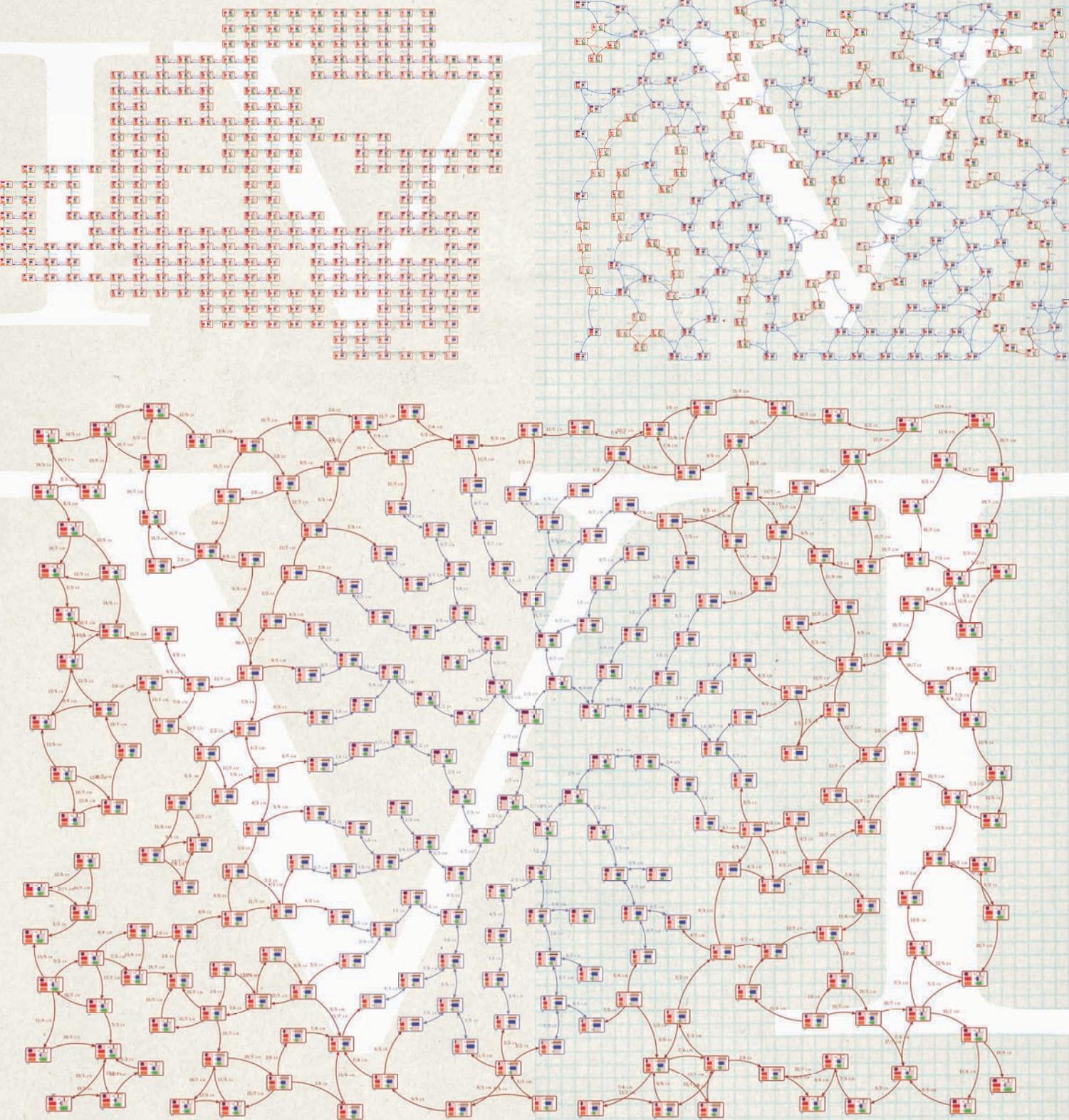
Move to III

All, 3:40 - 3:50

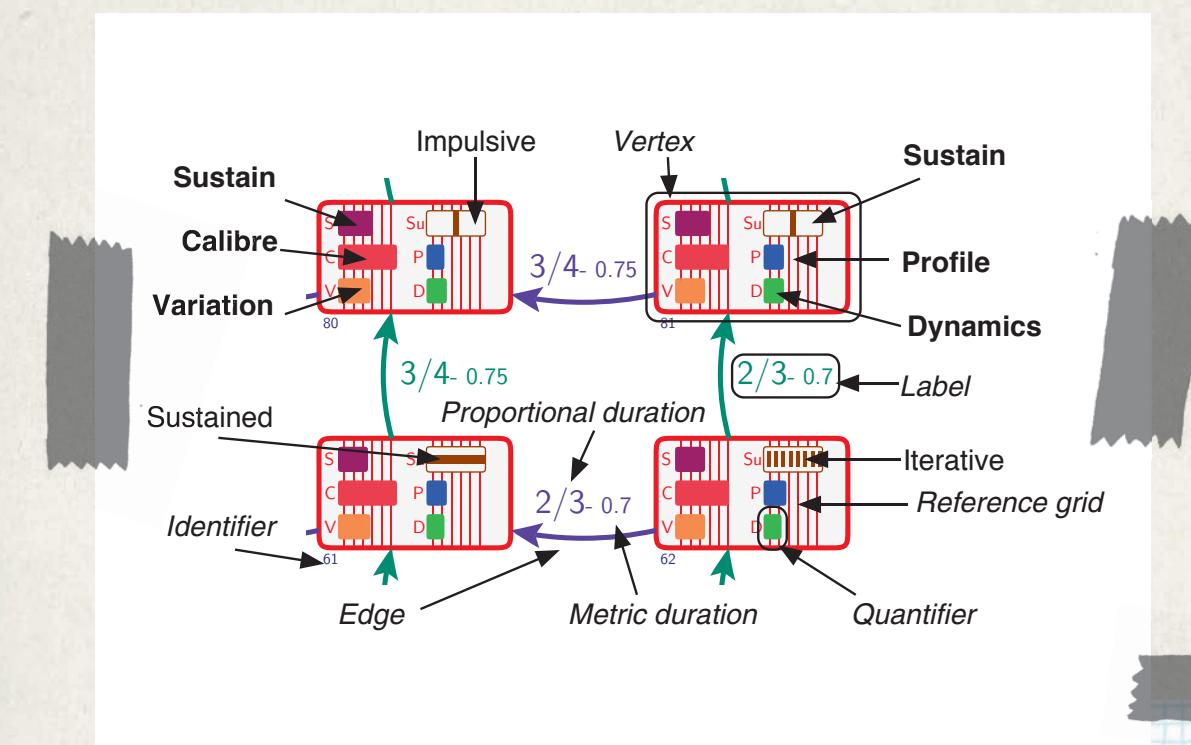
III.



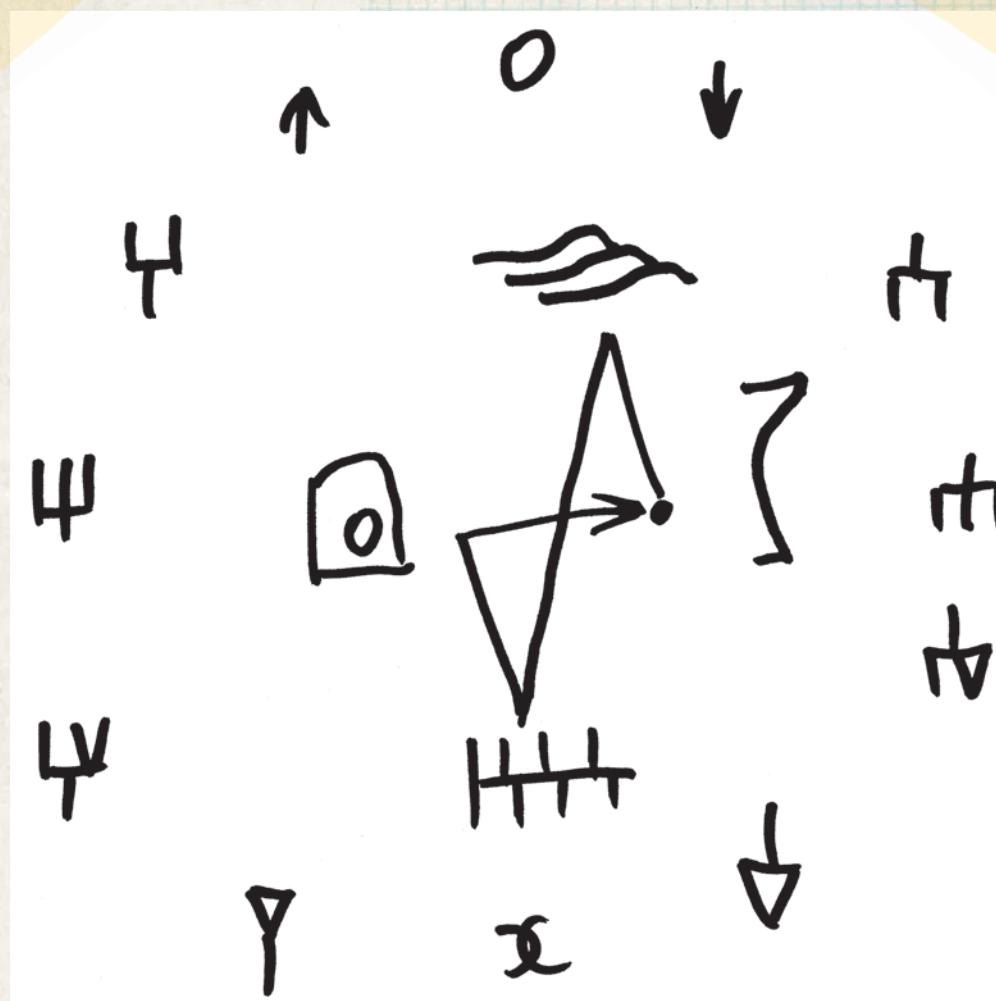
Jeffrey Treviño; *Binary Experiment for James Tenney*. For 4 contrabasses. Used by permission of Jeffrey Treviño, © 2005.



Andrea Valle; 16 Nodi. For solo performer with a set of sound objects. Used by permission of Andrea Valle, © 2006.



16 Nodi: The performer is supposed to define a path on the graph walking on the graph itself following the direction of the edges. The path is a time-stamped sequence of sound objects: sound objects depend on vertices, sequence depends on edges, and time-stamps depend on labels. Each sound object must be defined in its sonic properties by the performer following the six parameters: the latter also assigns the sound object's duration, depending on the profile parameter (e.g., an anamorphic sound must be short, while an amorphous one must not). While walking on the graph, the performer chooses a starting vertex, plays it according to its definition, chooses one among all of the possible edges exiting from the vertex, waits for the time indicated by the edge label, then plays the vertex that has been reached following the starting vertex, and so on.



J. Simon van der Walt; *CIRCULARTHING*. For various instrumentation including horns, trombones, strings, voices, and large ensemble of double-reeds. Used by permission of J. Simon van der Walt, © 2007.

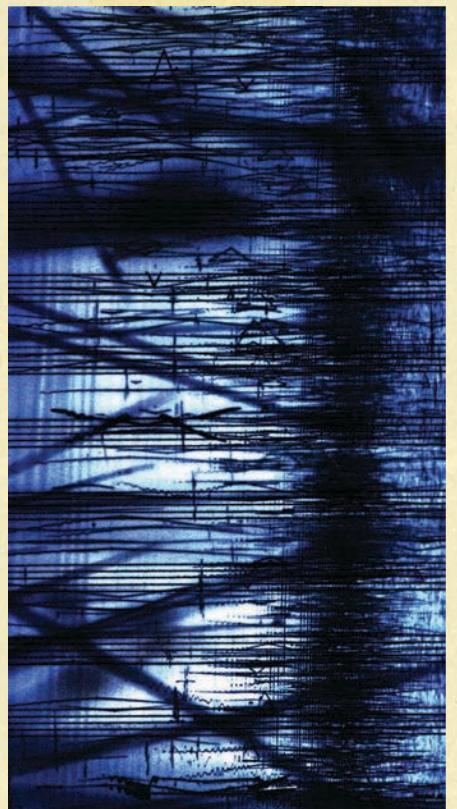
CIRCULARTHING: Despite giving few clues as to how the piece is to be performed, this mandala-like drawing is the full score for *CIRCULARTHING*; it represents the ritual essence of the piece rather than its notation. It was first performed as part of a project entitled "The Society for High Art Music," on that occasion using two tenor horns and two trombones, and has since found a place in several other works—for strings, for voices, and for a large ensemble of double reeds. A performing tradition thus exists beyond the score, transmitted orally by me.

The outer part of the diagram is a cryptic representation of the cycle of fourths, with some relevance to pitched material. The inner graphics are a reminder of a series of musical gestures to be executed while facing in particular directions. In performance the score is painted onto a carpet, around which the players move.

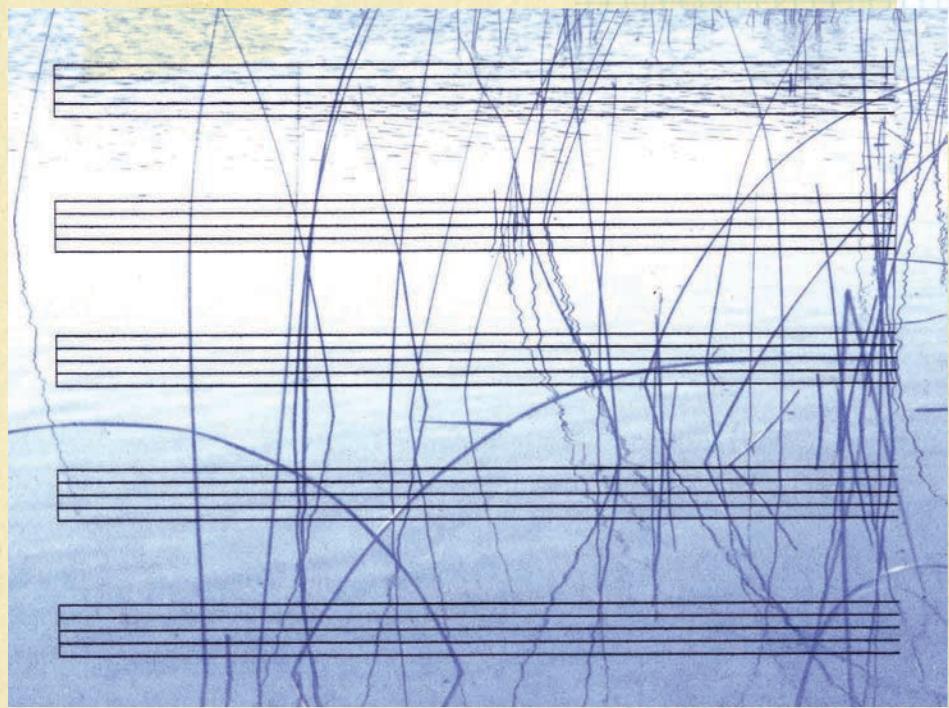
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SAMFUNDET
© BY THE SOCIETY FOR THE
PUBLICATION OF DANISH MUSIC

Ivan Vincze; *Ageoice*. For 6 instruments ab libitum. Used by permission of Edition Samfundet, © 1996-1998.



Stephen Vitiello; "Vertical" from *First sketches of Beta Collide*. For piano, trumpet, flute, and electronics. Used by permission of Stephen Vitiello and Courtesy of The Project, New York, © 2007.



Stephen Vitiello; "First Horizontal" from *First sketches of Beta Collide*. For piano, trumpet, flute, bass and electronics. Used by permission of Stephen Vitiello and Courtesy of The Project, New York, © 2007.

First sketches for Beta Collide:

"Vertical"
faster

- piano is fingers on wood, not keys at least for first half
- trumpet is extremely close mic'd, similar, pops of breath
- flute is horizontal (where vertical above), percussive taps at first until taps become notes
- electronics fill in the bass content with low-frequency oscillations and high-frequency with fast filter

"First Horizontal"
medium tempo

- piano is percussive, repetitions from ripples
- trumpet floats—and then collides with flute (sliding notes not full scale but x number of whole steps)—trumpet has largest room to improvise on this piece
- flute slides up along, crossing with trumpet toward middle and end. Sound is between a drone and a slide-whistle if a slide-whistle had grit
- bass if it's there plays to piano
- electronics sample all of the above, jagged and coming apart, splits wired, occasionally filling in silence with silence



Douglas C. Wadle; *Logos prior Logos*. Oil on canvas. Score for performance (30" x 30"). Used by permission of Douglas C. Wadle, © 2007.



Douglas C. Wadle; *Amphiboly*. For two guitars. Acrylic on canvas, variable duration (24" x 24"). Used by permission of Douglas C. Wadle. © 2004.

Douglas C. Wadle

The equations contained within *Logos prior Logos* are statements in formal logic notation, which allow undefined variables and properties to be placed into relations with other undefined variables and properties. A realization will, then, be based upon the assignment of performance parameters to these variables and properties, resulting in a set of rules according to which its final form will be fixed. I refer the curious to Samuel Guttenplan's *The Languages of Logic*, 2nd edition, (Blackwell Publishers, 1997), for a clear description of formal logic operators.

The object of reasoning is to find out, from the consideration of what we already know, something else which we do not know.

-Charles Sanders Peirce
The Fixation of Belief (1877)

I understand "tradition" as the set of tools passed on to us by our predecessors and mentors, by which we situate ourselves in our world. As such, tradition allows us to make judgments concerning our environment. From these judgments, we determine which actions are needed; tradition provides us, again, with the means of executing these actions. Removing (elements of) tradition removes the ability to make such judgments and, therefore, the ability to take action, making the world and our work within it utterly and absolutely inscrutable—not even indicating what kind of things they are. Every break with tradition, as an action, must be undertaken from some judgment, judgments being determined by tradition. How, then, is it to effect a turning away from tradition? The answer, I believe, lies in the complexity of tradition (necessary if we are to deal with a complex environment and, perhaps, a precondition of perceiving a complex environment) and the intersection of multiple traditions within a single mind. This complexity allows some particular aspect of the tradition to be thrown into relief by the operation of other aspects of that tradition (or collections of traditions available to the mind under-

taking this task). By thwarting expectations in this aspect, the inadequacy of the presently available judgments are recognized and an action is called for that will, proceeding from that which remains intact of the tradition, enlarge the set of tools possessed by the individual through tradition so that a judgment may be made. The calculated arrangement of circumstances that require just such an action will be called an "experiment."

Experiments result in a judgment of what, exactly? Judgments are directed at some perception of the world: an object or a situation—just the sorts of things artists create. Judgments arising from an experiment deal with those perceptions that are not successfully integrated into one's existing traditions(s), including certain artistic creations.

Here I must venture a brief description of such artistic creations in terms that will allow us to understand the operation of this experimental process. I use the term "art object" to refer to a perceptual impetus, containing elements ordered according to the rules of some tradition that treats those elements as meaningful signs. The art object gains its identity, as object, through a larger ordering principle that binds the signs into a whole, the relations of these elements to the whole being of sufficient complexity to invite a multitude of interpretations. The sum of these interpretations are understood to constitute the "work," making the work an open process rather than a closed fact. This process, as a process of interpretation and interpretation of interpretations, takes the form of a dialogue. I have the experience reading Gertrude Stein or James Joyce that I cannot predict the ending of the sentence, the meaning toward which it is driving, and so I must focus my attention instead on each word. The same is true of listening to the music of John Cage. The logics of musical construction, as developed over hundreds of years in Europe, are inoperable, directing our attention to each individual sound. Upon repeated listening, one develops a strategy, a personal tradition of listening, by which to make judgments of such art objects, thereby allowing interpretations. Our attention is once again diverted from the individual sounds (elements) to a new, though idiosyncratic, conception of musical order. It is precisely

this movement, from the arrangement and subsequent apprehension of elements, about which one is unable to formulate judgments due to the absence of an adequate tradition by which to integrate these elements, to the formation of a personal and adequate means of judging and, subsequently, interpreting the same, that I identify as constituting the experimental area of the arts.

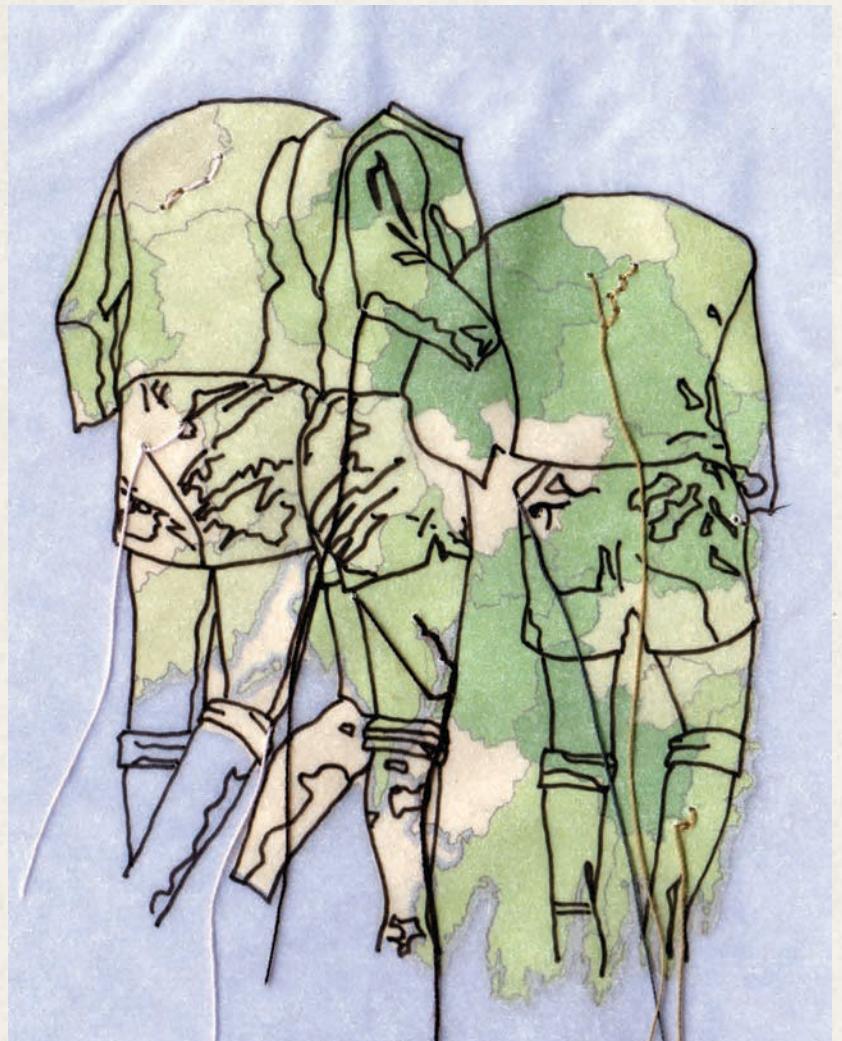
Experimental activity allows the work (as dialogue) to continue forward, to spur on future art objects, interpretations, and utterances. With the establishment of new, personal means of understanding works, we have furnished ourselves with a new basis for new actions that may either recapitulate this new understanding (turning it into a tradition) or else, continuing forward, may question it, focusing on elements still unconsidered (suggesting further experiments). I pursue, as a matter of experimental pride, the latter course. This presents obvious problems. As such work is dependent upon my challenging of my own preconceptions and requires that audiences do the same of their own preconceptions, and as this process is cumulative, each person moves into an increasingly specialized, though increasingly refined, thought world. The more specialized the thought world, the more difficult it becomes to bridge that world with other worlds. To avoid hermeticism, we must then seek out communities in which we can engage in discourse around our thought worlds, finding the common points from which these thought worlds diverge. How far from the prevailing attitudes of those working in our chosen media we situate this common point will determine how large or small this community will be in reference to those using this or that medium. The art objects created, whether in fixed form or fleeting performance, must be let go of, must be allowed to operate in others' thought worlds, even those outside of one's community or communities of dialogue. Art objects might be constructed with this in mind, that any interpretation adds something to the existing discourse (tradition) into which the art object is introduced, and it is the expansion of this discourse (experiment) that gives to the art object its identity as a work; and so the conscious introduction

of uncertainty in some area, making the work an experiment begun with the ambiguous art object, becomes fruitful.

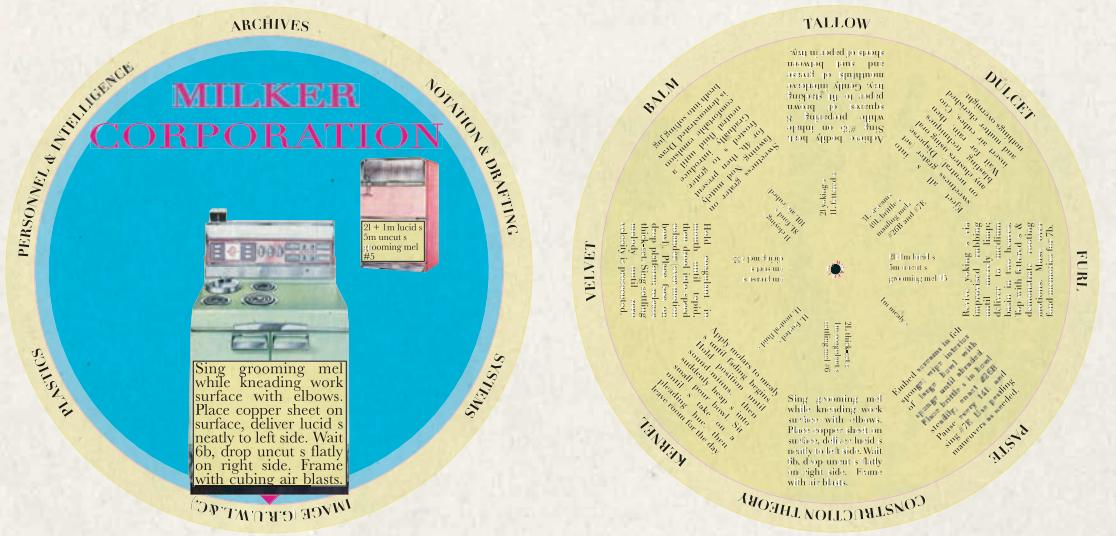
The ambiguities in the code that any stepping outside of traditional practice engenders are akin to the deciphering of Joyce, Stein, or Cage. Tradition does not supply one with the necessary tools to make sense of the object with which one is confronted. To make sense of the thing, then, is to formulate a strategy for reading those elements (as signs) that are present. Often these may be traditional signs in non-traditional contexts, or they may be the signs of some other system of signification, or they may be newly invented. I am particularly interested in the first two of these possibilities as they allow attention to be directed toward the judgments available within the tradition(s) from which the signs are taken. Such uses of signs require the generation of new meanings because of their unusual circumstances. The act of interpretation becomes self-consciously a task of interpretation, the role of the receiver becomes the role of a partaker in the constitution of the work (as dialogue). The claim of the art object to any absolute meaning is given up. Rather, it becomes an object of intellectual engagement conducted through the studied manipulation of the signs contained therein.

