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## **MS-210 Survey of Electroacoustic Music: Access to Recorded Music Greatest Hits, Genre Compilations, Demonstrations, & Composer Retrospectives**

Recordings presented alphabetically by title, with composers, performers, editors, compilers, and instrument designers by *last* name of interest:

e.g. *The John Cage Tribute: A Chance Operation*, which features many contributors, is listed under “C.”

*Indeterminacy: John Cage-David Tudor:*

*Reading-Music* is listed under “C”

since the album is not a survey about indeterminacy.

*Klaus Schulze:*

*The Essential*

72-93 is

listed

“S.”

### ***Alternating Currents: Electronic Music From The University of Michigan* Centaur Records, Inc. CD CRC 2492 (0 44747-2492-2 3)**

© 2000

This CD and 8-page booklet produced by Mary Simoni illustrate the extent to which *technique* and *media* in the production of electroacoustic music have become eclectic and multifarious. Compositions by Mary Simoni, Erik Santos, Benjamin Broening, Gregory D. Laman, Evan Chambers, Jim Aikman, and Stephen Rush exhibit divergent viewpoints about use of tools for creating music by electroacoustic means. The sonic materials for Laman’s *One Divided* (1996) are derived from sounds made by a trumpet player processed in real time by a Lexicon 300 effects processor. Chamber’s *Lament* (1996) features tape with vocal samples on a Kurzweil K2000 sampler triggered by a Zeta violin. Stephen Rush’s *Randalog* (1999) is a Cagean composition whose shape is determined using a custom algorithmic sequencing program, and the sonic material derives from a Micromoog and homemade analog synth/sequencer. This CD stands on self-sufficient musical legs, but offers the added value of illustrating composing modalities that are as different as the musical predilections of the composers. This implies that universal acceptance of any *single* tool touted as self-sufficient and all encompassing, e.g. the DAW (Digital Audio Work) station, or software-based direct digital synthesis, might be not only wishful thinking vis-à-vis universality of musical utility, but possibly inimical to diversity of artistic outcomes as well.

### ***Ambient: 152 Minutes 33 Seconds--A Brief History of Ambient, Volume One* (Manufactured by Capitol Records) Virgin Records America CD 7243 8 39434 2 5**

© 1993

Brian Eno released *Music For Airports* (1978) on his own AMBIENT label and defined the genre as one that can accommodate different states of awareness on the part of the listener. Like the early 20th century composer Erik Satie, who

composed “furniture music” meant to function indifferently as “sonic wallpaper,” Eno is happy to imagine that ambient music can be ignored if that is the listener’s wont. Eno’s role as a composer and collaborator is well represented on this 2-CD set. The notes in the 10-page foldout offer the briefest history in history, but the music (quietly) speaks for itself with more than two hours of pieces, and pieces of pieces gleaned largely from Caroline Records and Virgin Records releases. As might be expected, most of these compositions are slow and contemplative. Those that seem more energetic typically are compulsively repetitive, giving a deceptive sense of faster forward movement that nevertheless progresses in slow motion. A *Brief History of Ambient (Volume 1)* presents a representative selection, with Harold Budd, Tangerine Dream, Killing Joke, Amorphous Androgynous, Robert Fripp/Brian Eno, Hawkwind, Brian Eno, Richard Horowitz, Christopher Franke, Irmin Schmidt/Bruno Spoerri, Ashra, Harold Budd/Brian Eno, The Grid, Brian Eno/Jon Hassell, William Orbit, Laraaji, Sheila Chandra, Michael Brook, Faust, Jon Hassell, Material, Gong, Nusrat Faten Ali Khan, and Edgar Froese making appearances. This set is a good retrospective on the ambiance of ambient. Chill at: **Virgin Records America, Inc. 338 N. Foothill Road, Beverly Hills, CA 90210.**

