

David Rosenboom (b. 1947) is a composer, performer, conductor, interdisciplinary artist, author and educator. He has explored ideas in his work about the spontaneous evolution of forms, languages for improvisation, new techniques in scoring for ensembles, cross-cultural collaborations, performance art, computer music systems, interactive multi-media, compositional algorithms and extended musical interface with the human nervous system since the 1960's. His work is widely distributed and presented around the world and he is known as a pioneer in American experimental music.

Rosenboom holds the Richard Seaver Distinguished Chair in Music in The Herb Alpert School of Music at California Institute of the Arts where he has been Dean of the School of Music and Conductor with the New Century Players 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, was Professor of Music, Head of the Music Department, Director of the Center for Contemporary Music and held the Darius Milhaud Chair from 1987 to 1990.

He studied at the University of Illinois with Salvatore Martirano, Lejaren Hiller, Kenneth Gaburo, Gordon Binkerd, Bernard Goodman, Paul Rolland, Jack McKenzie, Soulima Stravinsky and John Garvey among others and has worked and taught in innovative institutions, such as the Center for Creative and Performing Arts at SUNY in Buffalo, New York's Electric Circus, York University in Toronto, where he was Professor of Music and Interdisciplinary Studies, the University of Illinois, where he was awarded the prestigious George A. Miller Professorship, New York University, the Banff Center for the Arts, Simon Fraser University, the Aesthetic Research Centre of Canada, the San Francisco Art Institute, the California College of Arts and Crafts, Bard College, Center for Advanced Musical Studies at Chosen Vale, and Ionian University in Greece.

His music, performances, and productions have been recorded on various labels, most recently on New World Records, Mutable Music, Centaur Records, Lovely Music Ltd., Cold Blue, Pogus Productions, Tzadik, Black Saint, West Wind, Elektra Nonesuch, Frog Peak Music and others. Examples of his recent projects include *Bell Solaris (Twelve Movements for Piano)* and *Seeing the Small in the Large (Six Movements for Orchestra)*, both exploring new ideas about counterpoint and musical transformation, *Chanteuse*, a CD of new song forms with performance artist, Jacqueline Humbert, *On Being Invisible II (Hypatia Speaks to Jefferson in a Dream)*, a self-organizing, multi-media opera involving brain signals, *Naked Curvature*, a modular score on the mystical writings of Yeats and others for instruments, whispering voices, and interactive computer music systems composed for the California EAR Unit, performances of little known pioneering music from the David Tudor Archives at the Getty Research Institute with colleagues, Vicki Ray, Mark Trayle, and Ron Kuivila, a new CD of *Zones of Influence*, a concert length work written for percussionist, William Winant, and the *Touché*, an innovative electronic instrument designed in collaboration with Donald Buchla in 1979-1980, a new recording of *And Come Up Dripping* for oboe and computer signal processing, with soloist, Libby van Cleve, two works exploring a new scoring technique involving notational *configuration spaces*, *Zones of Coherence* for solo or multiple

trumpets written for Daniel Rosenboom and recently released on a CD of new trumpet works and *Twilight Language* for solo piano referring to a mystical language of Tibetan *Siddhahs* and written for Vicki Ray, and, in collaboration with director, Travis Preston, *Bell Solaris—Twelve Metamorphoses in Piano Theater*, a ground-breaking, visual theatrical expansion of this earlier solo piano work into a full-evening production with a live video ensemble.

Rosenboom is author of influential books such as *Biofeedback and the Arts* and *Extended Musical Interface with the Human Nervous System* and papers such as *Propositional Music: On Emergent Properties in Morphogenesis and the Evolution of Music; Essays, Propositions, Commentaries, Imponderable Forms and Compositional Methods, Improvisation and Composition—Synthesis and Integration into the Music Curriculum* and *Collapsing Distinctions: Interacting within Fields of Intelligence on Interstellar Scales and Parallel Musical Models*. He is also co-author with Phil Burk and Larry Polansky of the widely used computer software environment for experimental music, *HMSL (Hierarchical Music Specification Language)*. Currently, he is working on a book about compositional models, entitled *Propositional Music*, and other writings in interdisciplinary topics combining music with neuroscience, cognition, self-organizing systems, evolution, theoretical physics and possible forms of intelligence. He is currently developing a new approach to opera as emergent interactive process with poet, Martine Bellen, in a new work titled *AH!*