In the case of experimental musical notation, we have an art object (the score) resulting in one of an infinite set of possible (sonic) realizations, "realization" being understood as a new art object arising through actions taken on the basis of an interpretation of a preceding art object that has been constructed for the purpose of giving rise to such realizations. The composer may receive the information of any realization and analyze (interpret) it in light of the symbols contained in the original score. The resulting information may then lead to a re-evaluation of the composer's own beliefs regarding the information presented in his or her score, which may in turn instigate the creation of a subsequent art object. Such dialogue makes the distinction between practitioner and theorist untenable, and the composer finds herself or himself moving into the fields of the visual arts and experimental literature in the pursuit

of her or his ideas. The subject matter suggested by these explorations, furthermore, is wholly philosophical: What is the nature of experience? How does the mind impose order on its perceptual environment? What is the nature of the (art) object? Where we begin with the composer working to break free of some aspect of musical tradition (or, specifically, musical notation), we end with the composer breaking down the traditional boundaries between areas of thought, freeing art from the bonds of mimesis (Plato), emotional catharsis (Aristotle), and even beauty (Kant), allowing artistic experiment to be a player in intellectual inquiry equally with language (which, too, is held by many philosophers to have no concrete meaning).



Jennifer Walshe; *Whives: Trio*. Used by permission of Jennifer Walshe, © 2007.



Jennifer Walshe; *Ingredient Projects for Demulcent Cake*. For voice. Used by permission of Jennifer Walshe, © 2004.

THIS IS WHY PEOPLE O.D. ON PILLS / AND JUMP FROM THE GOLDEN GATE BRIDGE



This piece is performed by 1-10 performers performing on any instruments (including voice). Each performer prepares and practices their own individual "path" according to the directions given below. The piece consists of the performance of this/these "path(s)." If the piece is performed by a soloist, it should be a minimum duration of 5 minutes long, and is called "THIS IS WHY PEOPLE O.D. ON PILLS."

If the piece is performed by a group, the group should agree on a performance duration (minimum 10 minutes). Each member of the group's path should be a minimum duration of 5 minutes long, and a performer can begin/end their path anywhere within the chosen performance duration. A performance by a group is called "AND JUMP FROM THE GOLDEN GATE BRIDGE."

Directions:
1. Learn to skateboard, however primitively. Re-learn your body's weight, muscles, bones, geometry, abilities, flash-points afresh. Meditate on pressure, torque, weight, movement, air, light, space, lines. Focus minutely on surface, micro-surface, bumps, cracks, debris, concrete, asphalt, granite, marble, plastic, wood; gradients, slopes, verticals, the architectural qualities of what you skate on, the "wallness of wall." See, smell, hear, feel, how your body relates to the board and through it to space. Try to learn or at least attempt a few tricks. Understand them in your head and body, the basic concepts, movements, weightings, shifts and throws involved in ollies, grinds, kickflips, aerials, backslides, boardslides, rock'n'rolls, varials (or other tricks, and combinations of any of them). Feel time compress and expand as you move in and out of these tricks, launch, rise, catch stillness, fall; spin, slide, pivot, leap.

2. Augment this experience by watching skaters, visiting skateparks, viewing skateboard photos, videos, looking at skating magazines, books, films, websites. Try to understand and absorb what you see with your body, internalizing these ways of achieving speed, height, weightlessness, skating the paths virtually with full attention.

3. Examine and meditate on optimum skating environments, either real or imagined, taking in the macro- and micro-structure of these environments. Go for a walk and imagine being able to skate everything you see – streets, roads, walls, trees, curbs, planters, slopes, gardens, bins, lamp-posts, footpaths, bushes, cars, signs, window-sills, ramps, shopping trolleys, pools, slides, bollards, roots, benches, cows, hand-rails, fences, edges, lips, steps, drains, ditches, rims, gutters. Contemplate the ability of skate-boarding articulate space, find new paths through architecture, fresh uses for it, notice and exploit visible/invisible relationships.

4. Compose an imaginary path you would like to skate. This path should push and force you to limits, be rich, beautiful, complicated and stylish, and incorporate some tricks. The path is limited only by your imagination. Internalise this path, skate and inhabit it in terms of body, space and time. Feel space moving around you as you articulate your lines, intersecting, crossing, glancing, spinning away, grabbing at movements and air, smells and sounds.

5. Choose a pitch on your instrument. Skate your imagined path on this pitch. (You may choose to skate the path in slow-motion.) Every micro-detail of the pitch (tuning, timbre, dynamic, envelope, consistency, colour, texture, weight, feel, pressure, clarity, strength) should correspond absolutely to the experience of skating the path in your head. Pay attention to every minute detail, the micro-cartography of the path you are skating, the tiny shifts in muscle, weight, speed, direction. Carve through air in long, sweeping paths with the sound you produce. Reveal and inhabit new spaces, smooth new lines.

MILKER Corp. 2004

Pictures from upper left, clockwise:
"skateboarding" by David Chief; "untitled" by ruguslinger; "skatepark" by Flor Hartigan; "IMG_2150" by rednuth. All used under Creative Commons Attribution Licence 2.0.

Title taken from "Weightless Again" from *Through the Trees* (1998) by The Handsome Family.



Jennifer Walshe; *THIS IS WHY PEOPLE O.D. ON PILLS*. For 1-10 performers on any instruments, including voice. Used by permission of Jennifer Walshe, © 2004.

AND if...

$$\begin{array}{c}
 \frac{\text{[Image of white rabbit]} + \text{[Image of baby in a bathtub]} + \text{[Image of rabbit in a glass jar]}}{cos .2} = \\
 \text{[Image of baby doll head]} + \text{[Image of rabbit in a cage]} + \text{[Image of many baby dolls]} = \\
 \text{[Image of menu board]}
 \end{array}$$

... THEN

$$A \left(x = \text{[Image of three white rabbits]} . tan \text{ [Image of chandelier]} \right) / \text{[Image of person's shoulder]}$$

Jennifer Walshe; *Tentative for Bed of Soft*. Used by permission of Jennifer Walshe, © 2005.

Clive Wilkinson: Ocean Sea. For shakuhachi, piano, violin, and percussion.
Used by permission of Clive Wilkinson, © 2001.

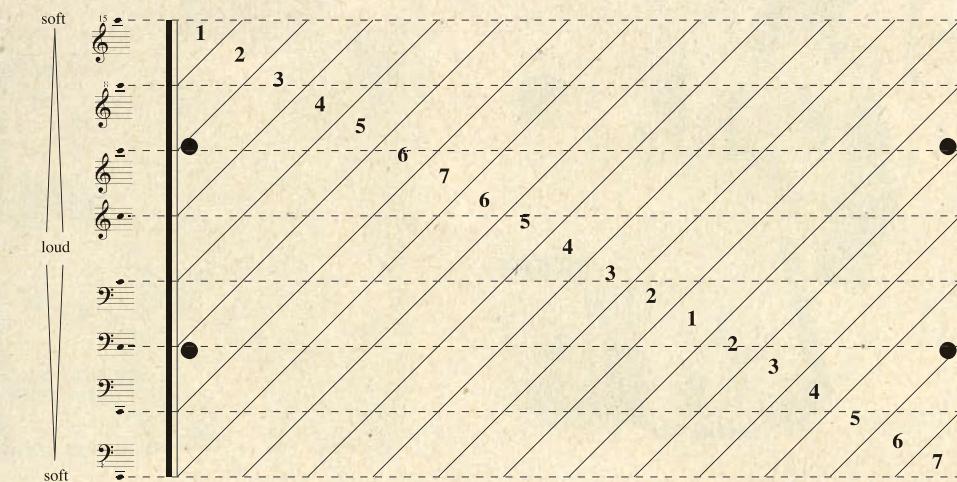
JAPANESE PERCUSSION : kira-daiko
mira-daiko
small tam-tam
large tam-tam
bell-tree.
kin (prayer bowls) :

①	⑦	
②	④	⑥
③	⑤	

Piano : dorian cluster, release all notes except those shown as the sound swells

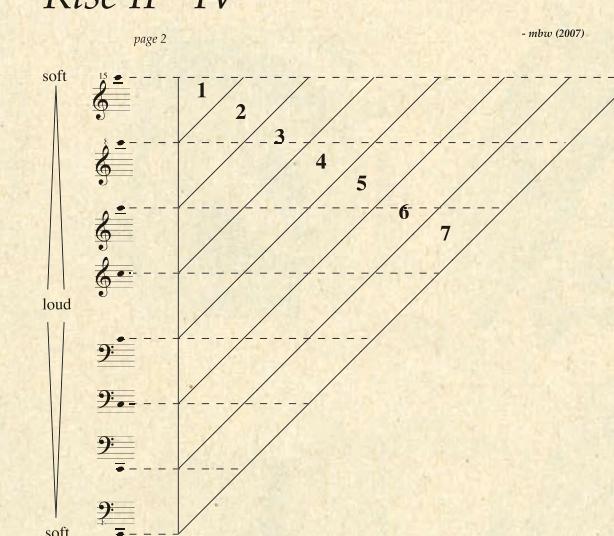
DURATION: c. 4 minutes

4 Ascents for James Tenney

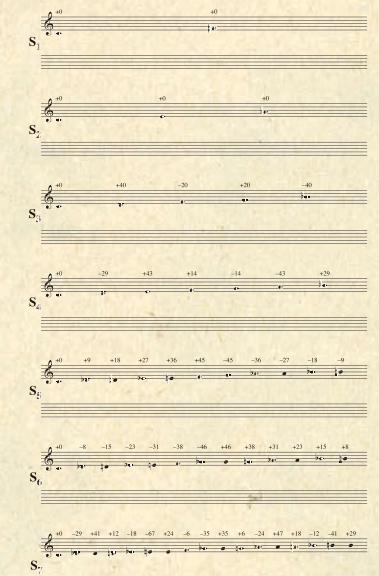


Rise II - IV

page 2



page 3



*Example of pitch sets for *Rise III* from *4 Ascents for James Tenney -mbw* (2007)

Michael Winter; *4 Ascents for James Tenney*. For variable instrumentation. Used by permission of Michael Winter, © 2007.

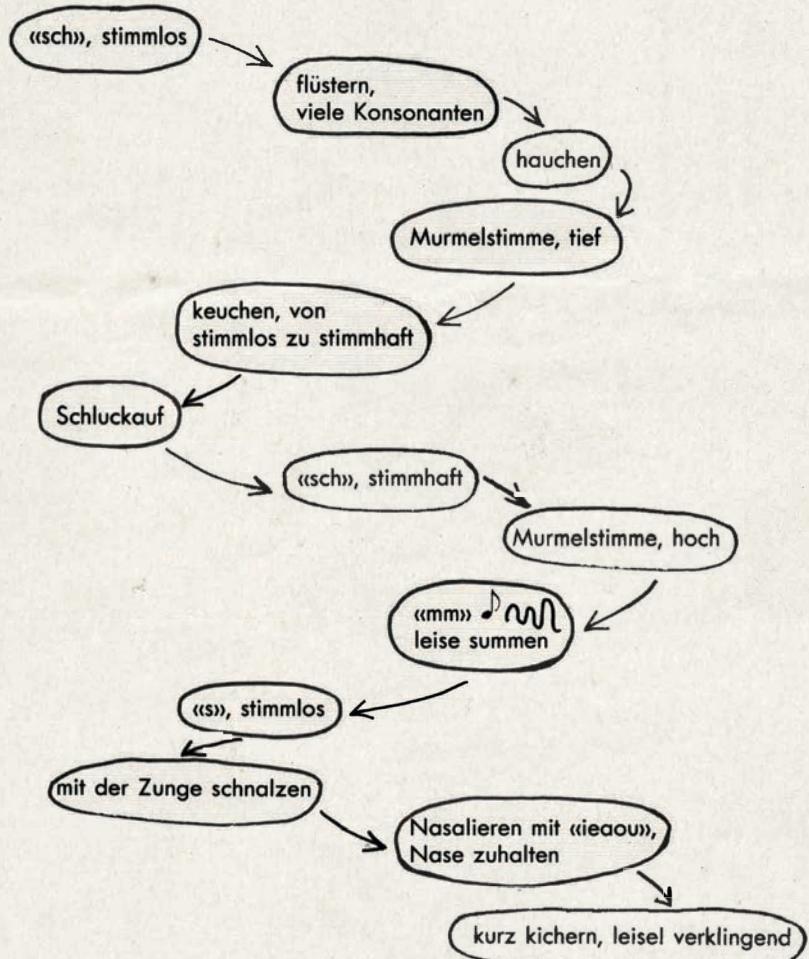
Rise II-IV: As in *Rise I*, the ascending black lines indicate suggested glissandi, which, unlike *Rise I*, are linear pitch glissandi. Any instruments that can perform parts of these glissandi can play them starting and stopping at any point so long as they enter and exit imperceptibly. In between any two given glissandi, performers can play tones of definite pitch from the pitch set corresponding to the number written between the black lines. For example, if the number 3 is written, then tones with pitches from the set S3 may be played. Though these sets, which are infinitely variable, may be defined according to the mathematical instructions in the appendix, the notes written on the first and last page are provided examples that

satisfy the mathematical instructions. The tones with definite pitches should last approximately the same length even though they may start and end at any point within the rising black lines. Performers should also enter and exit these tones imperceptibly. The conglomerate timbre of a group of instruments playing a certain pitch set should be distinct from the timbre of the group of instruments playing an adjacent set.

Peak dynamics of any sound are determined based on the verticality of a tone's pitch. It is not necessary to play the entire pitch range suggested by the score. An ensemble may choose to play within any range of three or more octaves and can transpose

this range by any amount. If the ensemble does not play the entire range presented in the score, then the dynamics should be scaled so that tones played near the center of the range are loud and get softer as they deviate from the center till; by the outermost parts of the range, tones are primarily soft.

In general, except for the rising effect, the piece should feel relatively static. Tones should be uniformly distributed in time and across the pitch space. Also, the middle section of the piece may be repeated any number of times.

**Eile oder Weile:**

The rules of the game:
All players start at the same time. They are allowed to remain at a sound stop for as long as they want before moving on to the next. The numbers indicate the order. (You can decide to have a maximum time.) The players are encouraged to produce sounds as interesting as possible. They stop individually after finishing the last sound stop. The piece is over when the last participant is finished.

Best result:
A continuous and ever changing soundscape.

With the mouth only:

1. sh—unvoiced
2. whispering (many consonants)
3. exhale
4. murmuring voice, low
5. panting, first unvoiced, then voiced
6. hiccup
7. zh—voiced
8. murmuring voice, high
9. mm (quietly humming)
10. s—unvoiced
11. clucking tongue
12. nasalize (hold your nose): ieiaou
13. brief tittering (quietly!), fading out

In addition to the written rules of the game I told the participants to create a very rich voice of their own and at the same time to keep an eye/ear on the polyphony. I encouraged them to try to use the given sound resources to communicate musically with other participants.

Even though the characteristics of the individual realizations were varied, not a single one appeared pale or unimaginative. Every participant's realization of the instructions had its very own interesting and exciting path from sound to sound and was accompanied by a rich and interactively inspired play of ideas. The actual time was measured with a stopwatch, and made the participants consider the phenomenon of perceived time.

After these thoughts about a musical experience of time I gave a short analysis of the piece *Eile oder weile* in order to demonstrate to the participating teachers what criteria are useful when composing with such unusual sound material. In this way I also intended to answer possible questions curious students (hopefully) might have in future classes.

How did I proceed when I composed this piece of music? First I wrote down a list of

sounds that can be produced vocally. All of these sounds had to have met one specific characteristic: every sound allows for a variety of interpretations. Then I tried to put the material in an artistically meaningful order.

I arranged them into three groups. Each group has a fricative as a starting point (point of departure) (sh—unvoiced, zh—voiced, s—unvoiced) and develops from there in different directions.

The first group is comprised of stops 1-6. In this group the exhalation sound should become prevalent. The hiccup which ends this sequence should be a logical consequence of steps 1-5. (In step three the exhalation becomes stronger, becomes murmur and finally panting, which should move from unvoiced to voiced. The sequence ends with the hiccup.) The gradual transition from unvoiced to voiced can be seen across the entire piece. Additionally, I tried to put the stops in an order that allows for smooth transitions. Analogous to the aesthetic principles of Classical-Romantic modulation, I intended to make it possible to move easily and almost unaware from one sound stop to the next.

The second group, which contains stops 7-9, should be, as a result of the movement from unvoiced to voiced sounds, in the first group, dominated by the voiced. The sounds move from fricatives to a "voice" sound to a "singing" sound. Because spoken language and singing are used as aesthetic stylistic devices, the participants should neither really speak nor actually sing. The idea is to produce sounds which only remind one of the real sounds and in doing so establish a distance that makes it possible to put into question and objectify.

The third group and the last four stops represent a kind of "musique concrete" where everyday sound gestures are removed from their original context and re-located in an artistic context. Thus they lose their familiar usage and are stylized. Their function and meaning is turned around and they are set in surreal contrast against reality.

After these analytical thoughts I talked about additional information I give in the appendix about how to play my three *Spielstücke*.

Using the example sh unvoiced, I demonstrated that every tone should have an extensive repertoire of different ways to express it: high—low—light—dark—front of mouth/near teeth—back in the throat—loud—quiet—rising—falling—(regular—irregular)—big changes in timbre—constant

timbre—...

The same applies for the way participants deal individually with the transitions from one sound to the other: overlapping—blurred borders—abrupt change (for example: every one moves to step 8 when given a sign)—...

The polyphonic character of the structure of *Eile oder weile* can be further accentuated by a loop rotation of the sound stops. This would result in moments of recalling and could make the polyphony even more comprehensible (1-2, 1-2-3, 2-3-4, and so forth; the recurring sounds take on thematic character (despite changes in timbre) and further structure the polyphonic arrangement).

To sum up, I can say that the piece *Eile oder weile* can be realized with very little effort (no preparation or tools needed). On the other hand it is still possible to work with it intensively and to explore different sounds.

Kreise
für Ensemble in drei Gruppen
(Singstimmen, Becken und Trommeln)
René Wohlhauser 369

Singstimmen (alle auf denselben Ton)

Auch

374

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Diese Selbstlaute mit langsamem und fließenden Übergängen singen. Unhörbar und nicht gleichzeitig öffnen.

verschiedene Becken

Einen Inhalt für jeden Kreis wählen.
Die Kreise und ihren Inhalt mit Jazzbesen auf die Becken einschlagen, streichen, schrallen.

verschiedene Trommeln

Einen Inhalt für jeden Kreis wählen.
Die Kreise und ihren Inhalt mit den Händen auf die Trommeln umklatschen, reiben, tippen.

Anmerkung:
Mit diesen drei verschiedenen Stimmen ein durchgehendes, sich verbindendes Klangband entstehen lassen.
Linien werden lauter werden und wieder leiser enden (differenzierte Dynamik als weitere Gestaltungsmöglichkeit). Der Dirigent oder die Dirigentin kann durch Zeichnung abwechselnd einzelne Instrumental-/Vokal-Gruppen ein wenig aus dem Gesamtklang hervorheben lassen (nicht solistisch). Zusätzliche Hinweise siehe Anhang S. 384.

372 Wer den Gesang nicht kennt
(Abbildung Yipapul)
René Wohlhauser

für Sprechensemble in drei Gruppen:

gesprochen

1) **W.** (laut geflüstert) nicht kennt; (kurze Pause)

2) **den Gesang** (Einsatz 3. Gruppe)

3) **ist** (2. Gruppe, normal gesprochen) wirklich

(Zwischenspiel I)

1) **wirkt** (3. Gruppe, sehr laut und leise, mit geschlossener Mund)

2) **immer** (Solosprecher aus 3. Gruppe)

3) **Trost** (Solosprecherin aus 3. Gruppe)

René Wohlhauser, *Eile oder weile (Metamorphosis)*. For voices. Used by permission of René Wohlhauser, ©1984.

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Auch

wenn sich das Leben

kurzes Handklatschen

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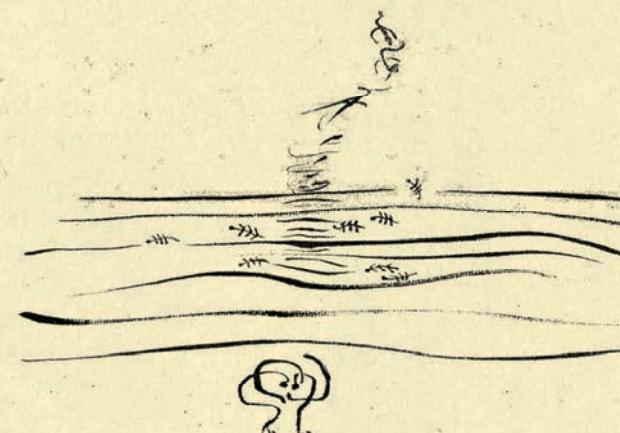
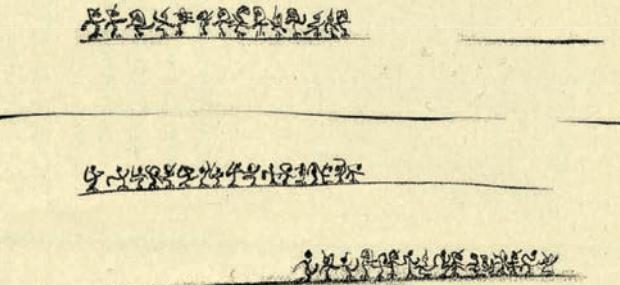
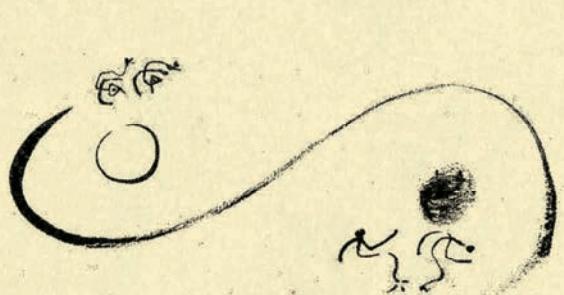
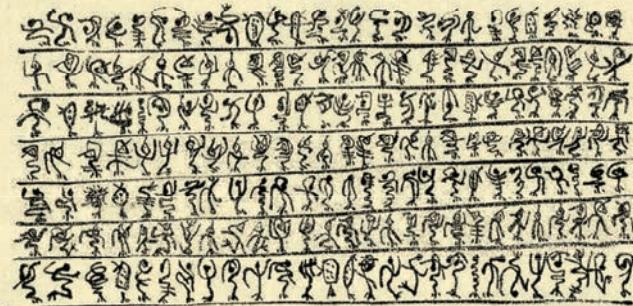
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Ge-Suk Yeo; *Bird and Human*. For small ensemble of a singer, flute, and percussion.
Used by permission of Ge-Suk Yeo, © 2000-2007.

Bird and Human is part of the "Sounding Pictures" series in which I express ideas for sound and performance. For this purpose I work with sketches, a kind of "graphical notation" (original size: 21.0 cm x 29.7 cm, painted with Asian brush and ink, digitalized, and printed).

David Young; *Val Camonica: animali*. For solo violin. Used by permission of David Young, © 2002.

Val Camonica: animali was written for Yasutaka Hemmi.