***Talk Normal: The Laurie Anderson Anthology***

**Warner Archives/Rhino Entertainment Company CD Box Set R2 76648**

**© 2000**

Some people see more when they look, hear more when they listen, and connect more dots when they think than others. Some become profilers, some retreat in self-defense, and some are injured by the gift. And some become storytellers, which is what Laurie Anderson has done. Her academic credentials in art history and sculpture provide a tenuous entrée to explain her success as a storyteller, standup comedian, musician, songwriter, film-maker, visual artist, artistic collaborator, instrument designer, and political commentator on Americana with the modesty to describe herself as “not really a professional anything.” Perhaps she might have said “not really a *virtuoso* anything,” for *virtuosity* is about closing off options in order to focus on one thing intensely. It’s doubtful that Anderson could *ever* do this in order to become a virtuoso. She is apparently not even satisfied with being only one *person*, as evidenced by the various personae she adopts during performances using the vocoder, pitch shifter, and filters to transmute her voice. She must want the instruments she plays to have more than one persona as well—witness her “violin” with tape recorder heads on the bridge that play a “bow” fitted with audio tape rather than horsehair! The number of artists who have collaborated with her over the years, including Brian Eno, Peter Gabriel, Lou Reed, and a host of top instrumentalists, is another tip-off to Laurie Anderson’s professionalism. This double CD with 50-page booklet box set reveal Laurie Anderson as a consummate professional, earmarked by her workaholic attitude; willingness to make art that people *need*, to provide “some slightly different angle to look at the world in;” and intimations she “never felt like I’ve ever finished anything, ever.” In the booklet, Gillian G. Gaar does an outstanding job of putting Anderson in context, but one needs to see Laurie Anderson *move* to better understand her art. See her film *Home of the Brave (1985)*, which remains

the best documentation of what some have labeled *Performance Art*. This CD set is also highly recommended. For fan info see *Home Page of the Brave: Laurie Anderson* at [www.cc.gatech.edu/~jimmyd/laurie-anderson](http://www.cc.gatech.edu/~jimmyd/laurie-anderson). Contact Rhino at [www.rhino.com](http://www.rhino.com).

***Art of Noise: The Drum and Bass Collection***

**China Records CD 77056 Manufactured and Distributed by Discovery Records Warner Music Discovery Inc., A Warner Music Group Company (0 1046-77056-2 2)**

We'll overlook the "This album marks the eradication of rock and roll from the face of the planet" hyperbole (in all-caps of course!) to listen to the third in a series of remix albums based on industrial dance/pop mavens *The Art of Noise*. If there is such a thing as "smooth" Drum and Bass, this is it!

***Branca: Selections From The Symphonies [For Electric Guitars]***

**Atavistic CD ALP35CD**

**© 1997**

Glenn Branca has developed new electric "guitars" that look more like heavier hammered dulcimers or some new kind of stringed percussion instrument, and he has written large scale works (Symphonies) for ensembles of these instruments with percussion, standard electric guitars, *et al.* This CD provides excerpts of Branca's Symphonies 2, 3, 5, 6, 8, and 10, which might be described as more experimental than rock, but within a sonic framework of rock that has evolved into longer, more complicated forms.

***Indeterminacy: John Cage: Reading/David Tudor: Music  
New Aspect of Form in Instrumental and Electronic Music  
Ninety Stories by John Cage, with Music***

**Smithsonian Folkways Recordings CDs SF 40804/5 (0 9307-40804-2 9)**

**© 1992**

A remastered 2 CD set, originally issued in 1959 as Folkways FT 3704, now featuring a 16-page booklet with notes by John Cage, and a new commentary by Richard Kostelanetz. From the enclosed notes by Kostelanetz:

The idea behind *Indeterminacy* was, like many Cagean ideas, essentially simple, if audaciously original . . . The acoustic innovation is the one-minute story, read by Cage at varying speeds reflective of the stories' lengths . . . In another room, beyond earshot of Cage, the pianist David Tudor . . . a veteran Cage collaborator, [played] miscellaneous sections from his parts for Cage's *Concert for Piano and Orchestra (1957-58)* [and] prerecorded tape from Cage's *Fontana Mix (1950-59)*.