More information is available at:
<http://music.calarts.edu/~david>

Recent CD's with Rosenboom's Music

How Much Better If Plymouth Rock Had Landed On The Pilgrims, first complete recording of all nine sections of major, historic work from 1969-1971. Featured performers include Swapan Chaudhuri (tabla), Erika Duke-Kirkpatrick (cello), Vinny Golia (winds), Aashish Khan (sarode), Daniel Rosenboom (trumpets & co-production), David Rosenboom (piano, electronics, & co-production), I Nyoman Wenten (Balinese instruments), William "Willie" Winant (marimba & Balinese instruments), two progressive rock/new music/metal bands from Los Angeles, Plotz! & DR. MiNT, master recording engineer, John Baffa, piano technician, Alan Eder, and others. CD booklet includes two essays, musical notes and analyses by Chris Brown, and "*The '60's as an Intellectual Monster*" by philosopher-writer, Sande Cohen. New World Records, 80689-2, 2009, double-CD

<http://www.newworldrecords.org/>

Future Travel, digital re-mastering of 1981 compositions for one of the first digital keyboard instruments, *Touché*, piano, violin, percussion and *300 Series Electric Music Box* from Buchla and Associates, all played by Rosenboom. A newly re-edited version of *And Out Come the Night Ears* with material never before released for

piano and *300 Series Electric Music Box* is also included, New World Records, 80668-2, 2007, <http://www.newworldrecords.org/>

Brainwave Music 2006, re-release of classic works from the original 1976 album on A.R.C. Records, together with a new recording of *Four Lines (Two High)* (2001) for electronic tracks derived from auditory event-related potentials in the brain doubled by violin and oboe lines performed by Rosenboom and Libby Van Cleve, EM Records, EM1054CD, 2006, <http://www.emrecords.net/>

Bloodier, Mean Son (trumpet virtuoso, Daniel Rosenboom performs world premieres of diverse new trumpet works, including two by David Rosenboom), Ninewinds Records, NWCD 0238, 2005, www.ninewinds.com & www.danielrosenboom.com

Suitable for Framing (forms of freedom for two pianos, mrdangam and kanjira, with J.B. Floyd and Trichy Sankaran), Mutable Music, 17517-2, 2004, www.mutablemusic.com

And Come Up Dripping (oboe extended techniques and interactive electronics, with Libby Van Cleve), published with the book, *Oboe Unbound*, Scarecrow Press, Lanham, MD, 2004, www.scarecrowpress.com

Chanteuse, Songs of a Different Sort (new song forms performed by Jacqueline Humbert with electronic soundscapes, arrangements and compositions by Rosenboom and others), Lovely Music, Ltd., LCD 4001, 2004, www.lovely.com

Invisible Gold (classics of live electronic music involving extended musical interface with the human nervous system), Pogus Productions, 21022-2, 2000, www.pogus.com

Music from-On Being Invisible II (Hypatia Speaks to Jefferson in a Dream) (selections from a self-organizing chamber opera for brainwaves, speaking voices, musicians, and multi-media computer performance), on *Transmigration Music*, Centaur Records, CRC 2490, 2000, www.centaurrecords.com

Two Lines, David Rosenboom and Anthony Braxton, (music for winds, MIDI piano, and interactive software), Lovely Music, Ltd., LCD 3071, 1995, www.lovely.com

A Precipice in Time, (for percussion, saxophone, cello, piano-celesta, and sound rotation), on *The Virtuoso in the Computer Age-I*, Centaur Records, CDC 2110, 1991, www.centaurrecords.com

Systems of Judgment, computer music system and auxiliary instruments, Centaur Records, CDC 2077, 1989, www.centaurrecords.com

Some other sources for Rosenboom's music and writings are:

Frog Peak Music: www.frogpeak.org

Electronic Music Foundation: www.emf.org

CDeMusic: www.cdemusic.org

Leonardo on-line: <http://www.leonardo.info/>

American Music Center: www.amc.net

NewMusicBox: www.newmusicbox.org

Leonardo Electronic Almanac, Electronic Monographs:
<http://leoalmanac.org/resources/emonograph/index.asp>