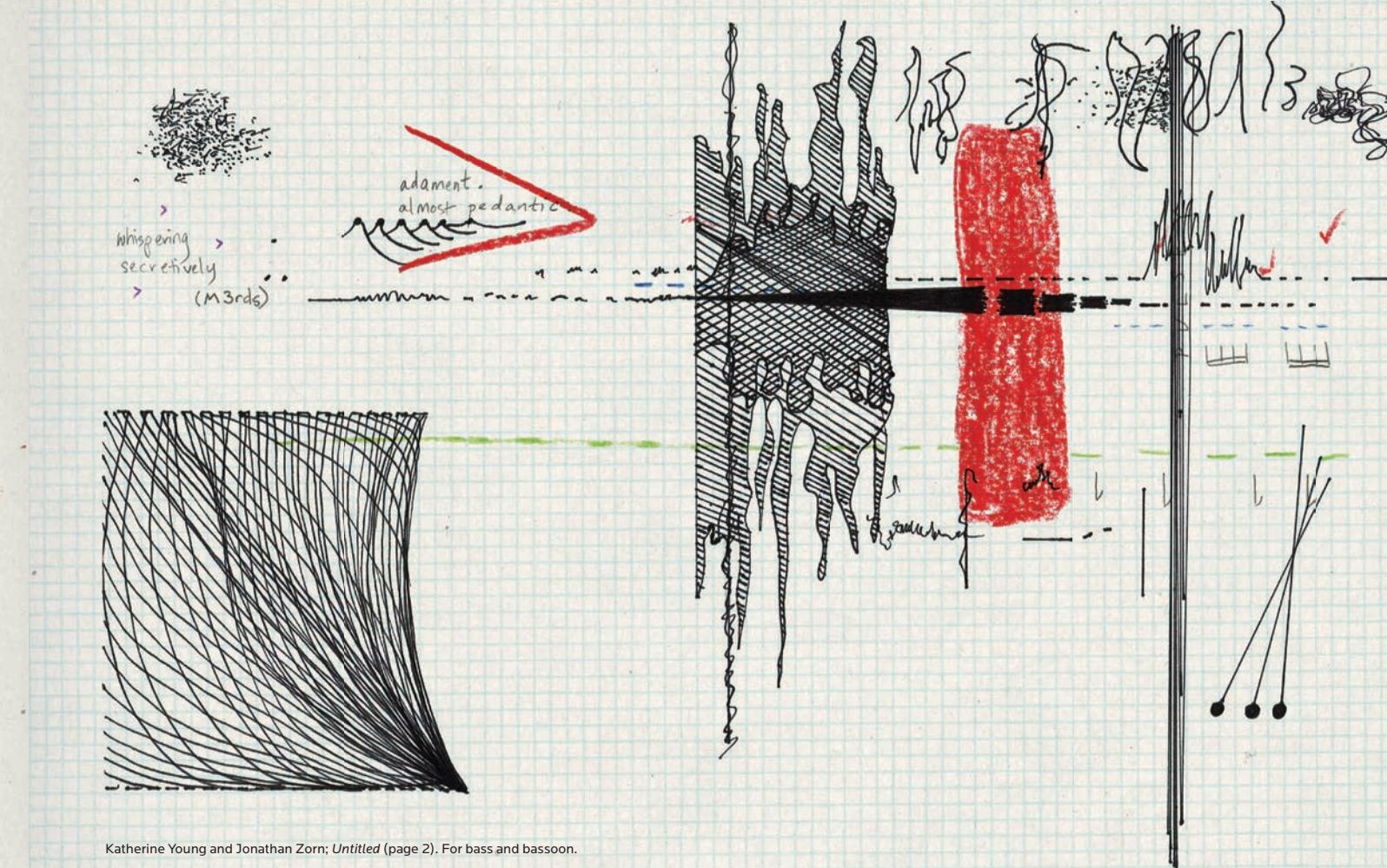
Quartertones are used throughout, indicated by a sharp with only one vertical line for a quarter-tone sharp, and three vertical lines for three-quarter-tones sharp. Play grace notes as fast as possible, anticipating the following beat. Vibrato is to be used sparingly. Pont refers to bowing on or near

the bridge, allowing harmonics to ring out. Molto pont should produce a more distorted tone with less pitch. Tasto refers to bowing on or near the fingerboard, producing a more muted tone. Occasionally, and entirely on page seven, graphic notation appears, inspired by the Bronze Age rock carvings in northern Italy's Camonica Valley, as transcribed by archaeologist Emmanuel

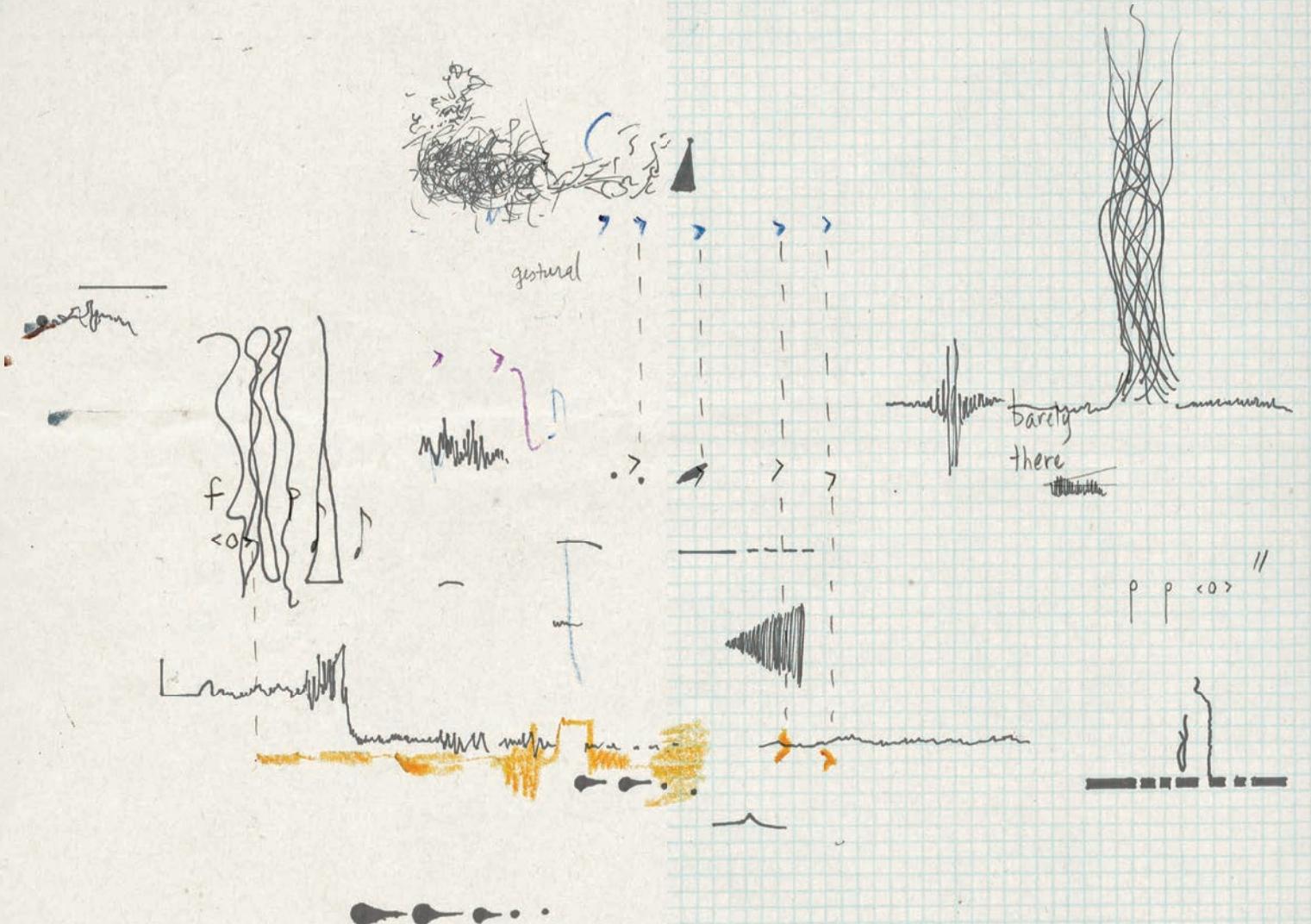
Anati. The graphics should be played according to their relative and approximate position within the bars. While by its very nature this notation has many freedoms, every attempt should be made to realize the graphics' contours and shapes as carefully as possible.



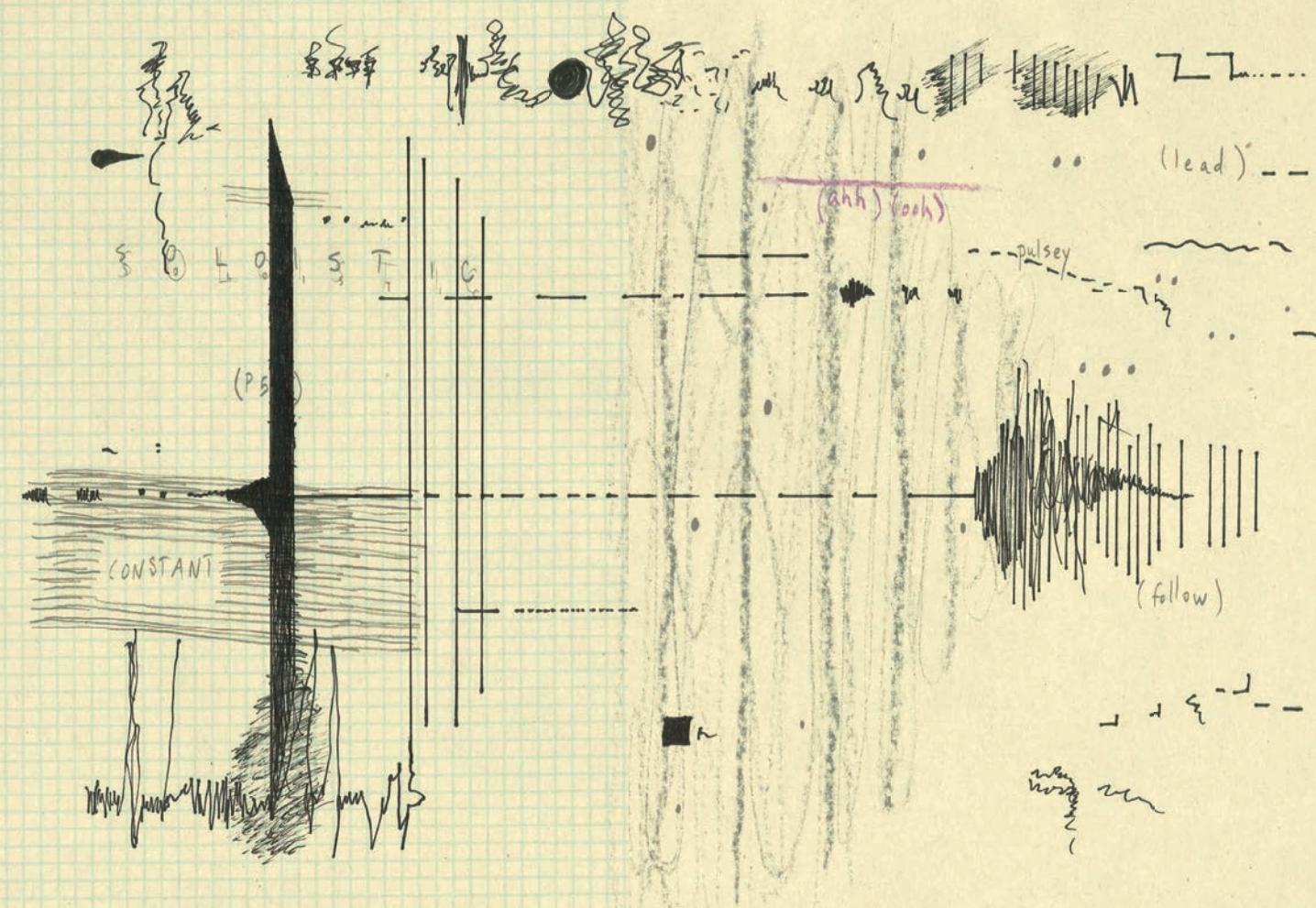
Katherine Young and Jonathan Zorn; *Untitled* (page 1). For bass and bassoon.
Used by permission of Katherine Young and Jonathan Zorn, © 2007.



Katherine Young and Jonathan Zorn; *Untitled* (page 2). For bass and bassoon.
Used by permission of Katherine Young and Jonathan Zorn, © 2007.



Katherine Young and Jonathan Zorn; *Untitled* (page 3). For bass and bassoon. Used by permission of Katherine Young and Jonathan Zorn, © 2007.



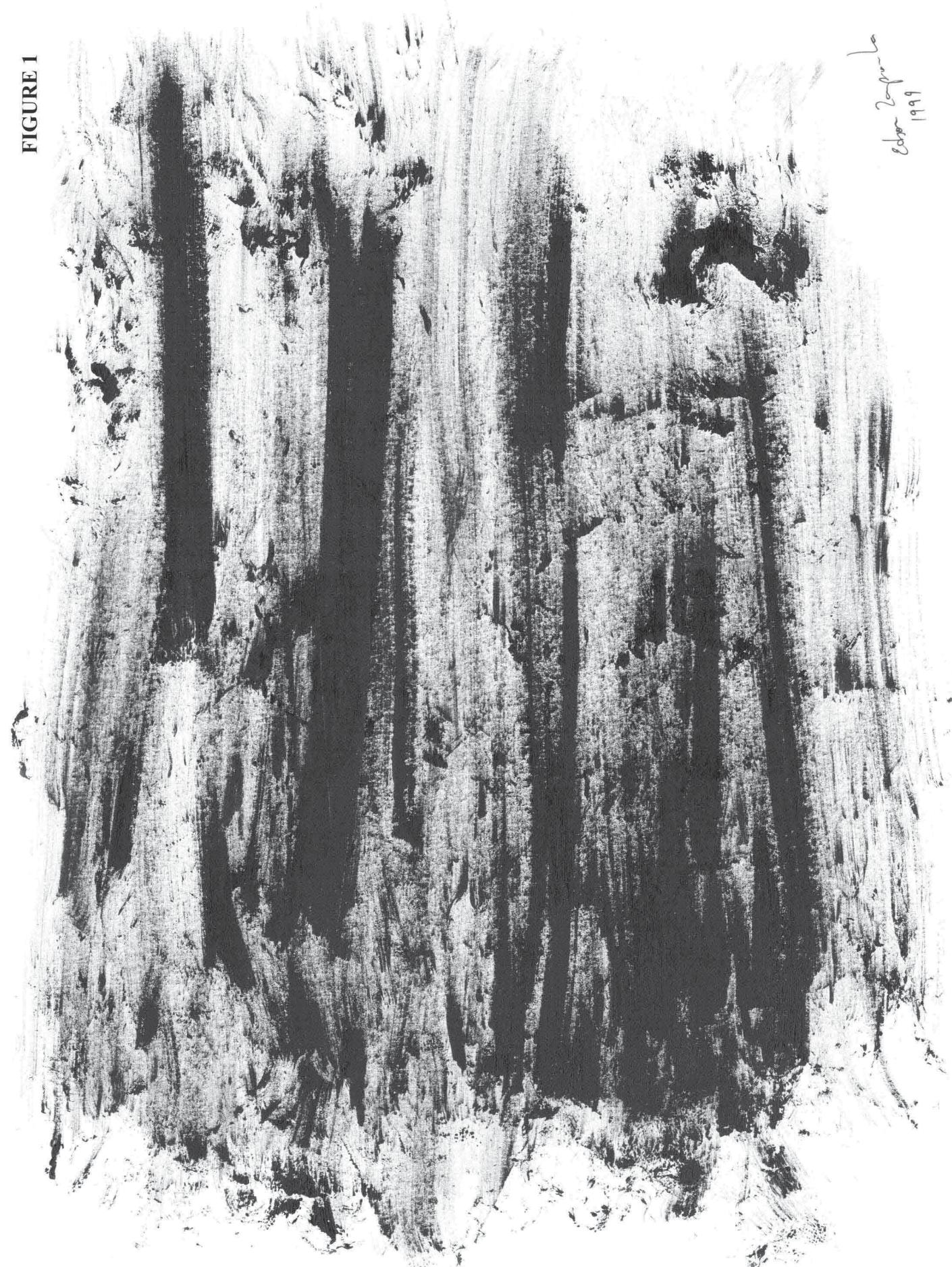
Katherine Young and Jonathan Zorn; *Untitled* (page 4). For bass and bassoon. Used by permission of Katherine Young and Jonathan Zorn, © 2007.



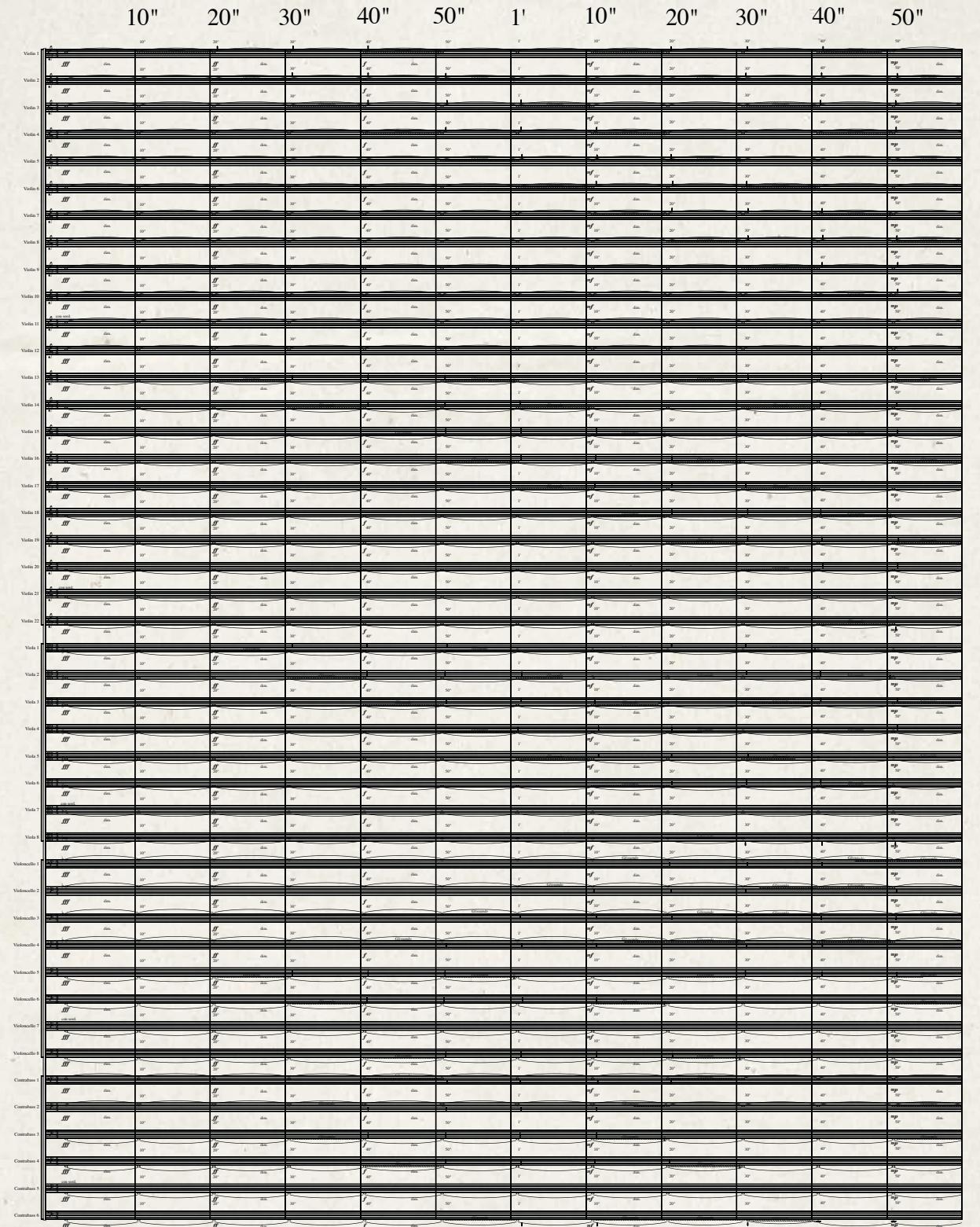
Judith Lang Zaimont; STONE. For piano solo, keyboard, and strings. Used by permission of Judith Lang Zaimont, © 1981.

STONE incorporates extensive passages for the piano's interior (strings), as well as for playing on the keyboard. The score has many novel aspects, including a notation I devised for the great staff: separated into various regions, and including symbols for when the player should stand and should sit.

FIGURE 1



PETER ZOMBOLA

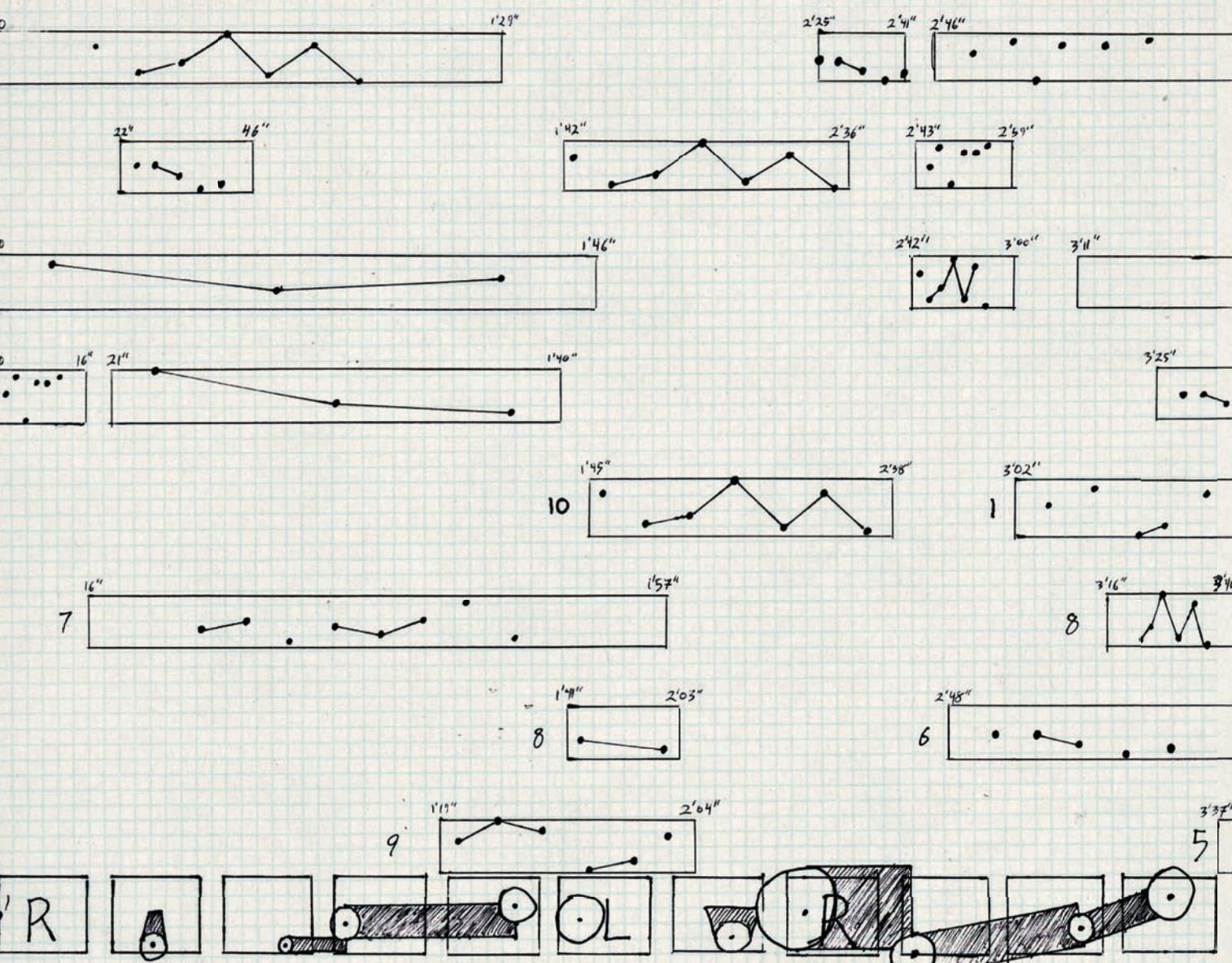


© Peter Zombola; *Inalterabilis I/a*. For 22 violins, 8 violas, 8 violoncellos, and 6 contrabass.

Used by permission of Peter Zombola.

Inalterabilis I/a was written for 44 string instruments: 22 violins, 8 violas, 8 violoncellos, 6 contrabass; it's 6 minutes and 10 seconds. The main chord is an F-minor; after the 10th second this chord falls apart step by step...

JONATHAN ZORN

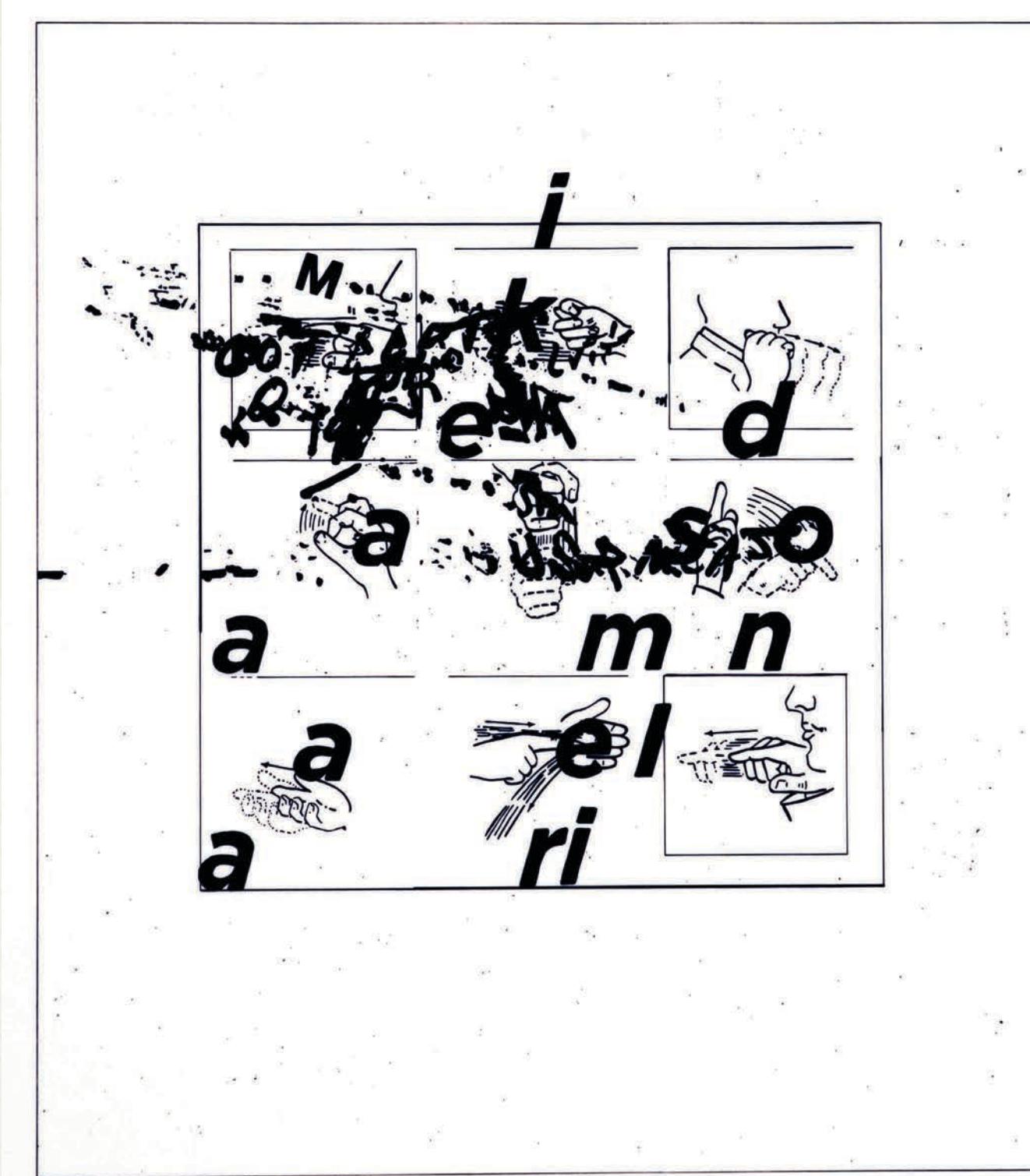


Jonathan Zorn; 14'41". For solo performer using 8 sound sources, 1 gestural controller, and 16 potentiometers. Used by permission of Jonathan Zorn, © 2007.