From John Cage:

In Zen they say: if something is boring after two minutes, try it for four. If still boring, try it for eight, sixteen, thirty-two, and so on. Eventually one discovers that it's not boring at all but very interesting.

Of you what make will this. The John epitomizes work it Cage of. For a catalog that includes electronic compositions by Jon Appleton, Doris Hays, John Donald Robb, Ilhan Mimaroglu, and ostensibly others write:

**The Whole Folkways Catalogue, Smithsonian/Folkways Recordings,  
955 L'Enfant Plaza Suite 2600, Smithsonian Institution, Washington  
D.C. 20560, phone (202) 287-3262, or fax (202) 287-3699.**

***The John Cage Tribute: A Chance Operation***

**Koch International Classics CD 3-7238-2 Y6x2**

**© 1993**

This 2-CD set with 84 page booklet looks at the legendary John Cage from, uh, *unexpected* if not random angles and viewpoints. If you think that “chance” or “indeterminacy” is not fertile ground for musicians to traverse, argue with *this* list of artists who make music by, for, and about John Cage: Frank Zappa, Roger Zahab, Christian Wolff, David Van Tieghem, David Tudor, James Tenney, Anne Tardos, Ryuichi Sakamoto, Oregon, Yoko Ono, Ken Nordine, Patrick Moraz, Meredith Monk, Jackson Mac Low, Kronos Quartet, Takehisa Kosugi, John Cale, Earle Brown, Robert Black, Larry Austin, Robert Ashley, and Laurie Anderson. This set is an education not only about John Cage, but also about this group of contributors who share a bent for experimental music. Each artist’s biography is highlighted, with wonderful stories on how the thoughts and music of John Cage intersected with their careers. There is also a good bit of technical detail about equipment & techniques used by various artists. Brief articles by David Revill, Richard Kostelanetz, and Gary Davis add to the merriment. Highly recommended.

***Wendy Carlos: Beauty in the Beast***

**Passport Records, Inc. Audion Recordings**

**Marketed by JEM Records, Inc. CD SYNCD 200**

**© 1986**

An early release of some of Wendy Carlos’ sophisticated microtonal music using voices from her “LSI Orchestra” (early GDS & Synergy Digital synthesizers, and Synton vocoder for this album). This CD and 6-page foldout brings delight with Carlos’ inventions of *Alpha* and *Beta* divisions of the musical scale, and use of *Pelag* and *Slendro* tunings. Particularly notable is the title composition, a piece of microtonal music whose textures, themes, and counterpoint cleverly dodge the seemingly inevitable “it just seems out of tune to me ” bromide that dogs so much “microtonal” music. We are simply taken away on the wings of this composition, which aptly illustrates Carlos’ understanding of the “Beauty in the Beast” of temperaments foreign to more-stilted Western ears weaned on three-minute MOR radio tunes. Look for remastered versions of most of Wendy Carlos’ oeuvre at: [www.wendycarlos.com](http://www.wendycarlos.com), and you’ll find a cornucopia of information as well.

***Wendy Carlos: Secrets of Synthesis***

**CBS Records CD MK42333 (0 7464 42333 2)**

**© 1987**

“A behind the scenes look, in words and music . . . electronic orchestration from *Switched On Bach* to *Digital Moonscapes*“ from one of the foremost practitioners of the art. While some topics on this CD and 8 page booklet, e.g. Examples of Analog Timbres may seem “dated,” the tracks labeled Electronic Pointillism &

Hocketing, Performance Values, Simple Orchestration, and For Spatial Motion alone are worth the price of admission. Carlos narrates in a warm conversational tone, and presents timeless lessons about the secrets of music, as well as true insider tips on synthesis techniques. A difficult CD to find, but worth the effort. Recently Carlos has remastered most of her work, and even used digital sound reconstruction techniques to retune some of those cherished older analog tracks. These new editions sound better than ever, and some are “hypertext-enhanced” CDs. At [www.wendycarlos.com](http://www.wendycarlos.com) those who associate W. Carlos solely with her pioneering *Switched On Bach* (1968) album will discover mature works that anticipated “ambient” music, and sophisticated compositions that use subtle temperaments or exotic microtonal schemes. Her web site is a treasure trove of documentation—a labor of love that constitutes a valuable gift to any aficionado.