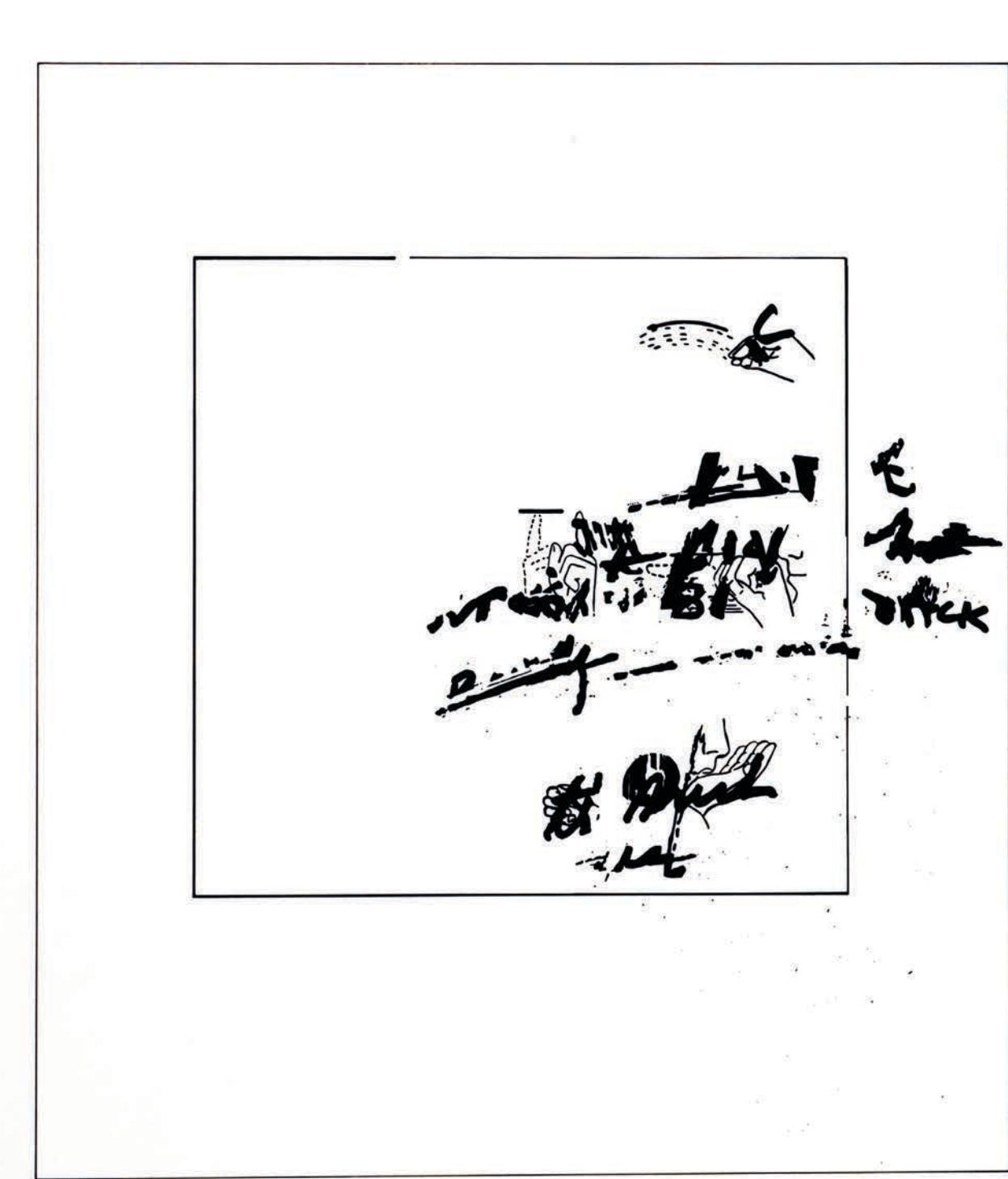
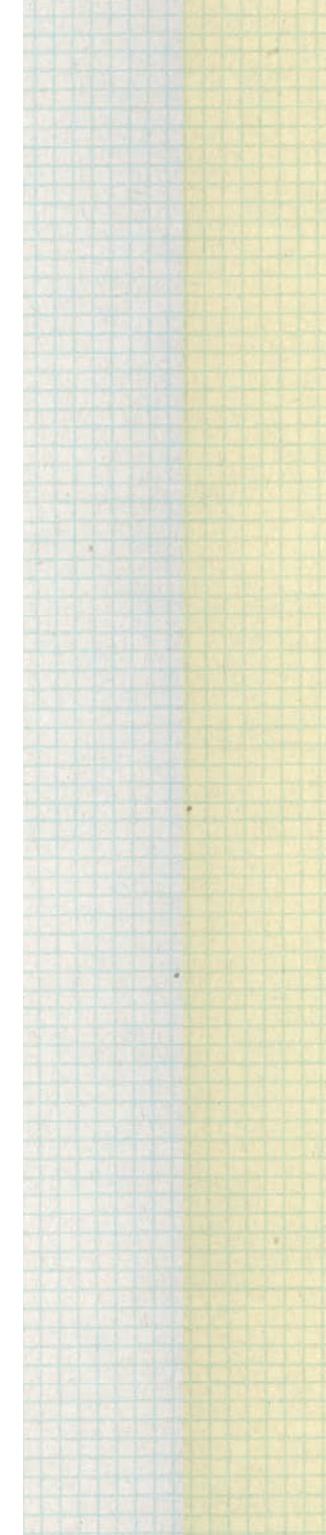
14'41" requires a laptop, mixing bowl, bubble wrap, sheet metal, feedback with rice on vibrating metal.

14'41" is an electro-acoustic composition for solo performer using 8 sound sources, one gestural controller (reading x,y,z coordinates), and 16 potentiometers. In the piece the four electronic sound sources interact with the four acoustic sound sources, creating a tripartite blending of acoustic, electro-acoustic, and purely electronic sounds. The score indicates durations, and modulation/gestural control of each of the 8 voices, often creating situations in which the number of actions indicated outnumber the hands and feet of the performer.

INSPIRED
BY THE
MUSIC



Richard Carlyon; *missaid #2*. Used by permission of Richard Carlyon, © 2004.

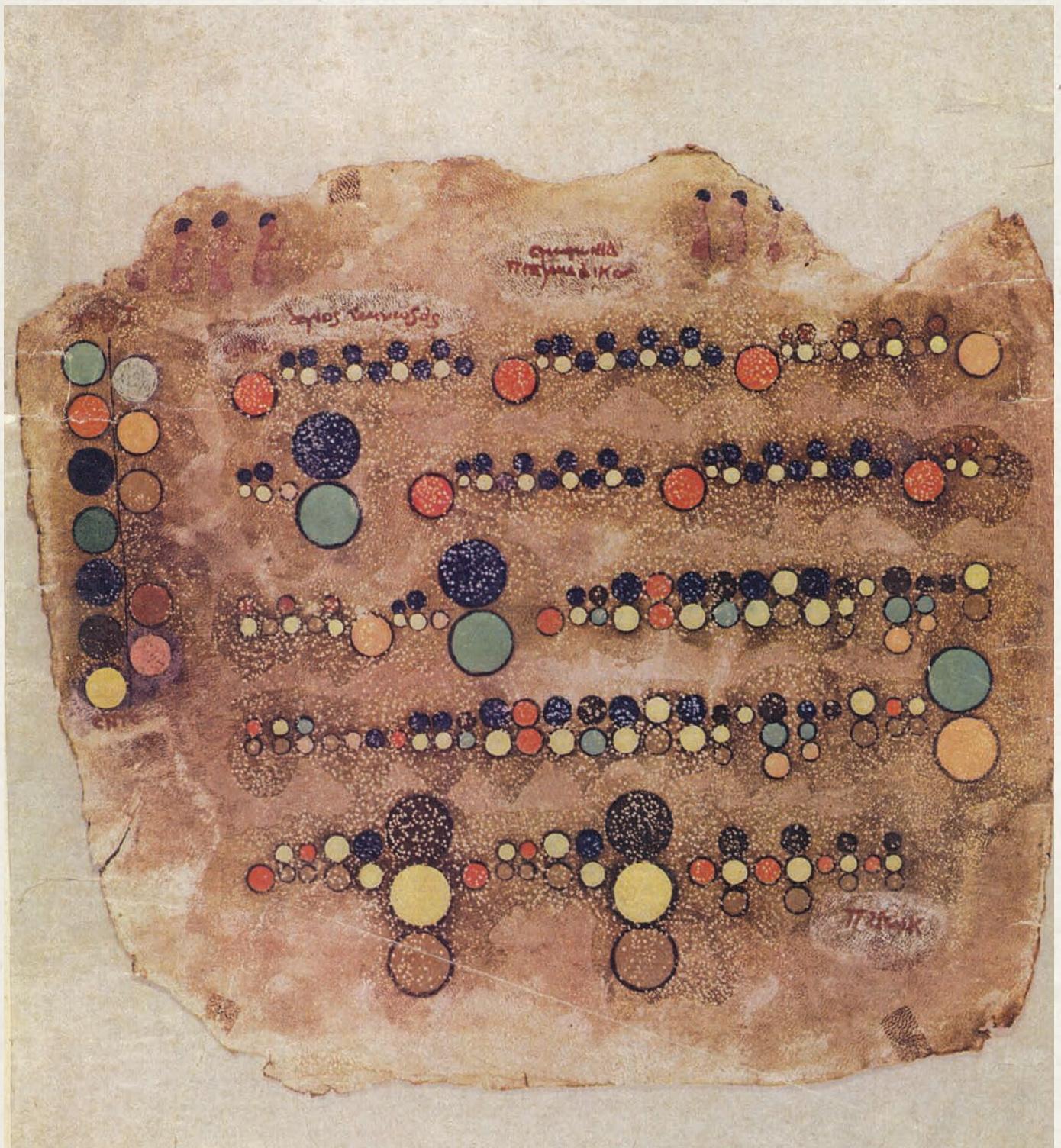


Richard Carlyon; *missaid #3*. Used by permission of Richard Carlyon, © 2004.

missaid #2, and **missaid #3** are part of a series of drawings concerned with visual expression related to language, sound, and movement. The works were constructed from a vocabulary developed from images found in print, including diagrams of

sign language systems, various alphabets, comic book bubbles, sections of handwritten letters, and musical scores. Using a chance system, the collected fragments were transferred to clear acetate, manipulated, and processed through a Xerox ma-

chine. The resulting image was then hand-drawn with pen and ink on vellum. The appearance of spontaneity and immediacy belie the rigorous and complex process with which these often-playful works were made.



This is believed to be an ancient illustrated musical score, part of a set of six parchments from Egypt that date from the 5th to 7th centuries C.E.

The parchments appear to depict musical notation in which the colors of the circles indicate pitch and the sizes indicate duration.

Philip Neuman and Gayle Neuman

This is the first of a set of six parchments from Egypt containing colored circles that date from the 5th to 7th centuries C.E. They were owned previously by H. Aram Gulezyan and were sold at auction in New York in 1952. A number of writers have commented on them, notably Hans Hickmann in his article "Le problème de la notation musicale dans l'Égypte ancienne" from his *Musicologie Pharaonique*, published in *Collection d'études musicologique*, vol. 34, 1956. A color reproduction was printed with a short article in *Vogue* magazine on September 1, 1952.

The parchments appear to depict musical notation in which the colors of the circles indicate pitch and the sizes indicate duration. In the upper left corner of Parchment #1, twelve differently colored circles are arranged in two vertical lines, with seven on the left and five on the right. This configuration is labeled "key" above and "foundation" below in Coptic. Next are five horizontal lines of circles of varying colors and sizes, above which are written "symphonia pneumadikos" (spiritual harmony) and "hagios hymnodos" (holy hymnsinger). Above the opening circle of the first horizontal line "beginning" is written in Coptic and in the lower right corner at the end of the fifth line "end" is written in the same language. There is a large circle labeled "time" at the top of Parchment #5 (not shown) containing four smaller circles that may indicate relative note lengths.

It was suggested by E. Werner and has been often repeated that this document represents Ptolemy's *Harmony of the Spheres* in musical terms, the twelve colored circles representing the signs of the zodiac. This belief, along with the view of it being a purely musical manuscript, awaits further proof.

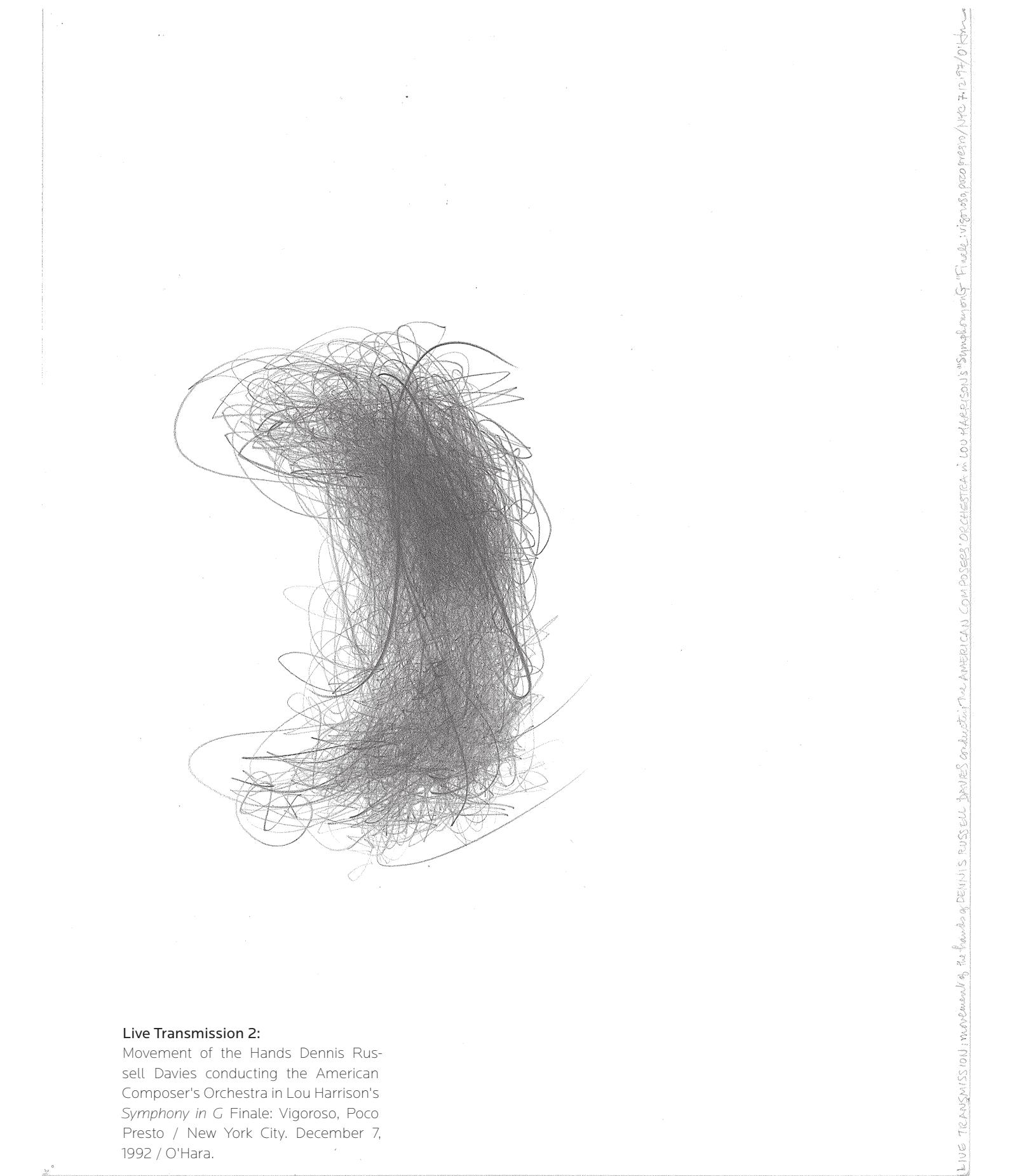
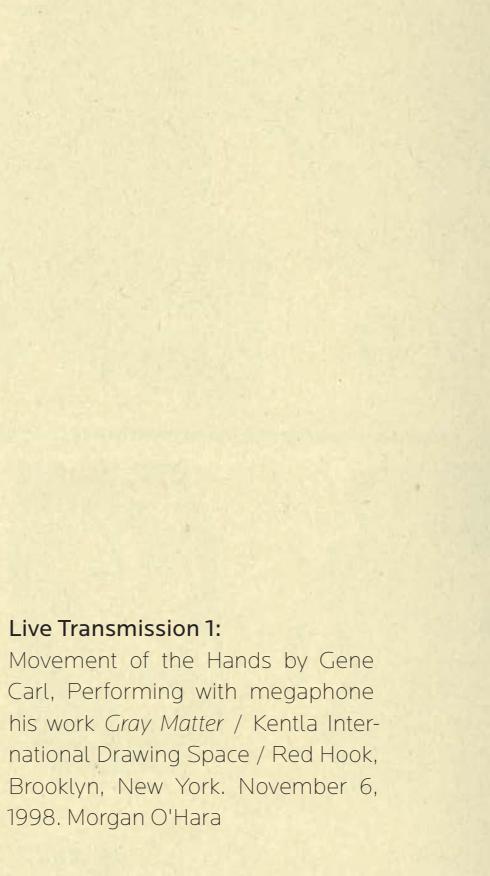
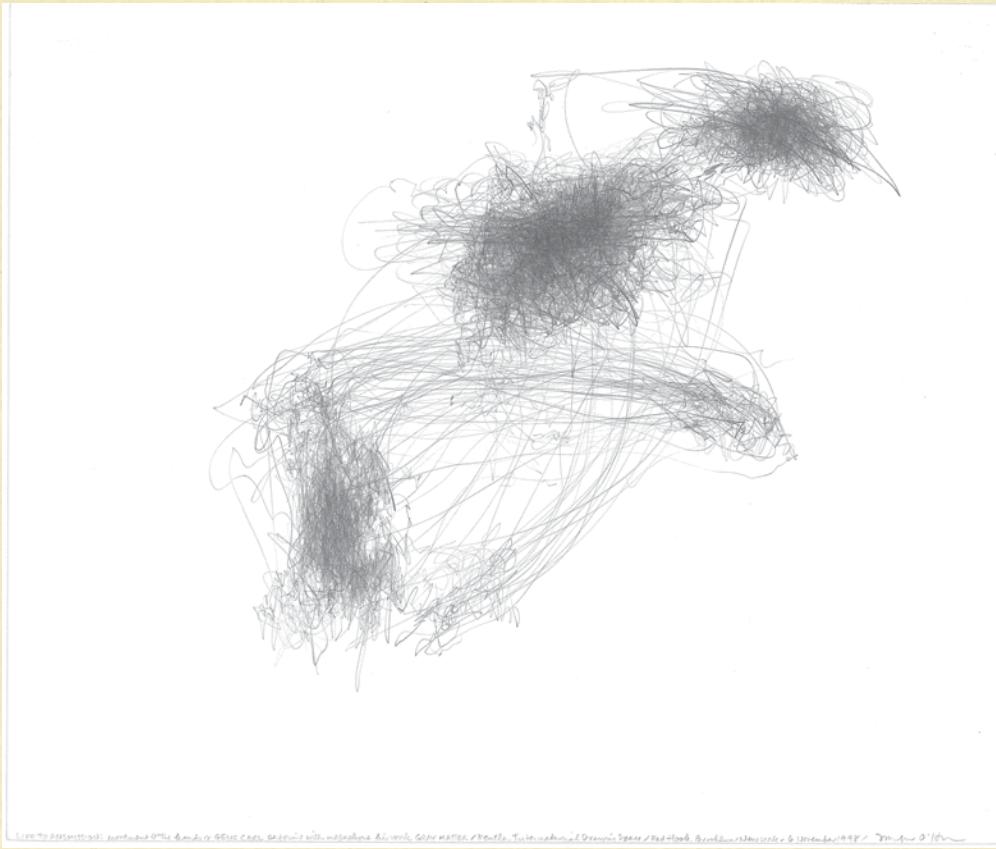
It is tempting to assign a chromatic scale to the succession of colors in the "key," given the diagram's resemblance to the modern keyboard. It may be impossible to know what kind of scale might have been intended, but a scale providing

the necessary semitones for all the diatonic modes within an octave is not completely out of the question since diatonic modal systems were known in Ancient Egypt, Greece, and Mesopotamia (see M. L. West's article "The Babylonian Musical Notation and the Hurrian Melodic Texts" in *Music and Letters*, vol. 75).

In addition to single circles, stacks of two and three circles are found in the five horizontal lines. They might indicate a rhythmic link of some kind or a form of harmonic notation, examples of which have been found in several ancient Greek and Babylonian musical documents.

The Neumans perform and record music from ancient sources (*Music of the Ancient Greeks* and *Music of the Ancient Sumerians, Egyptians and Greeks* on the Pandourion label), build replicas of period instruments, and teach music history at Marylhurst University.

For more information see page 063.



ARTIST
BIOS

eratic works are distinctly original in style, and distinctly American in their subject matter and in their use of American language.

Kevin Austin →019 is a teacher and composer living in Montreal, Quebec, Canada, where he has been active in electro-acoustics since 1969. At Concordia University's Faculty of Fine Arts, where he founded the ea studios in 1970, he has taught electro-acoustics, theory, ear training, composition, history, and more. His compositions range from traditional instrumentation to open scores, directed improvisations to tape and slides. Since 2002, Austin's work has focused on mixed (live and multi-channel) electro-acoustic pieces, mostly involving traditional Chinese instruments.

Victor Adan →012 was born in Mexico City in 1973. His youthful interest in computers and passion for music inspired him to combine composition, sound, and computer programming in his artistic endeavors from the very beginning of his career as a composer in the late 1980s. Upon completing his undergraduate musical studies at the Universidad Nacional Autónoma de México, Adan decided to focus on the scientifically innovative side of his musical interests, and as a result, in 2005 he earned an MS from MIT. Adan is currently pursuing a DMA in Composition at Columbia University in New York City.

Beth Anderson →014 is a composer of new romantic music, text-sound works, and music theater events. Anderson's feature recordings include *Albany* (QUILT MUSIC, 2004), *New World* (SWALES & ANGELS, 2004), *Pogus* (PEACHY KEEN-O, 2003); her work can also be found on several compilations. Anderson's publishers include Joshua Corp./EMI, Recital Music in England, and Antes/Bella Musica in Germany.

Kerry John Andrews →015 MA is a visiting lecturer in Art and Design at the University of Hertfordshire, UK. He is a practicing fine artist and composer and has exhibited and performed his works continuously since 1983 in Britain, Europe, and the US. Andrews is a director of Persistent Objects Ltd. and is a co-founder and designer of the Digital Art Museum (DAM). In 1996 he founded the Forum London Composers Group. As part of the Forum initiatives he founded the All Ears Contemporary Music Festival in London in 2004.

Steve Antosca →016 has a Master's degree in Computer Music Composition from the Peabody Conservatory of Johns Hopkins University. He is director and composer member of the Contemporary Music Forum, ensemble in residence at the Corcoran Gallery of Art, Washington, DC. He was a fellow at VCCA in 1999 and 2007. His compositions have been performed at the Kennedy Center, Smithsonian, National Gallery of Art, Dance Place, Corcoran, George Mason, University of Virginia and University of Maryland.

Cecilia Ardito →017 has studied Music at the Conservatorio Julián Aguirre, Centro de Estudios Avanzados en Música Contemporánea and Conservatory of Amsterdam (cum laude) under Wim Henderickx. Ardito has received several prizes and residencies, including First Composition Prize CCRR-CEAMC 1996, "Buenos Aires No Duerme" Prize 1998, Concurso Radio Clásica, Concurso de Composición CEAMC-Arditi String Quartet, Beca Antorchas for two consecutive years, Premio Fondo Nacional de las Artes, and a Camargo Residency for artists in France. Her music has been performed internationally. She was co-founder of L.V. in Buenos Aires (1996-2001), an association for young composers dedicated to promote New Music.

Robert Ashley →018, a distinguished figure in American contemporary music, holds an international reputation for his work in new forms of opera and multi-disciplinary projects. His recorded works are acknowledged classics of language in a musical setting. He pioneered opera-for-television. Ashley's op-

Technology Artist in Residence, Distinguished MacKay Lecturer, and Executive in Residence, Center for Entrepreneurship and Technology in the College of Engineering, University of California, Berkeley.