***CDCM ComputerMusic Series Volume 6: Bregman Electronic Music Studio at  
Dartmouth College, Hanover, NH  
Centaur Records CD CRC 2052***

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CDCM: Consortium to Distribute Computer Music was founded “. . . to create and distribute worldwide a recorded and documented repertoire of the best new computer music.” Among the charter CDCM studios is The Bregman Electronic Music Studio at Dartmouth College, which was founded by Jon Appleton in 1969 with a gift from Gerald Bregman. The Bregman Studio was the first to house the Synclavier, developed near Dartmouth in the early 1970s by Sidney Alonso and Cameron Jones. It is ironic that the Synclavier, an instrument closely associated with top music business and academic *professionals*, had its genesis in a system conceived by Jon Appleton that provided a “composing” system for *amateurs*: Dartmouth’s student body at large. Those roots that seemed musically innocuous have proven fecund: they sprouted first a “digital synthesizer,” then a powerful digital audio sampling & editing tool that became ubiquitous in Hollywood. Appleton’s compositions *Brush Canyon* and *Degitaru Ongaku* (“digital song” in Japanese) are oriented toward performance, and lead the way in showcasing the Synclavier’s versatility. Speaking of versatility, Appleton actually jammed an album on Synclavier (lamentably, out of print) of what could only be called “*really free jazz*” with top trumpeter Don Cherry! Contributions here by David Evan Jones, Paul Moravec, and Christian Wolff show the formidable capabilities of the Bregman studio, but prove that—for mature composers—and with apologies to Marshall McLuhan, the medium is *not necessarily* the message. Although the Synclavier figured in some way in all of these compositions, each piece evidences the unique musical sensibility of its composer more than some common means of production. Jones’ compositions for percussion ensemble and tape *Still Life in Wood and Metal* and *Still Life Dancing* feature “percussion/vowel” sounds realized by the Chant synthesis system from IRCAM (*L’Institut de Recherche et de Coordination Acoustique/Musique*) in Paris, France. In Moravec and Wolff one hears burnished echoes of the *musique concrète* tradition. A CD worthy of study.



**CDCM ComputerMusic Series Volume 32: The International Computer Music Association Commission Awards—1997-99 Barrett, Bruemmer, Field, Furman, Koonce: Performed by the Cikada Ensemble and Ensemble Fa Centaur Records CD CRC 2552 (0 44747-2552-2 4)**

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The International Computer Music Association (ICMA) is an international organization committed to the composition and performance of music that makes significant use of computer technology. The Computer Music Series from the Consortium to Distribute Computer Music (CDCM) has produced three CD compilations (Vols. 21, 25, 32) on Centaur Records of works commissioned for the ICMC Conferences. Volume 32 comprises five compositions presented in Thessaloniki, Greece (1997), Ann Arbor, Michigan, USA (1998), or Beijing, China (1999). Natasha Barrett's *Microclimate I* (1998) and Pablo Furman's *Concerto for ensemble and Electronic sounds* (1997) require performers from Cikada Ensemble and Ensemble Fa respectively; the other compositions are nominally for electroacoustically generated sound alone. Among these, only Ambrose Field's *Expanse Hotel* (1999), consciously created to evoke cinematic scenarios, stands out as a nominal "tape piece" with a discernible "recorded & manipulated sound" sensibility. For instance, although Ludger Bruemmer's *Lizard Point* (1997) is nominally "for two-channel tape," it has an ambiance similar to the "electronics plus performers" compositions on this CD, ostensibly due to its use of sophisticated physical modeling software. The same might be said of Paul Koonce's playful *Breath and the Machine* (1999), which also sounds in the "experimental-instrumental" vein, with added electroacoustic sounds. These ICMA Commissions are awarded to promising composers by international jury process. Volume 32 is of particular interest, as it provides information about the entire CDCM series, and it gives modest perspective on this learned branch of the electroacoustic music community. One might consider that "computer music" is a rubric that currently embraces a wide span of sonic and musical territory, and the term should not necessarily be limited to any use that conjures up specific, limited compositional styles. As this CD shows, it is becoming increasingly difficult to distinguish between "computer" and "non-computer" music—in any stylistic genre. For information on the CDCM Catalog, go to: [www.centaurrecords.com](http://www.centaurrecords.com).

**Caroline: 1994 Sampler**

**Caroline Records, Inc.**

© 1994

Caroline Records and their stable of license labels are among the important sources for contemporary recorded music(s) of various kinds, many of which feature electroacoustic means. Since categorizing is difficult, better to list artists represented here under the banner of each label. **Caroline Label:** *Adrian Belew, Buzzcocks, Bank Psychosis, Fudge, Peach*. **Astralwerks:** *Future Sound of London, The Daedalus Project, Seefeel, Transformer 2*. **Herald:** *ADWH, Snowy White, Blue Öyster Cult, Keziah Jones, Rick Wakeman*. **Real World:** *Sheila Chandra, Geoffrey Oryema, Jam Nation, Shu'de, Doudou N'Diaye Rose, Nusrat Fateh Ali Khan*. **Gyroscope:** *Roger Eno/K. St. John, Djivan Gasparyan, Harold*

*Budd, Luke Koyle, Laraaji. Caroline Catalog: Smashing Pumpkins, King Crimson, Lords Of Acid, Primus, Hole, Michael Nyman, X-Ray Spex.* Be on the lookout for artists presented on these labels; this 6 disc promotional sampler may be difficult to find. Contact my mail: **East Coast: Caroline Distribution, 114 West 26th Street, New York, NY 10001 (800-275-2250). West Coast: 9834 Glenoaks Boulevard, Sun Valley, CA 91352 (800-767-4639).** For a complete Caroline catalog contact: **Caroline Records, Attn: Retail Marketing Dept., 114 West 26th Street, New York, NY 10001.**

***Carrier Band: Automatic Inscription of Speech Melody***

**Deep Listening Publications**

© 2000

Peer Bode, Andrew Deutsch, and Pauline Oliveros are *Carrier Band*, a trio formed in 1998 at Alfred University, where they performed three improvisations released on Oliveros' *Deep Listening* label (DL CD #8). The trio is joined on two cuts by Dick Robinson, experimental composer-violinist. Robinson and Oliveros perform the world premier of *Chaos and Difference*, a composition that features the eponymous "Boxes" designed and constructed by Tim Adams, Red Neck Tech, for Robinson and Oliveros respectively. On several tracks, words and phrases excerpted from the technical notebooks (1934-1949) of Harald Bode, the pioneering designer of electronic musical instruments, are processed on Harald's vocoder by Peer Bode. Harald Bode is Bode père to Peer Bode! It also bodes well that Andrew Deutsch adds synthesized sounds, and loops from Harald Bode's demo tapes and Oliveros' *Difference Box*. Peer Bode is a Co-Director of IEA (Institute for Electronic Arts) at the School of Art and Design, NYSCC at Alfred University, at: <http://www.iea.art.alfred.edu>. Pauline Oliveros' Deep Listening label is at: <http://www.deeplisting.org> and email: [dlc@deeplisting.org](mailto:dlc@deeplisting.org).