Irene Becker →031 is a Danish pianist, composer, and teacher. She received a Masters degree in Ornette Coleman, University of Copenhagen, and has studied world music at Creative Music Studio Woodstock, New York, at the Rhythmic Music Conservatory in Copenhagen. Since 1981, Becker has been a member of New Jungle Orchestra, and since 1978 the Quartet Thermænius, which now performs as Dørgé-Becker-Carlsen. Becker has performed with John Tchical, Marilyn Mazur, and Johnny Dyani, along with collaborations with numerous dancers and poets. Becker has performed in Gambia, Ghana, Bali, Siberia, China, among other exotic locales, giving her the opportunity to do extensive field studies, not to mention the vast inspiration she has derived from the respective music traditions. She has also composed for big band, woodwind-quintet, and choir.

Cathy Berberian →032 (1928-1983) was an American composer and performer. A much-respected artist, mezzo-soprano Berberian won her reputation as an interpreter of difficult contemporary scores, but left an exemplary recorded performance in an opera by Monteverdi as a centerpiece of her rarefied art. Cross-discipline and cross-cultural training aided Berberian in the formation of her own broad tastes. Identified as a musical and technically secure interpreter of vocally treacherous works of the day in the 1950s, she was invited to Rome to perform on a program of music by John Cage. Fame overtook her quickly, and she became the preferred interpreter of works written specifically for her by the likes of Sylvano Bussotti, Hans Werner Henze, and Igor Stravinsky. In addition to her performing skills, Berberian was a composer of some note. Her *Stripsody*, written in 1966, reveals both humor and the ability to exploit her own virtosity as a performer.

Dennis Báthory-Kitsz →021 has made work for sound sculptures, soloists, electronics, stage shows, orchestras, dancers, interactive multimedia, installations, and performance events, having written more than 750 compositions. He encouraged the chamber opera rebirth with *Plasm over ocean* (1977) at the World Trade Center; the solo interactive performance piece *Echo* (1985) used both handmade and acoustic instruments; the museum installation *In Bocca al Lupo* (1991) and outdoor installation *Traveler's Rest* (1992) were collaborations with sculptor Fernanda D'Agostino for quasi-intelligent systems; and retrospective concerts were presented in Europe beginning in 2003. His recorded compositions include *Detritus of Mating* (Sistrum), *zéyu, quânh & sweeh* (Frog Peak), *iskajtbrz* (UnLimit), *The Warbler's Garden* (Capstone), *Snare:Wilding* (illegal art) and *Icecut* (Peschbacher). Báthory-Kitsz co-hosted the award-winning radio program *Kalvos & Damian's New Music Bazaar* for ten years, co-founded the NonPop International Network, has been project director for numerous art and music festivals, and created the We Are All Mozart project to encourage composers' public work.

Stephen Beck's →026 ongoing investigations in electronic art blend video, light, music, sculpture, engineering, and composition in evolving permutations and cinematic visual probes. His work has been shown in The American Century Centennial and other exhibitions at The Whitney Museum, shown as part of the video collection of the Museum of Modern Art, New York, and has also been exhibited in Japan, Italy, Germany, Caracas, Zagreb, Mexico, New York, and San Francisco in public museums, galleries, theaters, and private collections. He is currently a Visiting Fellow,

Philip Blackburn →036 was born in Cambridge, England in 1962, and studied there as a Choral Scholar at Clare College. He earned his PhD in Composition from the University of Iowa where he studied with Ken-

neth Gaburo, and began work on publishing the Harry Partch archives, which took 15 years to complete. Blackburn's book, *Enclosure Three*, won the ASCAP Deems Taylor Award. He has been the Senior Program Director for the American Composers Forum since 1991, and continues to compose, build sound-sculptures, perform, and write. He runs the innova record label and produces two weekly iTunes podcasts: *Alive and Composing*, the *Wonderful World of Innova*, and the NEA-funded *Measure For Measure: New Music, New Thoughts*. He received the 2003 Bush Artist Fellowship.

Benjamin Boretz →038 has taught in a number of music departments in the US and England; at Bard College, he founded the experimental music-learning program Music Program Zero. Until 2000, he was co-founding Editor of *Perspectives of New Music* and founding Editor of *The Open Space Magazine*. He was music critic for *The Nation* from 1962-70. Boretz's book *Being About Music* is an anthology of texts written between 1960 and 2003, as well as several CDs of solo piano music. CDs, DVDs, and printbooks of his work are issued by Open Space Publications.

Sam Britton →039 studied architecture at the Architectural Association from 1996 to 1999 where he received his RIBA Part 1 certification with distinction. He began writing electronic music in 1996, being almost entirely self-taught. Since 1997 he has recorded and released music for a number of independent electronic music labels in the UK and US (Output Recordings, Temporary Residence, Domino, and The Leaf Label). Britton continues to perform as "Icarus" (with Ollie Brown) all over Europe. In 2004 he applied to study a masters course in electronic music and composition at IRCAM in Paris, and was chosen as one of the 10 internationally selected students. His composition *Junkspace* was highly commended and premiered during the 2006 artistic season at IRCAM.

Earle Brown →040 (1926-2002) was born in Lunenburg, Massachusetts. He studied mathematics and engineering at Northwestern University, and attended the Schillinger House School of Music for techniques of composition and orchestration. A major force in contemporary music since the early 1950s, Brown's work with new notations, scoring methods, and performance attitudes led to his development of graphic, improvisational, and "open-form" scores such as *December 1952*, *Twenty-Five Pages* (1953), as well as the later orchestral scores *Available Forms I* and *II* (1961-62). Brown died in his home in Rye, New York, on July 2, 2002.

Herbert Brün →042 (1918-2000) was born in Berlin, Germany. He left Germany in 1936 for Palestine, where he studied piano and composition at the Jerusalem Conservatory. He worked as composer and conductor of music for the theater, gave lectures and seminars emphasizing the function of music in society, and did a series of broadcasts on contemporary music. After a lecture tour of the US in 1962, Brün was invited by Lejaren Hiller to join the faculty of the University of Illinois where he continued his work in the electronic studio and began research on composition with computers. This resulted in pieces for tape and instruments, tape alone, and graphics to be interpreted and performed (of which *mutatis mutandis* is an example). Brün founded the School for Designing Society in 1993 and taught there until his death.

Ellen Burr →043 is a flutist who has spent her career exploring new directions in music; Burr holds a Bachelor of Music degree in Flute Performance from Wichita State University. She has written and played for film, theater, and dance, having had over forty of her composi-

sitions performed in the US and Europe. *Duos*, a CD of Burr's own compositions and improvisations with various musicians, was released in 2006.

age to John Cage whose work and thinking—activities with non-intended sound and chance, determined structures particularly—were an important influence on his own development as an artist, as was Cage's open, fluid approach to art and life. Carlon studied painting and dance at Richmond Professional Institute (now Virginia Commonwealth University) earning a BFA in Fine Arts in 1953. After being drafted into the army and later moving to New York, he returned to RPI for an MFA in 1963 and became a member of the faculty. An influential and highly regarded teacher, he was awarded the Distinguished Teaching of Art Award from the College Art Association in 1993 and Virginia Commonwealth University's highest honor, the Presidential Medallion in 2005. Carlon remained a highly productive artist until his death, working simultaneously in painting, drawing, and video. In these later works—developed through chance systems—his concerns with the visual aspects of language, sound and movement were beautifully realized.

Joe Catalano →046 (1952-1998) was born in Elmira, New York. He received a BA in Music at the University of Buffalo, and received his Masters Degree in Musicology at Washington University in St. Louis, Missouri. As a composer and performer, Catalano was primarily concerned with drawing the listener's attention to long-time structures, forms occurring in the natural world, and the archaeological record. He wrote music for the concert hall, theater, film, and gallery spaces, using various instruments including keyboard, electronic drones and harmonics, piano and harpsichord, harmonic singing, the didjeridoo, and an instrument he invented, The Spirit Stick, as well as many others. He was also a member of the Didjeridoo Ensemble, and the Strawberry Creek String Band, where he played guitar and didjeridoo.

Raven Chacon →048 originally from Chinle, Arizona's Navajo reservation. He is one of the few American Indian composers working in the world today. Chacon has recorded many works for classical and electronic instruments and ensembles and has had many performances and exhibits of his work across the US, as well as Europe, Canada, and New Zealand. Chacon has performed with the west coast noise trio KILT, in the Albuquerque ensemble Cobra/group as well as numerous ensembles in the Los Angeles experimental scene. Chacon is also a member of the First Nations Composers Initiative, a collective of composers and musicians working to progress the education and works of Native composers. The full-length disc, *Overheard Songs*, is available on Innova Recordings.

Chris Chalfant →049 was born in Akron, Ohio. She is a composer, director, pianist, vocalist, artist, author, and poet. Noted for her unique style as a creative artist, Chalfant is a lyrical, rhythmically compelling, and powerful, innovative force in the world of jazz, new, and improvised music. Her prolific output of composition and improvisation (over 400 works) draws largely from the traditional music of Africa, Hungary, and India, as well as from American folk music, jazz, and classical music. She draws inspiration from nature, poetry, and dance with a strong sense of counterpoint and polyrhythm, resulting in interesting phrasing, tonal structures and rhythmic layers. Her keen sense of moment-to-moment movement in her composition and improvisation is supported by her training in Buddhism and Aikido, where "living under the blade" results in an unshakable fearlessness, confidence, and a path of truth.

Jef Chippewa →050 is a Canadian composer who is particularly interested in questions of cultural awareness and identity, questioning and exploring the composer's responsibility in inheriting or appropriating

cultural heritage. His compositions have been performed in the Darmstadt Ferienkurse, FUTURA, and the ISCM World New Music Days, and can be heard on *Cache 2000*, a CD compilation of the top-placing works in a competition organized by the Canadian Electro-acoustic Community. In 1999, chippewa founded shirling & neuweise, a company specializing in the promotion of New Music notation. Since 2006, with assistance from colleagues João Miguel Pais and Alberto Bernal, shirling & neuweise is being transformed into a New Music publishing house. Since 2005, chippewa has acted as the Administrative co-Director of the Canadian Electro-acoustic Community, Canada's national association for electro-acoustic music.

Kyong Mee Choi →057 is a composer, organist, painter, and visual artist, mainly working for chamber, electro-acoustic, interactive, and multimedia music. She was born in Korea. Her compositions have also incorporated algorithmic compositional devices, geometric charts, visual art, and analogues of musical elements with non-musical concepts. She has also been active as a painter, which has led her to experiment with integrating sound and image into a single artwork. As a researcher she worked in the CAVE (Cave Automatic Virtual Environment) as part of the Virtual Music Project. Her dissertation topic is the study of spatial relationships in painting and electro-acoustic music. She has had many works recognized in numerous places. She recently received the Robert Helps Prize for her Gestural Trajectory, which was premiered in Tampa and New York City in February 2007. Her guitar and electronic piece, *It only needs to be seen*, was premiered at SEAMUS in March 2007 and published in a SEAMUS CD series as well as her ensemble piece, *KANDINSKY*, published in SCI CD series in Spring 2007. She is currently a professor at the Music Conservatory of Roosevelt University in Chicago, Illinois.

Henrik Colding-Jørgensen →054 composer, organist, and pedagogue, was born in Riiskov, Denmark. He received his degree as an organist from the Royal Danish Academy of Music in 1966 and as an authorized music teacher in 1967. During the early 1960s, he studied composition with Vagn Holmboe, complimenting this with later independent study on instrumentation, electro-acoustics, and computer programming. From 1967-1970 Colding-Jørgensen taught theory, ear training, and organ at the Copenhagen Music School and from 1969-1975 classes on music theory at The Carl Nielsen Academy of Music, Odense. In 1975 he was appointed organist and choir leader at Hundige and Kildebronde Churches south of Copenhagen, where he remains responsible for this large parish's musical requirements. His oeuvre includes a number of orchestral works, vocal and instrumental chamber music, choral music, and works for amateur musicians. Henrik Colding-Jørgensen received a bursary from the Danish State Art Foundation for the years 1969-1972. He won composition prizes in 1969 (4 preludes), 1970 (Albert), 1973 (Magnus) and Concours Internationale Opera et Ballet de Genève 1985 (Nuup Kangerlua). Colding-Jørgensen was a member of the Danish Composer's Association managing committee from 1981 until 1991.

Nick Collins →056 is a lecturer at the University of Sussex, working toward a PhD in Cambridge under the supervision of Ian Cross in Music and Alan Blackwell in Computer Science. The final title of the dissertation is "Towards Autonomous Agents for Live Computer Music: Realtime Machine Listening and Interactive Music Systems." Collins's interests include auditory modeling and the psychology of music, its application in automated analysis including event detection and beat tracking, aspects of interaction in

live computer music, sound synthesis, and algorithmic composition. He performs a certain amount, perhaps on piano, mostly with electronics, preferably not in his own country.

David Cope →057 was born in San Francisco in 1941. He completed degrees in composition at Arizona State University and the University of Southern California. His more than seventy published compositions include commissions by the Vermont, Pittsburgh, Indianapolis, Cabrillo Festival, and Santa Cruz Symphony Orchestras. His *New Directions in Music* now appears in its seventh edition, and his *New Music Composition, New Music Notation, and Techniques of the Contemporary Composer* continue to be used as standard reference tools. His books *Computers and Musical Style* (1991), *Experiments in Musical Intelligence* (1996), *The Algorithmic Composer* (2000), by A-R Editions, as well as *Virtual Music* (2001) and *Computer Models of Musical Creativity* (2005) published by MIT Press, describe his work with the computer program, *Experiments in Musical Intelligence*. Works made with *Experiments in Musical Intelligence* can also be found on Centaur Records Bach by Design, Classical Music Composed by Computer, Virtual Mozart, and Virtual Bach. The MW2 Ensemble of Poland recorded his Towers for chamber ensemble on Vienna Modern Masters.

Philip Corner →058 was born in 1933 in New York City. Corner is a composer of interdisciplinary works that have been performed throughout the world; he is also active as a performer, a visual artist, and a writer. He is married to the dancer Phoebe Neville, with whom he has often collaborated, and has lived in Italy since 1992. Corner studied with Mark Brunswick and Fritz Jahoda at the City College of New York, as well as Henry Cowell and Otto Luening at Columbia University. He also studied analysis with Olivier Messiaen at the Conservatoire National Supérieur de Musique de Paris (where he earned a deuxième prix) and studied piano privately with Dorothy Taubman in New York. He was drafted into the US Army in 1959 and shipped to South Korea, where he studied calligraphy with Ki-Sung Kim. Greatly inspired by this experience, Phillip has used the Korean name Gwan Pok Contemplating Waterfall on occasion. As a performer of new music, Corner has been active as a pianist, trombonist, and vocalist, and he has also played Alphorn and various natural objects, including resonant metals. Corner co-founded the Tone Roads Chamber Ensemble in 1963 with Malcolm Goldstein and James Tenney. He co-founded, with Julie Winter, the music-ritual ensemble Sounds out of Silent Spaces in 1972, and with Barbara Benary and Daniel Goode, the Gamelan Son of Lion in 1976 and often played with both, as well as with the Experimental Intermedia Foundation in New York.



University and Arizona State University respectively, trained at Robert Redford's Sundance Institute, and apprenticed with film composer Stephen Warbeck. Davids's film scores include: *The 1920 Classic Myth: Last of the Mohicans, World of American Indian Dance, The Business of Fancy Dancing, The Silent Enemy and Bright Circle*. Davids is a member of the Stockbridge Band of the Mohican Nation. Davids is also known for his Quartz Crystal Flute.

Tina Davidson →060 is an American composer who creates music that stands out for its emotional depth and lyrical dignity. She was born in Stockholm, Sweden, and grew up in Oneonta, New York, and now lives in central Pennsylvania. Over the course of her twenty-five-year career, Davidson has been commissioned and performed by well-known ensembles such as National Symphony Orchestra, The Philadelphia Orchestra, American Composers Orchestra, and Kronos Quartet. Davidson's talents have been recognized through the receipt of a number of grants and fellowships, including the prestigious Pew Fellowship. Her music is available on Albany Records, CRI, Mikrokosmik, and Opus One.

Mario Diaz de Leon and Jay King →061 were both born in the American Midwest. When de Leon and King first began to collaborate in 2000, a better creative partnership could not have been found. Their initial gallery shows and sound installations in Minnesota were very successful and their career brought them to the MFA program at the Milton Avery Graduate School of the Arts at Bard College. Since then, de Leon and King have had nine joint exhibits of their work in locations such as Julliard and PS1 in Queens. Their complementary skill sets have led to some fascinating innovations, as well as a residency at the Brooklyn Fireproof. They currently both live in Brooklyn, New York.

Robert Denham →062 holds a DMA in composition from the University of Cincinnati College of Conservatory Music. His other degrees are from UCLA (MA Composition) and Biola University (BM, Trumpet Performance). Denham managed the annual new music festival MusicX for four years, and currently teaches Theory and Composition at West Texas A&M University. Denham's music includes works of every genre and has been performed across the United States and Europe and he has won numerous competitions, including the Hvar International Composition Competition (Croatia), the CCM Philharmonia Composition Competition, the Gluck Brass Quintet Composition Contest, and was the 1998 recipient of the coveted Stanley Wilson Composer's Award (UCLA).



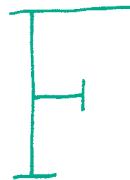
scores, incidental music for plays, chamber and electronic works, music for jazz and rock band, works for young performers, and pieces for various combinations of African, Asian, and Western instruments. El-Dabah has served on the faculty of Kent State University's School of Music since 1969, and has also taught at Haile Selassie I University in Ethiopia (1962-1964) and Howard University in Washington, DC (1966-1969). He is one of only eight Kent State University faculty members to hold the title of University Professor, Kent State's highest faculty distinction, and is a recipient of the Distinguished Teaching Award (1988). El-Dabah's music is published by C.F. Peters, and his works have been recorded by the Columbia Masterworks, Folkways, Egyptian Ministry of Culture and National Guidance, Auricular, Pointless Music, Luna Biosonte, Zentrum für Kunst und Medientechnologie Karlsruhe, NCG, Without Fear, Tedium House (Bananafish), Association for Consciousness Exploration, and Reference labels.

Robert Erickson →066 (1917 -1997) was born in Marquette, Michigan, where, as a youth he played violin, piano and flute. Drawn to composition in his teens, he found his principal teacher in Ernst Krenek, whom he met in Chicago in 1938. He followed Krenek to Hamline University in St. Paul, and worked with him until 1947, when he received his Masters degree. Erickson taught at St. Catherine College (St. Paul), the San Francisco Conservatory, and the University of California at San Diego. Among his credits are a Guggenheim Fellowship (1966), election as a Fellow of the Institute for Creative Arts of the University of California (1968), and a commission from the National Endowment for the Arts for a work for violin and orchestra (1976). He was one of the first American composers to explore the resources of the twelve-tone system, and by 1943 his music had evolved to a less systematic type of atonal writing rooted in the rigors of imitative contrapuntal procedures. Through writing his book, *The Structure of Music: A Listener's Guide to Melody and Counterpoint*, he found himself purged of the contrapuntal obsession, making his music more intuitive, where craft, thought, and intuition are so merged that it is all one thing.

Pozzi Escot →067 was chosen as one of the four outstanding women composers of the 20th century in 1975 when her *Fifth Symphony Sards...* was premiered by the New York Philharmonic. A graduate of the Juilliard School and the Hamburg Musikhochschule, she is recognized as a principal exponent of the relationship between music and mathematics, and author of numerous articles developing/discussing this subject and other theoretical/interdisciplinary issues. Co-author of the acclaimed *Sonic Design* books, she recently completed *The Poetics of Simple Mathematics in Music*. She is Editor-in-Chief of the journal SONUS (1980-), which was reviewed as the best music journal in the US, and President (1993-) of the International Society of Hildegard von Bingen Studies. On October 22, 2006, both Harvard University Lamont Library and the Massachusetts House of Representatives honored her. Her compositions have received recent performances at the Cologne Cathedral celebrating its 900th anniversary, Carnegie Hall, and innumerable other locations. She is currently a Woodrow Wilson Visiting Fellow and Professor of Graduate Theoretical Studies/Composition at the New England Conservatory.

Halim El-Dabh →063 is internationally regarded as Egypt's foremost living composer of classical music, and one of the major composers of the 20th century. His numerous musical and dramatic works have been performed throughout Africa, Asia, Europe, and the Americas. Among his compositions are eleven operas, four symphonies, numerous ballets, concertos, and orchestral pieces, works for band and chorus, film

er in Music at the Instituto de Estéticas, where he was appointed as the Chair of a project on Mexican Music History and as the head of Música, Sistema Interactivo de Investigación y Composición, a musical system that he himself designed. He is the first music scholar to be honored as member of the Science Academy of Mexico and by the Mexican Education Ministry as National Researcher. He has been a visiting professor at Stanford, California, San Diego, and New Mexico, Musikwissenschaft Institut, Rostock, and at Darmstadt.



been Research Professor in Music at Brunel University. Fox's work has been performed and broadcast worldwide and has featured in many of the leading new music festivals, from the Amsterdam PROMS to the BBC Promenade Concerts and from St. Petersburg to Sidney.

Bruce Friedman →079 has been performing in a variety of musical settings in the Southern California area, since high school. While at Humboldt State University, he divided his interests between trumpet and "experimental music, where he earned his Bachelors Degree in Music. He then went on to receive a Teaching Credential in Instrumental Music from CSU, Los Angeles. Based in the Southern California area, he has performed in a broad spectrum of musical styles. These include free improv, jazz, symphonic, musical theater, brass ensemble, and pop groups. His own improvised projects have included the O.P.T.O.N.S. ensemble and the trio Junk Science.



Rajmil Fischman →070 was born in Lima, Peru, 1956, and attended musical studies at the National Conservatory of Lima, at the Rubin Academy - Tel Aviv University and at York University where he obtained a DPhil in 1991. He also obtained a BSc in Electrical Engineering from the Israel Institute of Technology (Technion), in 1980. While at York, he joined the Composers' Desktop Project, becoming a director in 1988. The same year, he was appointed lecturer at Keele University, UK, where he established the MA/MSc courses in Digital Music Technology and a purpose built Computer Music Laboratory. He was artistic director and principal conductor of the Keele Philharmonic Society (1990-1995), director of music (1998-2000). Currently, he is professor of Composition at Keele University. His main activities focus on instrumental and electroacoustic music composition, electroacoustic music theory, and music software development. His compositions have received international performances and been broadcast worldwide.

Robert Fleisher →071 is a professor of music theory and composition at Northern Illinois University, DeKalb. He attended the High School of Music and Art in New York City and earned the baccalaureate degree with honors at the University of Colorado at Boulder. He earned the Master of Music and Doctor of Musical Arts degrees in composition at the University of Illinois, Urbana-Champaign. A devoted researcher as well, his book, *Twenty Israeli Composers: Voices of a Culture*, is published by the Wayne State University Press. His other writings have appeared in a variety of national and international journals. His music has been performed in Canada, France, Germany, Spain, and throughout the US; recordings appear on Centaur and Capstone labels.

Malcom Goldstein →082 has been active in the presentation of New Music and dance in New York City since the early 1960s, as a co-founder of the Tone Roads Ensemble and as participant in the Judson Dance Theater, the New York Festival of the Avant Garde and the Experimental Intermedia Foundation. He has toured through North America and Europe, presenting solo violin concerts and appearing with various New Music and dance ensembles. His work has been performed at festivals all over the world. Recordings of his work are found on numerous CDs. Goldstein has received grants from the NEA, Massachusetts Council on the Arts and the Canada Council for the Arts. Goldstein has also written extensively on improvisation, as in his book, *Sounding the Full Circle*.

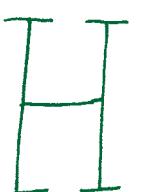
Christopher Fox →078 is a composer and was born in York, England, in 1955. He studied composition at Liverpool, Southampton, and York Universities and was awarded the degree of DPhil in composition from York University in 1984. In 1981 he won the composition prize of the Performing Right Society of Great Britain; since then he has established a reputation as one of the most unique composers of his generation. Between 1984 and 1994 he was a member of the composition staff of the Darmstadt New Music Summer School. In 1987 he lived in West Berlin as a guest of the DAAD Berlin Artists Programme. From 1994 to 2006 he taught in the Music Department at Strasbourg University. In 1974 he became Research-

Daniel Goode →084 is a composer of stage, orchestral, chamber, vocal, electroacoustic, and multimedia works that have been performed throughout the world; he is also active as a clarinettist and writer. Goode initially studied philosophy at Oberlin College, where he graduated with a BA in 1957, and later

studied composition at Columbia University, where he earned his MA in 1962. A recipient of numerous honors, some of his most recent include two grants from Arts International (1996, 2001) and the ArtLink Fellowship (1996). He also received the Meet the Composer Choreographer's Commission (1998, for Re:Sound, his collaboration with Jody Oberfelder) and the New York Foundation for the Arts Fellowship for Music Composition (2004). He was a performer in the music-ritual ensemble Sounds out of Silent Spaces from 1972-1979. He has been a composer and performer with the Gamelan Son of Lion since 1976, which he co-founded with Barbara Benary and Philip Corner. He also co-founded with William Hellermann the DownTown Ensemble in 1983, of which he remains the co-director. Goode has written numerous articles on music, as well as the books *From Notebooks* (1984, Frog Peak) and *One Page Pieces* (second edition, 1999, Frog Peak). In addition, he edited the collection *Frog Peak Rock Music Book* (1995, Frog Peak). He taught at Rutgers University from 1971-98 and served as director of its electronic music studio, which he founded.

Guillermo Gregorio →087 was born in Buenos Aires, Argentina, in 1941. He became an American citizen in 2003. Along with his Chicago-based trio and other ensembles, Gregorio has performed his own compositions in Europe and the US. In January 2001, he founded the Madi Ensemble of Chicago, which performs original and historical scores that draw from the conceptual foundation of the 20th-century Argentinian avant-garde. Gregorio has been Radio Curator of Armonia, a Musicians Residency Program created by the Chicago Symphony Orchestra. His composition *Otra Musica 4* was nominated for special notice by the 2006 IAMC Annual List selection panel (American Music Center/The International Association of Grant-makers). He has a degree in architecture, and taught architecture and industrial design at the University of Buenos Aires and the University of La Plata, Argentina. Currently, he teaches Art Appreciation and 20th Century Art at Purdue University in North Carolina.