***Joel Chadabe & Jan Williams, Percussion: After Some Songs***

***With Bruno Spoerri (saxophone) and Reto Weber (udu and djembe)***

**Deep Listening CD DL 1 1995 CD**

© 1987-1995 Joel Chadabe (ASCAP)

© 1995 Deep Listening Publications, Inc. (ASCAP)

Joel Chadabe pioneered algorithmic composition with the CEMS (Coordinated Electronic Music Studio) at the State University of New York (SUNY) at Albany, NY using multiple Moog analog sequencer modules. In 1986 he collaborated with David Zicarelli, Antony Widoff, and John Offenhartz to create **M**, an interactive, composing and performing program developed for Intelligent Music<sup>®</sup> that offers algorithmic processes. Chadabe is joined on cuts by his longtime collaborator percussionist Jan Williams, with assists by Switzerland-based Weber and Spoerri. It is often difficult to tell the difference between Chadabe's electronics and the percussion sounds, and these pieces with contemplative jazz-inflected overtones are well-crafted. Nature can be a stern task-mistress when a composer releases various decision-making to computer software, but Joel Chadabe has shown his penchant for making not only intelligent music, but very enjoyable music as well. Produced by: **J&B Media, Po Box 8748, Albany, NY 12208 USA.** Contact:

**Deep Listening Publicatons, PO Box 1956, 601 Broadway, Kingston, NY  
12401-0900. Connect to: <http://www.tmn.com/oh/artswire/www/pof/pof.html>.  
Email: [oliverosfd@aol.com](mailto:oliverosfd@aol.com). Telephone: (914) 338-5984. Fax: (914) 338-5986.**

***Columbia-Princeton Electronic Music Center 1961-1973***

**New World Records CD 80521-2 (0 9322-80521-2 8)**

**© 1998 Recorded Anthology of American Music, Inc.**

Indispensable CD with highly informative 24-page booklet by Alice Shields that gives a brief history of CPEMC, America's first academically-centered electronic music studio, with a blow-by-blow description of the equipment at the studio. Composers represented by early compositions are: Bülent Arel, Charles Dodge, Ihan Mimaroglu, Bülent Arel and Daria Semegen, Ingram Marshall, Daria Semegen, and Alice Shields. For the very earliest compositions of Vladimir Ussachevsky and Otto Luening at CPEMC, see *Pioneers of Electronic Music CRI CD 611* below. New World Records email: [newworldrecords@erols.com](mailto:newworldrecords@erols.com).

***Computer Music Currents 13: The Historical CD of Digital Sound Synthesis***

**Schott Wergo Music Media GmbH Mainz, Germany CD WER 2033-2**

**© 1995**

Indispensable CD and 254-page booklet on the early history of direct digital synthesis. The CD documents early etudes and compositions produced at Bell Laboratories, from Newman Guttman's *The Silver Scale* (1957) through James Randall's *Mudgett, Monologues for a Mass Murderer* (1965). Composers represented include: David Lewin, Ercolino Ferretti, James Tenney, John R. Pierce and Max V. Mathews. The latter two were responsible for administration and implementation of the famous "Music N" (numbered revisions) of software that made it possible for composers worldwide to compose using the digital computer. The CD includes Jean-Claude Risset's celebrated *Introductory Catalog of Computer Synthesized Sounds* (1969). The voluminous booklet contains J. C. Risset's "patches," reprints of early articles in the field, and commentaries by Max V. Mathews, the "father of computer music," and other computer music pioneers. Pertinent discographies and bibliographies are included. This CD & booklet, which are part of the inestimable Wergo *Computer Music Currents* series, epitomize excellent documentation of the history of electroacoustic music

***Computer Music Journal: Sound Anthology***

**The MIT Press, Volume 22, 1998**

**© 1998**

This CD is representative of those published by *Computer Music Journal*, known as "C-M-J," an international quarterly founded in 1976 that specializes in musical applications of computer technology. Typically a disc may be included with an issue of *CMJ*, with detailed program notes in the print publication. For instance, in the case of this particular CD, which includes a "composition gallery" curated by Diane Thome, and various sound examples from *CMJ* articles, detailed notes may be found in *Computer Music Journal* 22(4) 1998. That is, the fourth quarter issue of volume 22, published in 1998. *CMJ* is the voice of authority for technical



issues in the field of computer music; it's sister publication *Leonardo* maintains a broader focus on technology and the arts. *CMJ*: <http://mitpress.mit.edu/CMJ/>.