Barry Guy →088 is an innovative double bass player and composer whose creative diversity in the fields of jazz improvisation, solo recitals, chamber, and orchestral performance is the outcome both of an unusually varied training and a zest for experimentation. Guy's compositions arise from personal liaisons with musicians and ensembles. His commissions arrive from chamber orchestras, groups, and soloists interested in contemporary musical performance with a special commitment to communicate with the audience. Guy is founder and Artistic Director of the London Jazz Composers Orchestra. The Barry Guy New Orchestra (BGNO), formed in 2000, features in festivals as a project ensemble, and Barry Guy as a director/composer is often invited to work with large ensembles or to give lectures and workshops on his graphic scores. BGNO's first album *Inscape-Tableaux* won the 2001 Choc de l'Année award in France.



Barbara Heller →091 was born in 1936 in Ludwigshafen/Rhine. She studied music in Mannheim and in Munich. From 1958 to 1962 she worked at the Staatliche Hochschule für Musik und Theater, Mannheim, as pianist, piano teacher, and composer. After post-graduate studies in composition in Mannheim (Hans Vogt), Munich (Harald Genzmer) and Siena (M. Lavagetto/film-music) she moved to Darmstadt, where she today lives and works as a freelance composer. She was one of the founders of the Internationale Arbeitskreis Frau und Musik in 1978 and she remained an active leading member until 1981. From 1986 until 1993 she was a board member of the Institut für Neue Musik und Musikerziehung Darmstadt. Her compositions include works for piano, chamber music and occasional film music. Since 1988 she has been developing ways of working together with women and men in the visual arts. Improvisation and experimentation have become essential aspects of her music, along with a concept of communication.

Brian Heller →091 was born in 1976, was raised, and now lives, in the Minneapolis/St. Paul area of Minnesota. He is a graduate of the Perpich Center for Arts Education, and the Hartt School at the University of Hartford, where he received a Hartt Performing Arts Scholarship and majored in composition and music production/technology. In the fall of 2005, he was a commissioned composer for Philip Glass's MATA Festival in New York. His pieces, both for traditional instruments and electronics, have been featured in the Sonic Circuit's Festival and broadcast in the US, Canada, and the Czech Republic. He has received grants from the Jerome Foundation, Meet the Composer, American Composer's Forum, and Minnesota State Arts Board. He has been awarded prizes from The Hartt School, The New School and the Composer's Symposium at the Oregon Bach Festival.

William Hellerman →092 was born in 1939 in Milwaukee, Wisconsin. Hellerman holds a HIT TUNEBS degree from the University of Wisconsin and the MA and DMA degrees from Columbia University. His compositions have received frequent performances around the world. There are several commercial recordings of Mr. Hellerman's music currently available under many labels. In addition to his work as a composer, Hellerman is active as a classical guitarist, specializing in the performance of New Music. He has premiered numerous works for the guitar, many employing new instrumental techniques that he himself has developed. He has made solo recital appearances all across Europe. Hellerman is also well known for his work in music sculpture and has exhibited frequently in the New York City area. Currently, he is President of The SoundArt Foundation and Editor of *The Calendar for New Music*.

Mara Helmuth →102 is a composer of music that often involves the computer in performance and composition. Her works have been performed internationally. She is on the faculty of the University of Cincinnati College-Conservatory for Music and director of the Center for Computer Music. She holds a DMA from Columbia University. Her electroacoustic music includes *Mellipse* (1989-1995), *Abandoned Lake in Maine* (1997) and *bugs and ice: A Question of Focus* (2002). Her writings have appeared in the monographs *Audible Traces and Analytical Methods of Electroacoustic Music*, and in the *Journal of New Music Research and Perspectives of New Music*. Recent work includes *Where is my Voice*, for ensemble and fixed format audio, the *Staircase of Light* interactive installation in Beijing at the Sino-Nordic Performance Arts Space, an Internet 2 application for improvisation—*Soundmesh*, and updates to *StochGran*. She was Vice President for Conferences, Newsletter Editor and member

of the Board of Directors of the International Computer Music Association between 1997 and 2006.

Sven Hermann →104 was born in 1974, studied accordion with Alois Mueller, Teodoro Anzellotti, Mie Miki and composition with Nicolaus A. Huber. Since 2000, Hermann has been a member of Interzone Perceptible. Hermann combines his love for composition, interpretation, improvisation, and graphic notation in his Silent Film Concerts, where he invites his audience to take a trip through Interzone Perceptible's cabinet of horror at the Eulenspiegel film theater in Essen, Germany.

Christoph Herndlter →105 was born in 1964, and currently lives in Gaspoltshofen, Austria. He studied the organ and composition with Roman Haubenstock-Ramati and electro-acoustic music at the Vienna University of Music. Herndlter has also honed the nuances of his understanding of electro-acoustic music for several years in the United States, at the well-known CCRMA at Stanford University, the University of California at San Diego, and at the Claremont Colleges in Los Angeles. In 1997 he founded the new music chamber ensemble EIS. Among his many works are notable graphic and multimedia scores, notational-objects, sound installations, and video work.

Alan Hilario →106 was born in 1967 in Manila, the Philippines, and now lives in Germany. Hilario studied composition at the University of the Philippines, and also studied composition with Mathias Spahlinger and electronic music with Mesias Maiguashca at the Musikhochschule Freiburg/Breisgau while on a scholarship from the Deutscher Akademischer Austauschdienst. He also participated in the Voix Nouvelle, Session de Composition de la Fondation Royaumont in 1996, the Nachwuchsforum of ISCM in Frankfurt/Main in 1998 and the Stage d'Automne at IRCAM in 2000. He has collaborated with many film and theatre directors and was active as a violinist in the Philippine Philharmonic Orchestra from 1988-1992. His many honors and grants include the Kompositionspreis of the city of Stuttgart (1997), the Heinrich-Strobel-Stiftung Scholarship in Composition (1999, 2002), and the Kunststiftung Baden-Württemberg Scholarship (2003). His music has been performed at various festivals, including the Wittenener Tage für Neue Musik and the Donaueschinger Musiktage.

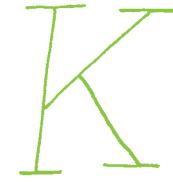
Peter Hölscher →108 was born in 1958 and lives and works in Düsseldorf, Germany. Hölscher came to composing from a visual arts background. After studying graphic design with a focus on illustration and photography, he started working as designer and sculptor. The natural progression of his artistic development led to the creation of sound sculptures, his primary mode of expression since 2000. Various musicians and composers, such as Manfred Niehaus, Dietmar Bonnen, and Andreas Schilling, for each of whom Hölscher has written special compositions, have played his sculptures. Hölscher also takes photographs of the sounds produced by the sculptures.

Robin Hoffmann →107 began his musical education with his studies in guitar with Thomas Bittermann and Michael Teuchert in Frankfurt. He then studied composition in Essen. Hoffmann is currently freelancing as a composer and guitarist in Frankfurt, where he also works as a lecturer at the Hochschule für Musik und Darstellende Kunst Frankfurt. He is the founder and chairman of the Frankfurt Society for New Music. The winner of many awards, he has received the Kranichstein Composition Award, the 50th Stuttgart Award for Composition, the Deutsche Studienpreis of the Körber Foundation and the competition "Junge Kultur" of the Altstadtherbst Düsseldorf.

Tsai-yun Huang →109 Was born in Taipei, Taiwan, in 1979. Huang received her BA in music at the Taipei National University of the Arts in Taiwan. Huang has won numerous awards and honors, including the New Sound of Kuan-do Award (2002), the International Contemporary Ensemble 21st Century Young Composers Project (2006), the 21st Century Piano Commission Competition Award (2006), Student Orchestra Commission Competition Award at UIUC (2007), University of Illinois Experimental Music Studio Commission, and finalist of ASCAP young composers competition in 2007. Her composition, *Blazing Dawn*, was selected for performance in the marathon concert of 2006 Summer Institute for Contemporary Performance Practice at the New England Conservatory of Music. Huang has participated in the Bang on a Can All-Stars reading session at the Tryon Festival Theatre (KCPA), and with the Kronos String Quartet at the Krannert Center for the Performing Arts. In addition to being a composer, Huang also performs on piano, pipa, and liuqin.



Center for Music Experiment at the University of California San Diego. During the 1980-1981 school year, he was Composer-in-Residence at the University of York, England. He has subsequently taught at Dartmouth College and now at the University of California, Santa Cruz. Jones's works have been recognized by grants from the NEA, the California Arts Council, and the New Hampshire Arts Council.



Slavek Kwi →119 is a sound-artist, composer, and researcher. Kwi was born in the former Czechoslovakia, lived 14 years in Belgium, and, since October 2000, has been based in Ireland. Kwi is interested in both "free music" research as part of social investigations, and employing "space-time," and any objects it contains as instrument in equal measure. The nature of his works oscillates between purely sound-based and multidisciplinary projects. From the early 1990s, Kwi has operated under the name "Artificial Memory Trace." Kwi also facilitates experimental sound-workshops with autistic children, and children with learning disabilities. His workshop technique places emphasis on extensive listening and the stimulation of creativity through observation and the support of natural tendencies.



John Kannenberg →115 was born in 1969. Kannenberg creates quietly reflective works in both image and sound that blur the boundaries between intention and accident. Incorporating techniques derived from free improvisation, musical composition, field drawing, minimalism, cubism, and abstract expressionism, his works deal with a variety of themes, including primal natural forces, spirituality and mindful contemplation, melancholy and nostalgia, abstracted narratives, and the confluence of sonic and visual art. Kannenberg's work has been presented in the US, Europe, South America, and Australia, including appearances at the FILE 2007 conference in Rio De Janeiro, the 2006 Soundwalk festival in Long Beach, the 2005 John Cage Musicircus at the Museum of Contemporary Art Chicago, the 2005 so.cal.sonic festival in Long Beach, and several broadcast appearances on Resonance 104.4 FM in London. He has released recordings on the Crouton, Topscore, Grain of Sound, Retinascan, Earlabs, Cohort and Why Not LTD labels. Since April 2002, Kannenberg has served as the creator, designer, and curator of Stasisfield.com, an experimental music label and interdisciplinary digital art space.



Suk-Jun Kim →117 is a composer with a varied educational background from which he has drawn much inspiration. Kim studied theology at Yonsei University, South Korea, and recording engineering at the Ontario Institute of Audio and Recording Technology. He earned a master's degree in Music Technology at Northwestern University, Evanston, Illinois, a diploma at CCMIX, Paris, and he is currently a doctoral fellow at the University of Florida. Kim has received prizes and mentions in Métamorphoses, the Biennial Acousmatic Composition Competition in Belgium, the ASCAP/SEAMUS Student Commission Competition, the International Competition of Electroacoustic Music and Sonic in Bourges, France, MUSICA VIVA, Lisbon, Portugal, and MUSICA NOVA, Prague, Czech. Kim's music has been performed worldwide and can be heard on ICMC, IMEB, and SEAMUS, M&R labels.

Panayiotis Kokoras →118 was born in Greece in 1974. In 2003 he completed his PhD at the University of York in England. He teaches Electro-acoustic Composition at the Aristotle University of Thessaloniki, and is President of the Hellenic Electro-acoustic Music Composers Association. Kokoras's array of achievements includes commissions from the IRCAM (Paris), FROMM (Harvard University), MATA (New York) and more than 27 distinctions and prizes at international competitions, including the Pierre Schaeffer Award 2005 (Italy), Musica Viva 2005 and 2002 (Portugal), Gaudeamus 2004 and 2003 (The Netherlands), Bourges Residence Prix 2004 (France), Insulae Electroniae 2003 (Italy), Jurgenson Competition 2003 (Russia), Seoul international competition 2003 (Korea). His works are regularly performed at international festivals and concert series throughout Europe, Asia, and the US. His music appears in 14 CD compilations by Miso Musica, SAN / CEC, Independent Opposition Records, ICMC2004, LOSS, Host Artists Group, Musica Nova, and others.

John Lane →125 is a creative composer and true advocate of unique percussion music. He studied percussion performance and composition at the Cincinnati College-Conservatory of Music (DMA) and holds degrees from the University of North Texas (MM) and

Stephen F. Austin State University (BM). Lane is currently Assistant Professor of Percussion at Sam Houston State University. Prior to his appointment at Sam Houston, he served as Interim Professor of Percussion at the University of Wyoming in Laramie. As a performer and composer, Lane has been featured at the Cincinnati Contemporary Arts Center, the MUSIC 06 and MUSIC 07 festivals at the Cincinnati College-Conservatory of Music, the Van Cliburn Foundation's concert series, the Percussive Arts Society International Conventions (2002, 2003, 2004), and at the Hokuto International Music Festival in Japan. Lane has recorded for the Klavier and GIA record labels. In addition, Lane gives educational clinics and solo percussion recitals across the US.

Mark Langford →126 studied piano at Wellington Polytechnic in New Zealand before switching to a composition degree at Victoria University. He continued his study of digital and analog music at the Institute for Sonology in Utrecht, the Netherlands. Langford has received commissions from Otago University, the New Zealand Symphony Orchestra, and the Queen Elizabeth II Arts Council. His works have been performed in New Zealand, Japan, Germany, Taiwan, the US, and the Netherlands. He recently completed a diploma in Astronomy and is the organist at the Christian Science Church in Wellington.

Hope Lee →128 was born in Taiwan in 1953 and began studying piano at age five. She moved to Canada in 1967, and studied piano and theory at the Royal Conservatory of Music. She studied at McGill University, as well as at the Staatliche Hochschule für Musik in Freiberg, West Germany. In 1980 she married the composer David Eagle. Lee's participation in music festivals around the world was particularly important in shaping her musical development. Starting in 1989, Lee completed nine works in a projected 11-piece cycle, *Voices In Time*, with each inspired by a particular time in Chinese history but having contemporary relevance. Lee has undertaken several important projects in collaboration with David Eagle.

Cheryl E. Leonard →129 is a composer, performer, improviser, and instrument builder with degrees from Mills College and Hampshire College in music composition. Raw materials for her works can come from just about anywhere and result in pieces that embrace the spectrum of musical possibilities: improvised to composed, acoustic to electronic, diaphanous to bombastic, notes to noise. Leonard has also spent many years performing and improvising with various experimental ensembles and noise bands, touring Japan, Canada, and US in the process. She is currently a member of Big City Orchestra. Her many collaborations with artists from other disciplines include: three projects with the interdisciplinary ensemble RK Corral, the creation of an interactive sculpture with Swedish sculptor Anna Hallin, and numerous works for dance and video. Leonard has also designed sounds for the Monterey Bay Aquarium's "Ocean's Edge" exhibit.

Charlotte Lindvang →130 is a composer with healing goals. Lindvang was educated as a music therapist at Aalborg University in Denmark. Not only is Lindvang a qualified music therapist, but she also has eight years of experience working in this field alongside psychiatric patients. She has worked at Aalborg University as both a teacher and as an examiner. Currently, Charlotte is a PhD student at the Department of Music and Music Therapy at Aalborg.

Anestis Logothetis →131 (1921-1994) was born in Pyrghos to Greek parents. Logothetis began his studies of music at the University of Music and Performing Arts, and participated regularly in the Internationale Ferienkurse für Neue Musik in Darmstadt. It was not until 1957, however, that he began experimenting in electronic music at the Westdeutsche Rundfunk in Köln. In 1959, after completing more than fifty works in standard notation, Logothetis created *Struktur/Textur/Spiegel/Spiel*, a work that opens up the dialogue between composer and interpreting performers; this was his first graphic score. Logothetis continued to work within this new score-making paradigm for the remainder of his creative life, producing beautifully laid out scores which combine an almost fanatical attention to detail—especially with respect to timbral manipulation—with a variable approach to player autonomy. If the role of the composer is to provide a template then, in the works of Logothetis, it is the responsibility of the interpreting performers to remember the audience and find a realization of that template which merits the listeners' attention.

Bent Lorentzen →132 was born in 1935. He studied musicology at the University in Aarhus and at the Royal Danish Academy of Music in Copenhagen. He taught at the Academy of Music in Aarhus for some years after his graduation. Lorentzen occupies a special position in modern Danish composition music. In the 1960s, electronic music inspired his creativity to take new paths, and, since then, innumerable other composition techniques have exerted an influence on his work. Lorentzen has composed in nearly every genre. His orchestral music includes concertos for oboe (1980), cello (1984), piano (1984), saxophone (1986), trumpet (1991), and violin (2001); his chamber music comprises solo works for organ, piano, trumpet, saxophone, clarinet, guitar, violin, cello, and double-bass, as well as string quartets and works with mixed ensembles (2-12 instruments). His choral music consists of a wealth of works in a special theatrical style. Lorentzen has made a great impact as a music dramatist with fourteen operas so far, many of which have been staged abroad.

Tyler Mains →140 is from a small town just along the Ohio River called Maysville, Kentucky. Born on November 17, 1990, Mains began his musical studies with the violin at age 7 and the piano at age 14. He started venturing away from playing the music of others to composing music early on in his studies. Mains felt that he could never project the sounds he desired through conventional notations, so he started to compose using new and innovative forms that better expressed his musical intentions. He discovered that sound itself could actually be read through alternative forms, and that music did not need to be read off staves.

Martín Sebastian Loyato →134 was born in Buenos Aires, Argentina. A multi-talented artist, he is a trumpeter, improviser, composer, conductor, visual artist, and poet. His early studies in music were at the Conservatory Superior of Music in Buenos Aires. He has participated in festivals around the world, and performed in a tour of Astor Piazzolla's music across North and South America. He has shared the stage with such notable artists as Arturo Sandoval, Poncho Sanchez, Yusef Lateef, Peabo Bryson, and Wadada Leo Smith. Loyato has worked with many orchestras, such as the Orquesta Académica de la Filarmónica de Buenos Aires, West Hollywood Symphony, and has conducted under Pierre Boulez for the Ojai Music Festival. Loyato has been commissioned to write a children's musical, *En el Fondo del Mar*, to benefit poor children in Buenos Aires, among other numerous private commissions from Europe, Oceania, and America. He has received many awards for his compositions. Loyato is currently residing in New York and is working on his PhD in composition (and a Masters in Spanish Literature). In 2006, before his poetry book *Helechos del Alma* was published in Argentina, he was appointed Poetry Ambassador by the International Society of Poets in the US.

Dan Marmorstein →142 was born in 1954 in Jersey City, New Jersey; he is currently based in Copenhagen, Denmark. Marmorstein's list of accomplishments truly runs the gamut. In 1980, Marmorstein



Michael Maierhof →138 was born in Hamburg, Germany. He is a self-taught composer of primarily chamber, vocal, and multimedia works that have been performed throughout Europe, the US and Asia. Maierhof studied mathematics and music in Kassel and art history and philosophy in Hamburg, but did not begin composing until 1988. His main interest as a composer is developing new sounds and new playing techniques while using traditional orchestral instruments.

Maierhof has earned different awards, including an award from the Cité Internationale des Arts in Paris. His works have been selected by the Deutsche Gesellschaft für Neue Musik three times from 1998 to 2000. His music has been heard at the Darmstaedter Ferienkurse in 1998 and 2000. He was an invited lecturer on his music at Trinity College in Dublin, the Stuttgarter Musikhochschule, California Art Institute in Los Angeles, the Mozarteum in Salzburg, and the Conservatory of Music in Beijing, China.

Keeril Makan →141 has received commissions from ensembles such as the Kronos Quartet, the Bang on a Can All-Stars, the Paul Dresher Electroacoustic Band, the Left Coast Chamber Ensemble, and the Del Sol String Quartet, and performances by the New York New Music Ensemble, California EAR Unit, Le Nouvel Ensemble Moderne, Continuum, and Ensemble Nomad. Makan has participated in the Gaudeamus Festival in Amsterdam, the Aspen Music Festival, Le Domaine Forget in Quebec, the MATA Festival in New York, and Voix Nouvelles in Royaumont, France. Carnegie Hall commissioned him to write a work for the John Harbison/Dawn Upshaw Workshop for Composers and Singers. He has received prizes from the American Academy of Arts and Letters and ASCAP, and commissions from the Gerbode and Hewlett Foundations of San Francisco and the Fromm Music Foundation at Harvard. He has received two Meet the Composer/Commissioning Music USA awards. Makan received a BM in composition and a BA in religion from Oberlin, and a PhD in music from the University of California at Berkeley. He is Assistant Professor of Music at the Massachusetts Institute of Technology.

Cilla McQueen →148 lives in Bluff, at the southern tip of New Zealand's South Island. A poet and artist, she has published ten collections and a CD of her poetry. Her awards include the New Zealand Book Award for Poetry for 1983, 1989, and 1991; the Robert Burns Fellowship at Otago University for 1985 and

not only composed the music for, but also choreographed the dances, and performed in the title role as Apollonius of Tyana, authored by Charles Olsen. A true innovator in the field of notation, graphic scores, and improvisation; both conceived and created the composer's organization called "Score," which was organized with the specific aim of being a forum for the discussion and the performance of "scored" (partitur-notated) music. Marmorstein's works are multi-sensory explorations.

Dimitris Maronidis →144 was born in Thessaloniki, Greece, in 1980. He studied counterpoint, orchestration and composition at the State Conservatory of Thessaloniki. During 2000-2001, he was introduced to the techniques of algorithmic synthesis and sound synthesis. His composition *Polychromia III* for ensemble was awarded at the annual Competition for Young Greek Composers at the Athens Megaron Concert Hall in 2005. His orchestral piece *Ignis Fatuus* was awarded the second prize at the first PanEuropean Composition Competition "Kostas Nikitas" at Thessaloniki in March 2007. In 2006 Maronidis moved to the UK to complete a PhD in music composition at York University. He is also enrolled in a PhD course in Music Composition at the Aristotle University of Thessaloniki. His dissertation concerns the history and the techniques of spectral music, and new ways of organizing sound color.

Tony Martin →145 has pioneered groundbreaking visual works for New Music since the 1960s, especially in his historic association with the San Francisco Tape Music Center. These combined projector works and recent video compositions have been performed on both coasts. In California these works have been shown at the San Francisco Museum of Art, Mills College CCM, and LACMA, and in New York at Merkin Hall, The Whitney Museum, and Eyebeam. Martin's innovative viewer participation and installation works consistently include the viewer as a direct and necessary part of the art object, and their psychological quest and visual poetry has earned them places in the permanent collections of The Butler Institute of American Art, The Everson Museum, and the Indiana University of Art Museum.

Kate Maxwell →147 was born in 1979 and is, as far as she is aware, still alive. Although her first degree specialized in composition, after falling in fascinated love with the Chanson de Roland she decided to pursue postgraduate study in words and music in medieval France. She studied the Livre de Fauvel for her MPhil and she is currently completing a PhD at the University of Glasgow on the mise en page of the principal manuscripts containing the works of the 14th-century poet-composer Guillaume de Machaut. She has not let this stop her composing, however, and indeed many of her compositions reflect her other work through their focus on speech rhythm and the combinations of spoken voice and instruments, words, and music. *Performing Notation, Notation Performing* draws on the similarities Maxwell has observed between the underlying concepts behind medieval and contemporary music presentation in order to explore, and display the history of notation.

Stephen Montague →154 is an Anglo-American composer born in 1943 in Syracuse, New York, and educated at Florida State University, and Ohio State University. Montague has lived in Europe since 1972, first as a Fulbright Scholar in Warsaw, and, since 1974, in London, where he works as a freelance composer. His works have been performed worldwide by lead-

ing orchestras, ensembles, and soloists, including the London Symphony Orchestra, Royal Philharmonic, BBC Symphony Orchestra, The National Symphony Orchestra in Washington, DC, and The Royal Ballet. Montague was Artistic Advisor for the BBC Symphony Orchestra's John Cage Uncaged Composer Weekend and Artistic Director of the Music Circus at the Barbican Centre, London in 2004. He has been Artistic Director and Chairman of the Society for the Promotion of New Music, a founder, Chairman and Concert Director of Sonic Arts Network, and the 1995-1997 Associate Composer with the Orchestra of St. Johns, London. Montague's CD, *Southern Lament*, won The International Piano Awards' Best New Piano Music Recording for 2006.

Robert Morris →156 is an American composer and music theorist. Born in Cheltenham, England, in 1943, Morris received his musical education at the Eastman School of Music and the University of Michigan. Morris presently teaches as Professor of Composition at the Eastman School of Music. He has written music for a wide diversity of musical forms and media, having composed over 160 works including computer and improvisational music. Much of his output is influenced by non-Western music and uses structural principles from Arabic, Indian, Indonesian, Japanese, and early Western music. He has written three books and over 50 articles and reviews, which have appeared in the *Journal of Music Theory*, *In Theory Only*, *Music Theory Spectrum*, and more. His most recent book, *Advanced Class Notes for Atonal Theory*, is available from Frog Peak Music. Morris is presently Co-editor of *Perspectives of New Music*, and Contributing Editor of *The Open Space Magazine*.

Gordon Mumma →157 was born on March 30, 1935, in Framingham, Massachusetts. He lived in Ann Arbor, Michigan, from 1953 to 1966, where he was co-founder of the Cooperative Studio for Electronic Music, and the now-historic ONCE Festivals of Contemporary Music. From 1966 to 1974 he was, with John Cage and David Tudor, one of the composer-musicians with the Merce Cunningham Dance Company, for which he composed four commissioned works. Beginning in 1966 he performed with the Sonic Arts Union. Mumma was among the first composers to employ electronic circuitry of his own design in music compositions and live performances. A prolific composer and performer, his work includes both electronic music and composition for acoustical instruments—particularly for piano and small ensembles. Following teaching engagements at various institutions elsewhere, he became a Canadian resident in British Columbia.



Audio Technologies of the University of California in Berkeley thanks to a scholarship awarded by the FACE Foundation of the French American Cultural Exchange. He has also obtained scholarships from the Ministère de la Culture in France and the Paul Sacher Foundation in Basel, Switzerland, to fund the pursuit of a PhD in composition with a thesis in musical games, supervised by Pascal Decropet at the University of Nice Sophia-Antipolis, and to support his research at the New York's Columbia University. Navard has composed more than twenty instrumental and electro-acoustic compositions, played in various festivals mainly in France.

Phill Niblock →160 is an intermedia artist using music, film, photography, video, and computers. He was born in Indiana in 1933. Since the mid-1960s, he has been making music and inter-media performances that have been shown at numerous venues around the world including The Museum of Modern Art, The Wadsworth Atheneum, the Kitchen, the Paris Autumn Festival, Palais des Beaux Arts, Brussels, Institute of Contemporary Art, London; Akademie der Kunste, Berlin; ZKM; Carpenter Center for the Visual Arts at Harvard, and the World Music Institute at Merkin Hall. Since 1985, he has been the director of the Experimental Intermedia Foundation in New York, where he has been an artist/member since 1968. He is the producer of Music and Intermedia presentations at EI since 1973 (about 1,000 performances) and the curator of EI's XI Records label. In 1993 he was part of the formation of an Experimental Intermedia organization in Gent, Belgium. Niblock's music is available on the XI, Moikai, Mode and Touch labels. A DVD of films and music is available on the Extreme label.

Gary Noland →162 was born in 1957 in Seattle, Washington, and raised in Berkeley, California. As an adolescent, Noland lived for a time in Salzburg and in Garmisch-Partenkirchen, where he absorbed many musical influences. He earned a BA in music from UC Berkeley in 1979, continued studies at the Boston Conservatory, and transferred to Harvard where he worked as a teaching fellow and added to his academic credits an MA and a PhD in 1989. Noland's compositions have been performed and broadcast throughout the United States, as well as in Europe, Australia, and Japan, and are regularly featured on the "Seventh Species" composers concert series in Oregon, which he founded in San Francisco in 1990. Noland has taught music at Harvard and at the University of Oregon and currently teaches piano, theory, and composition as an independent instructor in Portland, Oregon.

Makoto Nomura →166 was born in Japan in 1968. His far-ranging musical works include pieces for Javanese gamelan, Western orchestra, rock band, Japanese traditional instruments, children's choir, chamber music, electronics, toys, everyday objects, and more. In 1991, he won first prize in the New Artists' Audition 91 from Sony Music Entertainment, and released a CD from Epic/Sony Records in 1992. Since 1995 he has been a freelance composer/improviser. In 1996 he formed the melodica orchestra "P-blót," and started to explore the interesting world of contemporary and experimental melodica music. In 1999, Nomura invented a new way of collaborative composition "Shogi Composition," where participants from various backgrounds can compose music together. With Hugh Nankivell he created "Whalebone Opera," an improvised community opera-making project. He has collaborated with various visual artists, dancers, poets, and animals.

O

Morgan O'Hara →292 enjoyed a childhood and early adolescence in an international community in post-war Japan, establishing a close relationships between east and west, creation and destruction, life and art. Live attention, contact between eye and subject and between pencil and paper are essential to her work. She lives and works in New York and Corneliano Bertario, Italy. O'Hara's work has been seen the world over.

Eoin O'Keeffe →169 was born in 1979 in Clonmel, Ireland. Here, he developed a huge musical interest as a member of a local symphonic wind band, in which he played clarinet and trumpet, and later spent several years as conductor. He received a BA in Music in Waterford. As a conductor of the university chamber choir, he also had the opportunity to write and conduct several choral pieces. After moving to the UK and spending several years working in education as a secondary school music teacher, O'Keeffe returned to his studies at the Guildhall School of Music and Drama, London, studying for an MA. The idea of traditional Irish music being an aural tradition is a strong characteristic of some of his works.

Pauline Oliveros →170 was born in 1932. For the past five decades, this internationally acclaimed composer, performer, humanitarian, and pioneer in American music. She has explored sound and forged new ground for herself and others. Through improvisation, electronic music, teaching, ritual, and meditation she has created a body of work with such breadth of vision that it profoundly affects those who experience it. Oliveros was born and raised in Houston, Texas, to a musical family. In 1985 she started the Deep Listening Institute, Ltd., a non-profit arts organization. Currently, she serves as president of the Deep Listening Institute, Ltd., as Distinguished Research Professor of Music at Rensselaer Polytechnic Institute in Troy, New York, and as the Darius Milhaud Composer-in-Residence at Mills College in Oakland, California.

Vagn E. Olsson →177 was born in Denmark in 1954. Olsson works in several different musical fields, including punk, popular, and compositional music. Since the 1990s, Olsson has been writing primarily new compositional music, the sources of which have been the second modernistic wave, appropriation, syncopation, and shamelessness. He has been writing for chamber ensembles and soloists, as well as short orchestral works, choir music, and incidental music for films. Vagn has been working with electronic music in the duo Dog God along with Peter Ole Jørgensen. In 2000, Olsson formed the hybrid, prog-rock ensemble El Hombre Invisible. The ensemble members consist of both classical and punk, beat-music, and jazz musicians. In connection with the aforementioned activities, Olsson has been arranging concerts, symposiums and cultural events in almost every facet of art.

P

Paul Paccione →172 was born in 1952 in New York City. He is Professor of Music Theory and Composition at Western Illinois University. Paccione's music is noted for its distinctive orchestration, contrapuntal refinement, and metaphoric complexity. An artist and scholar, Paccione's writings on various aspects of modern music concern themselves with the interplay of cultural conditions on compositional thought. Drawing inspiration from many of the other innovators of notation, he has also written articles on composers Morton Feldman, Eric Richards, and Kenneth Gaburo. His writings on music have been published in *Perspectives of New Music*, *ex tempore*, *College Music Symposium*, the *Journal of Music Theory Pedagogy* and *American Music*.

Marianthi Papalexandri-Alexandri →173 was born in Greece in 1974. He is a composer who places performer and listener into an evocative private sound world by permanently questioning the function of gestures and sounds. Her music has been performed and broadcasted widely in Europe, the US, and South America by some of the world's contemporary music specialists, such as SurPlus, The Volharding Orchestra, The London Improvisers Orchestra, and dissonArt. She studied composition at Goldsmiths College University of London. She is currently a fellow PhD student in composition at the University of California, San Diego. She is a permanent member of the Greek Composers Union, a finalist of the International Award for New Music in Darmstadt for 2008, and a recipient of the Dan David Prize in the field of Contemporary Music. As an improviser she has performed throughout Europe, the US, and Mexico. Currently, she lives and works in Amsterdam.

Brice Pauzet →174 was born in Besançon, France, in 1965. He studied piano, violin, and the harpsichord before beginning his exploration of writing and composition. An award-winner from the Fondation Marcel Bleustein-Blanchet pour la Vocation in 1994, as well as an intern at IRCAM from 1994 to 1996, he has since devoted his career to the composition and performance of his own works, as well as works from the classical repertoire, on the harpsichord and piano. He regularly collaborates with IRCAM, the Festival d'Automne in Paris, the Ensemble Accroche-Note, in Belgium with the Ars Musica Festival, in Vienna with the Klangforum, and in Germany with Radio SWR et WDR, the Berlin Biennial, and the Ensemble Recherche.

Tommaso Perego →175 was born in 1975 in Milan, Italy. He obtained degrees in Double Bass, Composition, and Electronic Music in Milan at the Conservatorio G.Verdi. Perego's pieces have been performed worldwide, including performances at Plymouth Expo in the United Kingdom in 2007; SICMF, Spark Festival, Minnesota USA 2007; the Signal&Noise Festival in Vancouver, Canada, in 2007; the Conservatorio G.Verdi, in Milan; ICMC 2006 in Tulane, Louisiana; the Livelikem Competition 2006, Rome, Italy; the Accademia Internazionale della Musica, Milan; the Havana Spring Festival 2006; the Basel Electronik Music Fes-

tival in Switzerland; and the Druskininkai Youth Music Festival, Vilnius, Lithuania.

Joe Pignato →176 composes music for improvising ensembles. His scores blend traditional notation and graphic symbols with the intent of eliciting idiosyncratic interpretations of his work. Ensembles in New York, New Jersey, Texas, Washington, and Indiana have performed his music. He has lectured on music composition, notation, improvisation, and the music industry at New York University, Ramapo College, NW Vista College, Earlham College, the Crane School of Music, and the Eastman School of Music. He has spoken at the SXSW Music Festival, the CMJ New Music Festival, the International Association of Jazz Educators Convention, the Gavin Convention, and the Jazz Times Convention. Pignato is assistant professor of music at the State University of New York, Oneonta. He is a doctoral candidate and Tanglewood Scholar designee in the College of Fine Arts, School of Music at Boston University and holds an MA from New York University's Gallatin School and a BA from the University of Massachusetts, Amherst.

Jonathan Pitkin →177 was born in 1978 and brought up in Edinburgh, Scotland. He studied at Christ Church, Oxford, and at the Royal Academy of Music. His compositions, which include orchestral, chamber, brass, and choral work, have been performed and commissioned internationally as well as throughout the UK. His compositions have appeared at the Spitalfields and Huddersfield Contemporary Music Festivals, as well as the Philharmonia Orchestra's "Music of Today" series at the Royal Festival Hall. Performers of Pitkin's work have included the BBC Scottish Symphony Orchestra and the BBC Singers. His work has been broadcast on BBC Radio 3. Two of his choral works have been included in the "New Horizons" series, which is published by Oxford University Press. Currently he teaches musicianship and composition at the Royal College of Music Junior Department.

Sam Pluta →178 is a New York City-based composer of electronic, acoustic, and mixed media works. His music has been played in concerts by leading instrumental ensembles and players, including Prism Quartet, the Alsar Quartet, Ha-Yang Kim, and Teresa McCollough, and shown in art galleries throughout the world. Pluta is a member of three bands: Glissando Bin Laden, His MusicHadiin, exclusiveOr. His most recent release is *Either This or That, but Certainly Not Both*, an independently released exclusiveOr album. Pluta is pursuing his DMA at Columbia University in New York. In the summer, he teaches at The Walden School, a music program for young composers.

Larry Polansky →179 is a composer, theorist, performer, software designer, teacher, writer, editor, and publisher. He is the Strauss Professor of Music at Dartmouth College, teaches in the graduate program in electro-acoustic music, and is co-director of the Bregman Electro-Acoustic Music Studio. For ten years he worked at the Mills College Center for Contemporary Music Center as staff and faculty. He is one of the three co-authors (with Phil Burk and David Rosenboom) of the widely used computer music language HML. His music has been recorded, performed, reviewed and written about widely, and his articles and writings have appeared in numerous publications, on diverse topics including computer music, music theory, and American music. He is the co-founder and co-director of Frog Peak Music (A Composers' Collective), the founding guest editor of the *Leonardo Music Journal*, and on the board of directors of Perspectives of New Music and several other journals and institutions. His solo CDs are on Artifact, Pogus, Cold Blue, and New World Records. His book on

Ruth Crawford (*The Music of American Folk Song*) is published by Rochester University Press. His current ensembles include the Downtown Ensemble in NYC and Trio (with Kui Dong and Christian Wolff).

Alwynne Pritchard →180 was born in Glasgow, Scotland, in 1968, and, as a teenager, began having composition lessons with her father, Gwyn Pritchard. She then studied at the Royal Academy of Music, where she was awarded many prizes for her work. In 1997 she was awarded a research scholarship by the University of Bristol, and in 2003 received a PhD in composition. Leading players and ensembles throughout Europe and in America have performed Pritchard's music. Her works have been recorded for CD and are regularly broadcast on BBC Radios 3 and 4, and around the world. In 2005, her masterwork *Decoy* was awarded a special prize given by the Foundation Ton Bruynèl, STEIM and the Foundation GAUDEAMUS. In 2005 Pritchard formed the Bergen/London-based improvisation quintet FAT BATTERY, and a year later, the trio Myrtle, with computer programmer Thorolf Thuestad and flautist Rowland Sutherland. Both groups regularly perform improvised and semi-composed electro-acoustic music throughout Europe.

Anthony Ptak →181 was born in 1970 in Brooklyn, New York, and is an artist and composer. He performed at the First International Theremin Festival in 1997, and has been a guest artist at the Experimental Music Studios at the University of Illinois at Urbana-Champaign 2000-2007. He was appointed visiting researcher at UIUC in 2001, and taught sound for new media artists in the School of Art and Design until 2007. He has given presentations, designed site-specific compositions, and performances on theremin, invented instruments, and electro-acoustics at SEAMUS, School of the Art Institute, St. Louis Art Museum, Millennium Film Workshop, LaGranja, The Kitchen, IMEB Bourges, and Institute for Advances Study in Princeton, New Jersey. Ptak is a founding member of the New York Theremin Society. He currently resides in New York City.

R

Randy Raine-Reusch →183 is an improvisationally based composer and performer specializing in New and Experimental Music for world instruments. An innovator interested in extending the boundaries of music, he has created distinct new performance styles on a number of world instruments from his collection of 700. Raine-Reusch has spent over thirty years exploring the relationship of music to psychology, philosophy, and spiritual or religious practices. He studied at the Creative Music Studio in the 1970s, before going overseas to study with master musicians in Australia and throughout Asia. His unique voice has led him to perform and/or record with the Tianjin Symphony Orchestra, Aerosmith, Yes, The Cranberries, Pauline Oliveros, Stuart Dempster, Barry Guy, and the Hereditary Grand Master of Seikyodo Ichigenkin. As a solo artist, with his world beat ensemble ASZA, or with Chinese zheng virtuoso Mei Han, Raine-Reusch has performed at two WOMAD festivals, three World Expos, and on numerous international tours. Raine-Reusch is a contributing editor for *Musicworks Magazine* and has recently written *Play the World: 101 World Instrument Primer* for Mel Bay Publications.

Jon Raskin →184 is a founding member of the Rova Saxophone Quartet, formed in 1978. Some highlights from his membership with Rova include a commission by Other Minds IV for The Hear and Now; a composition for Saxophone Quartet, Erhu, Pipa, Kayagum, Koto, Tabla Tarong and Pat Waing; organizing the 30-year Anniversary Concert of John Coltrane's Ascension and the subsequent recording, *Electric Ascension*; performing the music of Miles Davis with Yo Miles!; composing a collaborative work for SF Taiko Dojo/Rova; working with Howard Martin on the installation work *Occupancy*; The Glass Head collaboration with the Butoh Dance company Ink Boat. Besides presenting works by the group and the individual members Rova has commissioned music for saxophone quartet that includes work by Terry Riley, Muhal Richard Abrams, Alvin Curran, Fred Frith and Satako Fujii. Rova has over 40 recordings spanning 29 years.

Henrik Ehland Rasmussen →186 was born in 1961 in Denmark. A composer with a varied history, many of his life's experiences have formed the source of inspiration for his compositions: his various experiments with sound, and concert activities, his capacity as a piano teacher, his practicing of music therapy, and his experiences as a pianist in various contexts, such as his collaboration with the jazz pianist Niels Balle, and as a member of another intuitive group that was founded at the Convention for Danish Intuitive Music. As well as his life experiences, Rasmussen's interest in the musician's creative moment, as well as interactions between musicians in the here and now, also inspire the formation of his compositions.

Herman Rechberger →188 is an exceptional figure in Finnish music. He was born in Austria and studied graphic art and classical guitar in his native Linz, in Zürich, and Brussels, before moving to Finland in 1970 and studying composition, guitar, electronic music, the recorder, and oboe at the Sibelius Academy. Since then he has made a name for himself both as a composer and as a performing artist. In his versatility Rechberger could almost be called a contemporary Renaissance man. It is not, therefore, surprising that Renaissance music and culture have been major sources of inspiration. He is equally at home in every era, and often combines elements of different periods in his works. Aleatoric and performing liberties are characteristic of his works and may appear in a variety of guises, such as mobile technique, improvisation, open form, and the use of graphic notation, which Rechberger calls the pictographic concept. The freedom of choice may also extend to the

instruments, as in *Voyage* (1982), scored for soloists or folk or other instruments.

Will Redman →189 is a composer, improviser, and educator. He received his first drum set as a Christmas gift from his parents and spent his teenage years playing in various punk and hard rock bands in Baltimore, Maryland. From 2002 to 2006 Redman was a Dean's Fellow in the PhD program at the University at Buffalo, completing his doctoral dissertation *Book*, a collection of over 100 graphic compositions intended to inspire radical interpretation, which premiered by the Open Music Ensemble at Hallwalls Contemporary Art Center in Buffalo. Redman is a current and founding member of the Open Music Foundation and its resident ensemble, the Open Music Ensemble. Redman is also the initiator and facilitator of OpenLab, a monthly free improvisation workshop sponsored by Soundlab and the Open Music Foundation. He currently lives in Silver Spring, Maryland, with his wife Joanna.

Wendy Reid →197 was born in Los Angeles, California, in 1952. She received degrees from Mills College, the University of Southern California, School of Performing Arts, and attended Stanford University, Center for Computer Research in Music and Acoustics. She is the recipient of numerous commissions, awards, and grants including Meet The Composer (in California and New York), an ASMC grant, and the Paul Merritt Henry Prize. Her works have been performed and broadcast throughout the US, Europe, and Asia by the Abel-Steinberg-Winant Trio, the San Francisco Contemporary Music Players, the Kronos Quartet, the New Music Works Ensemble, the San Francisco String Quartet, the Tree Ensemble, and others. Reid is producer of the New Music series, "New Music with Birds, Frogs and Other Creatures," uniquely sponsored by the Natural Sciences Department of the Oakland Museum and the San Francisco Art Institute. She currently teaches at Mills College and Holy Names College.

Steve Roden →192 is a visual and sound artist from Los Angeles, California. His work includes painting, drawing, sculpture, film/video, sound installation, and performance. Roden received an MFA from Art Center College of Design in Pasadena (1989), and a BFA from Otis Parsons in Los Angeles (1986). Grants include Nimoy Artist in Residency, COLA, California Arts Council Grant, and Subito Grant from the American Composer's Forum. Roden has been exhibiting and performing his visuals and soundworks since the mid 1980s, and has had numerous solo and group exhibitions internationally, including museums, galleries and arts spaces. Roden has also released many CDs of audio works on labels worldwide.

Dirk (,) Rodney →196 (1940-unknown) was a legendary English pre-minimalist, electronic music composer and guitarist, and Fah Win Gum cotzér ("disciple"). This Liverpudlian's works are just beginning to emerge (some reconstructed from manuscripts by South Carolina composer/scholar Tyler Kingdom).

Keren Rosenbaum →198 is a multi-faceted composer, video artist, and interdisciplinary creator and performer. Rosenbaum was born in Israel, a talented composer and flautist from a very young age. She studied at Tel Aviv University. She continued developing her distinctive style at the Royal Conservatory, The Hague, where she studied composition and electronic music. After directing and producing *New Voices*, the first interdisciplinary festival in Israel, she founded the body that would become the main vehicle for her musical and artistic vision—the Reflex Ensemble, a unique collective of classical musicians (in-

cluding players from the Israeli Philharmonic and the Tel Aviv Opera), jazz musicians and actors, as well as lighting, sound, photography, and video artists from Israel and Europe.

David Rosenboom →200 is a composer, performer, conductor, interdisciplinary artist, author, and educator, known as a pioneer in American experimental music. Since the 1960s, he has explored ideas in his work about the spontaneous evolution of musical forms, languages for improvisation, new techniques in scoring for ensembles, cross-cultural collaborations, performance art, computer music systems, interactive multimedia, compositional algorithms, and extended musical interface with the human nervous system. Rosenboom has been Dean of the School of Music and Conductor of the New Century Players at the California Institute of the Arts since 1990 and was Co-Director of the Center for Experiments in Art, Information and Technology from 1990 to 1998. He taught at Mills College from 1979 to 1990, as Professor of Music, Head of the Music Department and Director of the Center for Contemporary Music and held the Darius Milhaud Chair from 1987 to 1990. He studied at the University of Illinois, where he was later awarded the prestigious George A. Miller Professorship. His work has been presented in many venues around the world, widely published, and recorded on a variety of labels.

Marina Rosenfeld →202 is an artist and composer based in New York City. She has been a member of the Music/Sound faculty of the Milton Avery School of the Arts at Bard College since 2003. Rosenfeld initiated a decade-long engagement with composition, improvisation, performance and situational aesthetic practices in 1994 with her now notorious Sheer Frost Orchestra. She performs frequently in the US, Canada, and Europe as a turn-tablist, spinning original dub plates with leading contemporary artists, including the Merce Cunningham Company, Sonic Youth, Christian Marclay, George Lewis, and Ikué Mori.

Rosenfeld's work has appeared in a wide variety of contexts, including the Whitney Museum, Tate Modern, Donaueschingen, Ars Electronica, Maerz Musik, Mutek, Wein Modern, and Taktlos Bern. Her most recent release is *Joy of Fear*.

Daniel Rothman →204 a composer and clarinetist, lives in Venice, California. Textual collaborator Michael Lentz is a poet and performer who lives in Berlin, Germany.

Sauer studied with the famously reactive Raoul Pleskow. She draws inspiration from art, science, and the natural world. A piano teacher and pedagogist for many years, she published a series of piano education volumes with the Piano Guild of America. She has also been profiled for her excellence in music education by the Piano Teacher's Guild of America and award-

R. Murray Schafer →209 was born in Sarnia, Ontario, Canada. He is a composer of interdisciplinary works that have been performed throughout the world; he is also active as a writer. Schafer initially studied harpsichord, music theory and piano at the Royal Conservatory of Music in Toronto. He then briefly studied composition, harpsichord, and piano at the University of Toronto, but was soon expelled. However, he did obtain a piano degree from the Royal College of Music in London while still in Canada. He has received six honorary doctorates from universities in Argentina, Canada and France. Schafer has received numerous honors, including the Fromm Foundation Award, the Canadian Music Council Medal, a Guggenheim Fellowship, the William Harold Moon Award, the Composer of the Year Award from the Canadian Music Council, and the Jules Léger Prize for New Chamber Music for his String Quartet No. 2, *Waves*. Most recently, he received the Walter Carsen Prize for Excellence in the Performing Arts from the Canada Council for the Arts in 2005, for a lifetime of achievement. Schafer founded the series "Ten Centuries Concerts" in Toronto in 1962. He pioneered research in the field of acoustic ecology in 1972, and has since remained active as a researcher in this field, notably with the World Forum for Acoustic Ecology.

León Schidlowsky →212 was born in 1931 in Santiago de Chile. An admirer of Arnold Schönberg's music, Schidlowsky began his career as a composer in the tradition of the Second Viennese School. Later he began to use serial techniques and to experiment with various tonal concepts (atonal, aleatory, graphic notation), but always on the understanding that music has a deeper significance that transcends absolute art, which can open up a path for a human being to find a way to himself. The scores of his graphic music have been shown in various exhibitions linked to concerts. Many of his works make reference to his Jewish-Israeli identity and to the history of the Jewish people, as well as to his interest in and protest against the political and social situation in Chile and Latin America. Schidlowsky lives in Tel Aviv. On the occasion of his 75th birthday he received homages in Tel Aviv and Berlin.

Catherine Schieve →214 has worked for 30 years in many art forms and on several continents as an inter-media artist and composer. She grew up in the Southwestern US, and spent much time rambling about the West Texas desert and the Rocky Mountains as a teenager and college student. In the 1980s she held a Post Doctoral Research Fellowship at the University of Melbourne, during which she had constant interactions with the vibrant experimental music scene in Australia. During that time she developed a vision for creating musical scores as enormous, precisely articulated paintings that would be performed as works of theatre. Schieve has continued this sound-and-vision project since then, expanding her work into video art, installation, digital printmaking, environmental sound, and a growing body of visual artworks. She holds an MFA in Multimedia, Video Art, and Drawing from the University of Iowa, and a PhD in Music Research from the University of California, San Diego. Schieve's work is held in numerous permanent and private collections in the US, India, Australia, and Brazil.

Theresa Sauer →206 has been inspired by innovative composers like John Cage her entire life. While completing her MS in Musicology at LIU/NYU, Sauer studied with the famously reactive Raoul Pleskow.

She has also been profiled for her excellence in music education by the Piano Teacher's Guild of America and award-

ed honors as an extraordinary pedagogist. Her combined interests of visual and musical art are what first drew her into the world of graphic scores. Sauer's passion for innovative notation is what led her to the creation of this volume.

David Schneeweiss →207 is a composer, performer, conductor, interdisciplinary artist, author, and educator, known as a pioneer in American experimental music. Since the 1960s, he has explored ideas in his work about the spontaneous evolution of musical forms, languages for improvisation, new techniques in scoring for ensembles, cross-cultural collaborations, performance art, computer music systems, interactive multimedia, compositional algorithms, and extended musical interface with the human nervous system. Rosenboom has been Dean of the School of Music and Conductor of the New Century Players at the California Institute of the Arts since 1990 and was Co-Director of the Center for Experiments in Art, Information and Technology from 1990 to 1998. He taught at Mills College from 1979 to 1990, as Professor of Music, Head of the Music Department and Director of the Center for Contemporary Music and held the Darius Milhaud Chair from 1987 to 1990. He studied at the University of Illinois, where he was later awarded the prestigious George A. Miller Professorship. His work has been presented in many venues around the world, widely published, and recorded on a variety of labels.

Barry Schrader →220 has had his compositions for electronics, dance, film, video, mixed media, live/electro-acoustic music combinations, and real-time computer performance performed throughout the world. Schrader is the founder and first president of SEAMUS, and has been involved with the inauguration and operation of several performance series such as SCREAM, the Currents concert series at Theatre Vanguard, and the CalArts Electro-Acoustic Music Marathon. He has written for several publications including *The New Grove Dictionary of Music and Musicians* and *Grolier's Encyclopedia*, and is the author of the book *Introduction to Electro-Acoustic Music*. He has been a member of the Composition Faculty of the California Institute of the Arts School of Music since 1971, and has also taught at the University of California at Santa Barbara and the California State University at Los Angeles.