***David Cope: Classical Music Composed by Computer***

***Experiments in Musical Intelligence***

**Centaur Records CD CRC 2329**

**© 1997**

This CD with 8-page booklet presents outcomes of more than two decades of David Cope's work using the computer to analyze "commonalities in the works of certain composers called signatures," and programming the computer to produce compositions based on those signatures. As Cope points out, this work using a mechanistic composer surrogate is anticipated by Bontempi's rota (wheel), which is described in *New Method of Composing Four Voices, by means of which one thoroughly ignorant of the art of music can begin to compose (1660)*, and in the *Musikalisches Würfelspiel*, or [18th] century musical dice games practiced by W.A. Mozart, Franz Joseph Haydn, C.P.E. Bach, and Johann Philipp Kimberger. Works produced by Cope's method suggesting music by J. S. Bach, Beethoven, Chopin, and Rachmaninoff are played on piano by Mary Jane Cope. Operatic scenes after Mozart are performed by Linda Burman-Hall, fortepiano and Randall Wong, "sopranist," (ostensibly a male singing in soprano range using a startlingly convincing falsetto). There are also works played on orchestral instruments by the Nova Ensemble. Perhaps the only thing one should do upon seeing a dog walk on its hind legs is applaud, rather than critique the performance. The compositions on this CD all sound strangely *faux*, but undeniably reminiscent of the composer(s) being modeled. Perhaps we should have a Turing test: can this method produce a composition that would be *impossible* to tell from an actual composition produced by a given composer? (Alan Turing: early British computer genius who posited his eponymous test in which one would communicate with a computer remotely, and be unable to determine whether the other entity is a computer, or a human being.) Or does this matter? David Cope has written several editions of a very useful book on the structure(s) of music, particularly contemporary music, titled: **Cope, David H. *New Directions in Music, 5th ed.*. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1989. ISBN 0-697-03342-2.** (A later edition may be available). He had to do close analyses of various kinds of music *using the computer in his head* in order to have his computerized composer surrogate program produce the compositions on this CD, and this necessarily facilitated his understanding of the musical techniques and devices used to compose music. David Cope's work is worthy of consideration, as it challenges romantic notions about where creativity resides, and forces us to come to grips with considering what the essence of "humanity" is. However, endeavors such as this do bring to mind a story told among jazz aficionados: Fats Waller walked into a club, only to hear one of his (recorded) improvisations rendered note for note by a local talent. Waller quipped: "yeah, he knows *what* I did, but now—does he know *why*?" For discussions of David Cope's work (and others), see: ***Computers and Musical Style* (AR Editions [Oxford University Press internationally], 1991), and *Experiments in Musical Intelligence* (AR Editions, 1996).**

***Cultures Electroniques 1: SERIE UNESCO/CIME***

**Distribution Harmonia Mundi France/Le Chant Du Monde LDC 278043 CM 201**

© (no date given)