Phillip Schulze →221 was born in 1979 in Düsseldorf, Germany. He is a media artist and composer. His musical work spans all media. His oeuvre includes electronic real-time processing, compositions for classical instruments (which are sometimes performed in combination with video or video-scores, and usually written for special environments), as well as improvisational acoustic music for alto clarinet and synthesizer. Schulze studied Media Art and Stage Design at the University for Art and Design, an institution in the Center for Art and Media in Karlsruhe, Germany. Currently, he is studying experimental composition at Wesleyan University.

Michael J. Schumacher →222 is a composer, performer, and installation artist based in New York City. Since 1996, Schumacher has pioneered sound art, first at Studio Five Beekman and, since 2000, at Diapason Gallery, by giving over 150 artists the opportunity to present. Schumacher has lectured at Bard

College, The New School, The School for Visual Arts, and Juilliard. He has taught piano, composition, theory, and ear training privately since 1983. He currently teaches at Polytechnic University in Brooklyn. Schumacher was awarded the prestigious Foundation for Contemporary Performance Arts Grant in 2001. He has also received awards and residencies from NYFA, Harvestworks, Rensselaer Polytechnic Institute, Meet the Composer, DAAD, and others. Schumacher has degrees in music composition from Indiana University, where he won the composition prize in 1982, and the Juilliard School, where he earned the doctorate in 1988. Born in 1961 in Washington, DC, he has lived in New York since 1983.

Elliott Sharp →226 is a composer, multi-instrumentalist, and sound-artist who has personified the experimental music scene in New York City for over thirty years and has released over 200 recordings spanning the musical spectrum. Sharp has pioneered ways of applying fractal geometry, chaos theory, and genetic metaphors to musical composition and interaction. Groups that have performed Sharp's music include the RadioSinfonie Frankfurt, Ensemble Modern, Ensemble Rezonanz, Continuum, Flux Quartet, Kronos Quartet, and Zeitkratzer. He leads the projects Orchestra Carbon, Tectonics, and Terraplane. His composition *Quarks Swim Free* premiered at the Venice Biennale in September 2003 and his chamber opera *EmPyre* premiered at the 2006 Biennale. Sharp's most recent CD releases include *Racing Hearts-Calling-Tessellation Row, Quadrature, Dispersion Of Seeds, Forgery*. He founded the ongoing zOaR Records in 1978 both for his own productions and for other radical music.

Marilyn Shrude →228 is a Chicago-born composer; she received degrees from Alverno College and Northwestern University. Among her more prestigious honors are those from the American Academy of Arts and Letters, Rockefeller Foundation, Kennedy Center Friedheim, Chamber Music America/ASCAP, National Endowment for the Arts, Cleveland Arts Prize and the Ohio Arts Council. Her works are recorded for New World, Albany, Azica, MMC, Capstone, Orion, Centaur, Neuma, Access and Ohio Brassworks and are published by C.F. Peters, American Composers Alliance, Editions Henry Lemoine (Paris), Neue Musik Verlag Berlin, Southern Music and Thomas House. Since 1977 she has been on the faculty of Bowling Green State University, where she teaches and chairs the Department of Musicology/Composition/Theory. She is the founder and past director of the MidAmerican Center for Contemporary Music and co-directs the Annual New Music & Art Festival. She continues to be active as a pianist and clinician with saxophonist John Sampen. In 2001 she was named a Distinguished Artist Professor of Music.

John Stead →234 has produced concert music, environmental sound installations, son et lumieres, film music, and web media, which has been performed around the UK. A love of nature, natural sounds, and sacred music results in a palette that includes transformed sounds (through the use of computer technology), synthetic sounds, natural environmental sounds, and conventional instrumentation. The overwhelming influence in Stead's creative life is that of Olivier Messiaen.

Norbert Stein →235 studied saxophone at the conservatory in Cologne in the 1970s. In 1986, he established the Pata Music label, in order to document his work with a variety of ensembles: Pata Masters, Pata Generators, Pata Orchester, Pata Horns, Pata Trio, and Pata Blue Chip. Besides performing in Europe, Stein has had several concert tours in Brazil, Africa, Australia, Singapore, and Indonesia, in cooperation with the Goethe-Institute. These international musical collaborations are documented on various Pata CDs.

Hans-Christoph Steiner →236 spends his time designing interactive software with a focus on human perceptual capabilities, building networks with free software, and composing music for short films and internet animations. A recipient of the German Academic Exchange Service Scholarship, Solare has studied extensively in both his native Argentina and in Germany.

Currently, he is completing a PhD in music education at the Universidad Complutense de Madrid, Spain. From 1986 until 1993, Solare taught Harmony, Morphology and Chamber Music at the Conservatory of Tandil in Argentina. Since January 2002 he has been a piano teacher at the Musikschule and the Hochschule für Kunste, both in Bremen, Germany. Since October 2002, Solare has conducted the Orquesta no tópica, a chamber music group devoted to tango music at the University of Bremen. He also gives courses and lectures on contemporary music.

Mathias Spahlinger →237 was born 1944 in Frankfurt A.M. Before he began to study piano, he worked as a typesetter. Between 1973 and 1977 he studied composition at the Stuttgart College of Music. In addition to his studies, Spahlinger was active as a piano teacher and as an instructor of early musical education at the Stuttgart School of Music. From 1978 to 1981, Spahlinger acted as a guest lecturer at the University of the Arts, Berlin. Starting in 1982, Mathias held a professorial post in composition and music theory at the College of Music in Karlsruhe. Since 1990 he has been teaching as a professor of composition at the Freiburger College of Music, where he also leads the Institute for New Music.

Jack W. Stamps →232 has devoted a lifetime to pursuing a variety of musical activities. He has spent the past 20 years as a songwriter and recording artist. His dedication to music has guided his ongoing commitment to the intrusion of classical norms in pop culture. He has received commissions from such artists and groups as the UTSA Wind Ensemble, the Tosca String Quartet, and clarinetist Stephanie Key. His music has been performed at numerous festivals and conferences including the ICMC, Society of Composers, Inc., LaTex, SEAMUS, and the South Texas New Music Festival. He was the recipient of the 2004 Reed Holmes Memorial Prize in Composition, the 2004 UTSA Citation for Excellence in Technology in Music, and second prize at the CEMJKO 2006 electronic festival in Brazil. He earned an MM in Composition from the University of Texas at Austin, and a BM from the University of Texas at San Antonio. He has a particular interest in developing new forms of musical notation through graphic design. He lives in San Antonio, TX.

John Stead →234 has produced concert music, environmental sound installations, son et lumieres, film music, and web media, which has been performed around the UK. A love of nature, natural sounds, and sacred music results in a palette that includes transformed sounds (through the use of computer technology), synthetic sounds, natural environmental sounds, and conventional instrumentation. The overwhelming influence in Stead's creative life is that of Olivier Messiaen.

Stuart Saunders Smith →229 was born in 1948 in Portland, Maine. His music is performed regularly throughout the world. His music is recorded on o.o.Discs, 11 West Records, Centaur Records and numerous European labels. He has received the Maryland State Artists Fellowship, The National Endowment for the Arts Composer's Fellowship, and Atlantic Center for the Arts Master Artist Award. Smith's music is published by Sonic Art Editions (Smith Publications). A book entitled *The Music of Stuart Saunders Smith*, by John Welsh, was published by Excelsior Press, in 1997.

Juan María Solare →230 was born in Buenos Aires in 1966. Solare is a pianist, composer, and conductor; he also composes music for short films and internet animations. A recipient of the German Academic Exchange Service Scholarship, Solare has studied extensively in both his native Argentina and in Germany.

inside the Croton Aqueduct, and inside the Atlantic Avenue Tunnel. Group projects that he has collaborated on have been exhibited at Little2004 European Cultural Capitol Festival, Robodock, Wood Street Gallery, Joyce SOHO, and Scope Art Fair. He has given talks at ITP/NYU, LocationOne, Tama Art University, Geidai Tokyo National University, and dorkbot-nyc. Steiner received his Masters from NYU's Interactive Telecommunications Program. He is currently working on developing full-fledged visual programming platform and free, open-source media arts curricula and teachers' guides.

Peter Sterk →238 was born in The Netherlands in 1957. He studied composition and electronic music at various Dutch conservatories. He has written music for several different instrumental combinations. The inspiration for Sterk's work often comes from natural forms and processes. In recent years, improvised music has been Sterk's main focus. He has worked with the Rotterdam Improvisation Pool. Since 2003 he has been performing as a member of the improvisation trio Lontano, playing piano, cello, and electronics. Currently Sterk is developing an improvisational method for amateurs: "Music from the inside."

Karlheinz Stockhausen →240 (1928–2007) composed 319 works and published 10 volumes of *TEXTE zur MUSIK / TEXTS about MUSIC*, comprising sketches and explanations about his own works (Stockhausen-Verlag). In 1991, the Stockhausen-Verlag began to release compact discs in the Stockhausen Complete Edition, which comprises 125 compact discs to date, and all Stockhausen scores, books, videos, and CDs are also available. Since 1998, the Stockhausen Courses Kürten for composers, interpreters, musicologists, and auditors takes place annually. Stockhausen was the perfect example of the composer who has participated at nearly all world premières and in innumerable exemplary performances and recordings of his works worldwide—as conductor, performer, musical director, or sound projectionist. In addition to numerous guest professorships in Switzerland, the US, Finland, Holland, and Denmark, Stockhausen was appointed Professor for Composition at the State Conservatory in Cologne in 1971, in 1996 was awarded an honorary doctorate from the Free University in Berlin, and in 2004 received an honorary doctorate from the Queen's University in Belfast. He is a member of 12 international Academies for the Arts and Sciences, was named Honorary Citizen of Kürten in 1988, became Commandeur dans l'Ordre des Arts et des Lettres, received many gramophone prizes and, among other honors, the German Medal of Merit, 1st class.

John Stump →242 (1944–2006) was born in Kansas City, Missouri. Shortly after the end of WWII, his father found work in California and settled his family in the Lakewood area of Southern California. At Lakewood High School, Stump played French horn in the marching band and orchestra. At Long Beach City College he studied composition and orchestration, arranging music for various instrumental and vocal groups. After graduating, Stump was reluctant to bring any further attention to his music. Instead, he took up the trade of music engraving. Combining a sensitivity to graphic art with his knowledge of music notation, he began to create and market a number of challenging works. Stump was also active in collecting circles, specializing in classical music, the Beatles, the Beach Boys and a number of female vocalists of his era including Karen Carpenter and Dionne Warwick.

Chiyoko Szlavnics →244 is a Canadian composer based in Berlin. She has performed extensively in and composed for experimental contemporary music ensembles and projects in Europe and North America.

She received a Fellowship Grant from the Akademie Schloß Solitude in 1997. Her compositions have been performed in concert and on radio by such ensembles as Arraymusic, Ensemble Zwischentöne, Janacek Philharmonic Orchestra, New Music Concerts, Quartett Avance, Quatuor Bozzini, Surplus, and Wandelweiser, at festivals such as MaerzMusik, Interface Festival, Ostrava New Music Days, and the Darmstadt Ferienkurse.



the greats in the field of jazz music, including John Coltrane, Don Cherry, Archie Shepp, John Lennon/Yoko Ono, Johnny Dyani, Roswell Rudd, Albert Ayler, and Dollar Brand. Poetry and audience-participation are often part of a Tchicai performance.

James Tenney →250 was born in 1934 in Silver City, New Mexico, and grew up in Arizona and Colorado, where he received his early training as a pianist and composer. He attended the University of Denver, the Juilliard School of Music, Bennington College, and the University of Illinois. A performer as well as a composer and theorist, Tenney was co-founder and conductor of the Tone Roads Chamber Ensemble in New York City. He was a pioneer in the field of electronic and computer music, working with Max Mathews and others at the Bell Telephone Laboratories in the early 1960s to develop programs for computer sound-generation and composition. He has written works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems. Tenney is the author of articles on musical acoustics, computer music, and musical form and perception, as well as two books: *META + HODOS: A Phenomenology of 20th-Century Musical Materials and an Approach to the Study of Form and A History of "Consonance" and "Dissonance."* He has received numerous grants and awards, including those from the National Science Foundation, the National Endowment for the Arts, the Ontario Arts Council, the Canada Council, and the Jean A. Chalmers Foundation.

Yuji Takahashi →246 was born in 1938 in Tokyo, Japan, and is a composer, performer, pianist, and author. He is, along with fellow composers Toshi Ichiyangi and Kenji Kobayashi, the co-founder of the New Directions group, an ensemble devoted to New Music. For many years, Takahashi was known, along with only a few other pianists, as someone able to decipher and play the most difficult new works for piano. While teaching piano in the US in the 1970s, Takahashi began to compose electronic works. Upon his return to Japan in 1972, Takahashi was involved in organizing and performing with like-minded groups of musicians, particularly the Suigyu (Water Buffalo) Band. Since the 1990s, Takahashi has been incorporating both traditional Japanese instruments and vocal performance into his works, as well as computer and piano. An innovator in notation, and a proponent of free performance, Takahashi received a Grant from the Foundation for Contemporary Arts in New York in 2006.

Justinian Tamusuza →248 was born in 1951 in Kibisi, Uganda. His early musical training was in Kigandan traditional music: singing, playing drums and tube-fiddle, endingidi. He received his doctorate in composition at Northwestern University in Evanston, Illinois. Tamusuza served from 1993 to 1995 as a member of the Music Jury of the International Society of Contemporary Music, ISCM. He is the African representative for the Composers Guild of New Jersey and was most recently a member of the International Council for Africa95. Tamusuza was the Artistic Director of the Africa95 African Composers Workshop in the UK, hosted by the Royal Liverpool Philharmonic Orchestra and the Liverpool University in 1995. Tamusuza has taught music composition, theory, and analysis at the Department of Music, Dance and Drama at Makerere University in Uganda and has also held a professorship at the School of Music at Northwestern University. The Kronos Quartet CD *Pieces of Africa* features Tamusuza's first string quartet, "Mu Kkubo Ery'Omusaalaba." The CD reached No. 1 on the Billboard Classical and World Music Charts in 1992. Tamusuza has been completing new works for the traditional Ugandan group, Abana B'Engoma since the mid-1990s.

John Tchicai →249 has been continuously progressive throughout his life. Born in Copenhagen, Denmark, in 1936, Tchicai became a leading exponent of the jazz avant-garde in New York in the 1960s, and a father figure for the European avant-garde after that. The Danish ministry of Culture recognized his work by awarding him a lifetime grant. Tchicai has played with

Laura Toxvaerd →253 is a Danish composer and alto saxophonist, born in 1977, on the outskirts of Copenhagen, Denmark. Toxvaerd was brought up in the tradition of jazz music. Her particular interests became avant-garde and free jazz, and eventually more contemporary music. Toxvaerd feels that graphic scores encourage both conductor and musicians to let go of traditional musical conventions. Another of her interests is exploring the possibilities of the solo concert. This is reflected on her debut CD, *Laura Toxvaerd no. 1*, which contains 15 pieces for solo alto saxophone, all performed by her. Toxvaerd earned a degree in music performance and education from the Rhythmic Music Conservatory in Copenhagen and has done additional studies at the Conservatoire National Supérieur de Musique et de Danse de Paris.

Jeffrey Treviño →256 was born in 1983, in Oxnard, California. He is a PhD student in music composition at the University of California at San Diego, having graduated in 2005 with a BA in Music, Science, and Tech-

nology from Stanford University. An accomplished pianist and tubist, Treviño has performed in world-class venues such as Carnegie Hall, the Sheldonian Theatre, and the Sydney Opera House. In 2005, Treviño debuted the SCUBA, a robotically augmented concert tuba, at the International Conference on New Interfaces for Musical Expression in Vancouver. As a musicologist, he has received fellowships from the Andrew W. Mellon Foundation and the American Musicological Society in support of his work on Hollywood film and cartoon music composer Charles Ives, and philosophies of musical expression in contemporary instrument design. Treviño's pedagogical efforts were recognized with the Department Award for Excellence in Graduate Teaching. Recent composition commissions include the University of California at Berkeley Graduate Program in Media Studies.



Andrea Valle →258 born in Ciriè, Italy, and is a composer and a researcher. His interest in music composition began with his experiences as an electric bass player in experimental rock and free jazz formations. His devoted interest in algorithmic composition both for acoustic and electronic instruments has led him to the development of computer-based, algorithmic strategies for automated typesetting, both using standard notation and designing new ones. His works include music for film and multimedia projects. He earned a PhD in Semiotics at the University of Bologna and he is now a researcher at the Multimedia School of the University of Torino. Valle is the author of two books, respectively dedicated to audio processing and to contemporary musical notation, and of many papers and articles related to semiotics and music.

J. Simon van der Walt →267 is a composer, multi-instrumentalist and teacher, of English and South African descent, now settled in Scotland. Originally a self-taught jazz trumpet player, his career took off following two years of study at Napier University, where he achieved a course medal, a composition prize, and diplomas in trumpet and composition. He took up a teaching post at Stevenson College Edinburgh, which supported him in further private study leading to an FLCM in composition, and a teaching qualification from the University of Dundee. In the spring of 2003, van der Walt undertook a three-month residency at the Banff Centre in Alberta, with financial support from the Arts Council of England. This experience led him to formulate and crystallize a question that lies at the heart of his current practice, and forms the basis of his PhD research at the RSAMD: "If one starts by considering an ensemble as a collection of performers rather than a collection of instruments, and the performance area as an undiscovered space, what musical consequences follow?"

Ivan Vincze →262 was born in 1930 in Bratislava. In 1946, he began his studies of music at the Städtische Musikschule. After having finished his studies at the State Conservatory, he continued to study at the Akademie für Musik und Drama, where he trained to be a

professional violist. As a violist, Vincze has belonged to orchestras in Germany, Austria, Sweden, and Denmark. In 1982, he became a member of GIM—the Group for Intuitive Music. Now, after more than 20 years, and the founding of the Bela Hamvas Group for Intuitive Music, his efforts are above all directed toward inventing new forms for his test-notated and graphic pieces. Vincze believes that such compositions acquire their meaning only when carried out, through a co-shaping by wonderful musicians; from them, collective action results, causing a higher level of consciousness.

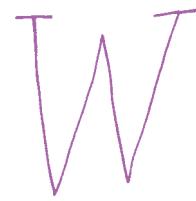
Stephen Vitiello →262 is an electronic musician and sound artist who transforms incidental atmospheric noises into mesmerizing soundscapes that alter our perception of the surrounding environment. He has composed music for independent films, experimental video projects, and art installations. Recent solo exhibitions include Museum 52, London; The Project, New York; Galerie Almine Rech, Paris; and The Project, Los Angeles. Group exhibitions include the 2006 Biennial of Sydney, the 2002 Whitney Biennial, and several exhibitions at the Cartier Foundation, Paris. Vitiello has had performances at The Tate Modern, the San Francisco Electronic Music Festival, The Kitchen, and the Whitney Museum of American Art. Vitiello has also acted as Media Curator for many exhibitions.

composer, Walshe performs frequently as a vocalist, specializing in extended techniques.

Clive Wilkinson →272 studied composition at the Universities of York and Keele. He also received bursaries to study at Dartington International Summer School. In 1990, he was an Artist-in-Residence at the Banff Centre for the Arts, Canada. He is currently Lecturer in Contemporary Music at the Northern School of Contemporary Dance, Leeds. During November and December 2002 he worked with the British choreographer Debbi Purtill on *Gothic Belle*, which was performed at The Riley Theatre, Leeds to critical acclaim. Wilkinson's music is published by Frog Peak Music.

Michael Winter →273 is a composer and guitarist who has studied and honed his skills across the US and has worked with some of the masters of contemporary composition. He is an expert in the field of electronic music and composition, and has taught a full electronic music and technonics curriculum at CalArts, the University of Virginia, and the University of California at Santa Barbara, where he is currently a PhD candidate.

René Wohlhauser →274 was born in Brienz, Switzerland. He studied at the Basel Conservatory. In 1978, Wohlhauser won the Valentino Bucchi Composition Prize, Rome, for his piece, *Souvenirs de l'Occitanie* for solo clarinet, starting a long stream of prizes won for his compositions. He has had many performances in Switzerland and abroad, including Germany, Japan, France, Italy, Russia, and Canada. He has several journal publications on compositional, aesthetic, and philosophical aspects of new music. He co-founded the Basle Composer's Forum with Mathias Steinauer. Wohlhauser has been a teacher of music theory and composition at the Basle Music Academy since 1979. Currently, he lives as a freelance composer in Basle.



Ge-Suk Yeo →276 is a singer, electro-acoustic musician, composer, and visual and video artist who works in both Hamburg, Germany, and Seoul, South Korea. As a talented lyric-dramatic soprano, she is a novelty in the fields of electro-acoustic music and media art. Her compositions and ideas for sound she notates as sound-calligraphies. In her live performances, Yeo synthesizes unique musical experiences through combining elements from various parts of her artwork.

David Young →277 has had his music performed in Australia, Europe, and Asia, in concerts, music theatre and installation. As a composer he is preoccupied with exploring the relationship between sound and image, employing intricate, and often miniature, formats in unconventional settings. As artistic director of Aphids, Young composes for and co-curates cross-art-form projects. He led the Aphids residency at the MU-SiCLAB program at Bains::Connective. *Maps*, a music-theatre-film-text collaboration between Aphids and its sister company in Denmark, has had performances in Melbourne (November 2000) and Copenhagen

(October 2002); and Music at Mt Egerton in an old clay mine in regional Victoria, Australia. He then produced *A Quarreling Pair at La Mama* as part of the 2004 Melbourne International Arts Festival, which has sold out three subsequent seasons.

Katherine Young →278 is a composer and bassoonist who writes acoustic and electro-acoustic music, often using open forms and expressive, non-traditional notations. She enjoys collaborative work as well. A versatile performer, Young works as an interpreter of contemporary chamber music, improvises, and plays with rock bands; she performs with the duo *Architeuthis Walks on Land*, the trio *Civil War*, James Falzone's *Allos Consort*, and *Roommate*. The Katherine Young ensemble is her ensemble including Carol Genetti, Brian Labycz, Joseph Mills, and Jason Roebke. Young is a founding member of the contemporary chamber music collective *Till by Turning*. She is currently living in Connecticut, working on her Master's in composition at Wesleyan University. Young graduated with bassoon performance and comparative literature degrees from Oberlin College and Conservatory.



a guest composer in different institutions as LIEM-CDMC in Madrid, the Phonos Foundation in Barcelona, and the University of Birmingham. His compositions are included in many CDs released by different record labels and institutions. He is Professor of Musical Composition at the São Paulo State University. He has a PhD in Communication and Semiotics Arts from the Pontifical Catholic University of São Paulo. He is the author of the book *Notação, Representação e Composição*.

Peter Zombola →284 was born in 1983 in Budapest, Hungary. He studied composition at the Béla Bartók Conservatory. He also studied at the Liszt Ferenc Academy of Music, where he received degrees with honors in composition and music theory in 2006. He is a candidate for a PhD from the Liszt Ferenc Academy of Music. In 2001, Zombola achieved 2nd place at the Béla Bartók Composition Contest, and in 2003 he received 2nd place at the International Summer Composition Course in Austria. In 2004, he won 2nd place at the Liszt Ferenc Academy of Music Composition Contest and 2nd place at the István Vántus Composition Contest in Szeged. His regular premiers take place at the Budapest Autumn Festival, Budapest Spring Festival, Music of Our Day, and Budapest Music Weeks. Zombola has been teaching since 2004 at the University of Theater and Film.

Jonathan Zorn →285 is a composer and performer of electro-acoustic music. In his compositions, he creates interactive systems for acoustic and electronic instruments that exceed the control of any single participant, creating surprises and new ensemble dynamics for performers to explore and navigate. Zorn maintains ongoing collaborative projects with video artist/violinist Rachel Thompson, bassoonist/composer Katherine Young, bassist Andrew Lafka, and electronic musician Bryan Eubanks. Along with Rachel Thompson, he founded and runs SET projects, a small record label of experimental and improvised sound and video art. Zorn is currently pursuing a PhD in computer music composition at the University of Virginia.

Judith Lang Zaimont →282 is internationally acclaimed for her works' expressive strength and dynamism. Many of her 100 works are prize-winning compositions; these include three symphonies, chamber opera, music for wind ensemble, oratorios and cantatas, and other works for chorus, compositions for voice, solo instruments, and a wide variety of chamber music. Her composition awards include a Guggenheim Fellowship, commission grants from the National Endowment for the Arts and American Composers Forum, a 2003 Aaron Copland Award and 2005 Bush Foundation Fellowship. Zaimont's music is frequently played in the United States and abroad and has been programmed by ensembles such as the Philadelphia, Baltimore, and Mississippi symphony orchestras, the Berlin Radio Orchestra, Czech Radio Orchestra, Kremlin Chamber Orchestra, Kharkov Philharmonic, and the Women's Philharmonic. Her works are widely published and recorded, extensively researched, have served as competition repertoire for international piano and conducting competitions, and two are cited on the Century Lists of Piano International and Chamber Music America. After a distinguished career as an educator (Peabody Conservatory, CUNY, Adelphi University and the University of Minnesota).

Edson Zampronha →283 has received two awards from the São Paulo Association of Art Criticism, Brazil. In 2005 he won, together with SCIArts Group, the 6th Sergio Motta Award, the most outstanding prize on Art and Technology for the musical installation composition, *Poetic Attractor*. He has received commissions from different groups and institutions, such as the Museum für Angewandte Kunst, Köln, for the Soccer World Cup 2006, and from the São Paulo State Symphonic Band for the 100th anniversary of São Paulo State Gallery in 2005. He has worked as

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