***Cultures Electroniques 2: SERIE GMEB/UNESCO/CIME***

***Bourges 1987/15th Concours International de Musique Electroacoustique***

**Distribution Harmonia Mundi France/Le Chant Du Monde LDC 278044/45**

© 1987

These CDs are the earliest in a series produced under the auspices of UNESCO and related organizations with an interest in electroacoustic music. The CD and 12-page booklet *Cultures Electroniques 1* presents works that were awarded prizes by International Juries from the International Rostrum for Electroacoustic Music (1984) organized by the ICM-UNESCO (International Music Council) and the I.C.E.M. (International Confederation for Electroacoustic Music), or by the Competitions de Bourges 1976, 80, 82, 84, 85 organized by G.M.E.B. (Groupe de Musique Expérimentale de Bourges). *Cultures Electroniques 2* (and ensuing annual publications) present laureates (winners) of Competitions de Bourges, and are the inspired work of Françoise Barrière and Christian Clozier, founders of G.M.E.B. The inaugural Competitions and festivals in Bourges, France started in 1973, and represent the premier, and longest running venue for presentation of electroacoustic music internationally. Barrière and Clozier, who are composers in their own right, have done yeoman work to bring focus to electroacoustic music by organizing various interested societies and groups internationally, and creating G.M.E.B to act as an umbrella for the community of interested composers, researchers, performers, and teachers. Kudos to Hugh Davies and Gerald Bennett for their work in translating original French booklet notes into English. This G.M.E.B. series of *Cultures Electroniques* CDs constitutes a comprehensive education in the field, due to its musical and technological inclusiveness, and presentation of composers and performers of distinction. Discovering this series is a *must* for the aficionado of electroacoustic music. Contact by mail: **G.M.E.B. Place André Malraux, 18000 Bourges, France (Telephone 48 20 41 87).**

***Daft Punk: Discovery***

**Virgin Records America, Inc. CD 7243 8 49606 2 9 (7 243849606-2 9)**

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Electronica of the techno persuasion, with the driving dance tune *Harder, Better, Faster, Stronger* that features the best example of pop use of the channel vocoder in a long time. Makes you want to get up and move! The CD comes with a “Daft Card” that allows purchasers to access: **www.daftcard.com** using a number code. Of course, if you bought this CD used, or if there is no card, and no access, who cares? People who want to do business shouldn’t play games. (Crypto-operation “Easter eggs” on DVDs also lose, in my opinion. Let’s get serious about our fun!)

**The Digital Domain: A Demonstration**  
**Elektra CD 9 60303-2 (Elektra/Asylum Records)**

© 1983

A sophisticated CD from CCRMA (spoken “KAR-ma”), Stanford University’s Center for Computer Research in Music and Acoustics, with 10 page booklet. Produced during the heady days of the introduction of the Compact Disc (CD), with selections demonstrating digital recordings (e.g. aircraft landings in pastoral settings), digital processing (e.g. digital reverb applied to dry recordings), and digital synthesis (e.g. synthesized birds, percussion instruments, voices, *et al*). Many audio demo discs sound quaintly dated after a few years, and we do hear a racquetball match demonstration that brings to mind “ping-pong” on ‘fifties “stereophonic” demonstration discs, but use of PZM mics updates the cliché, and the first-rate compositions sound as fresh as if they were composed yesterday. Of great interest is *Lions Are Growing*, a setting of Richard Brautigan’s text by James A. Moorer, using computer techniques for the modification of speech. Used CD shops are probably your only recourse to find this little jewel.

***A Storm of Drones: The Sombient Trilogy***  
**Sombient/Asphodel 3-CD Set 0966**

© 1996

This CD box set with 4-page minimal booklet comprises three CDs of drones by various composers. With its predecessors, *The Throne of Drones*, and *Swarm of Drones*, this set completes the *Drone Trilogy* curated by Naut Humon. The first CD in this *Storm* set is subtitled *Audio*. It provides selections first released on the Montréal-based electroacoustic label **empreintes DIGIALes** founded in 1990 by **DIFFUSION i MeDIA**, a label that focuses on “musique concrète, acousmatics, electroacoustic music (a.k.a. tape music, computer music, live electronics and radio art).” Some of these compositions were premiered at the Planétarium de Montréal, and do bring to mind what used to be called “planetarium music.” More information on this label is available at: <http://www.cm.org/~dim/> or by email at [dim@cam.org](mailto:dim@cam.org). The other two discs are subtitled *Environmental* and *Immersion* respectively. A number of the composers on all three discs are recognized, and many of the studios where compositions were realized have well-established pedigrees. This is no fly-by-night compilation. But one is stuck by a sort of “similarity of species” when listening to so many compositions in the same genre, if “drone” constitutes a genre. Or, as this listening experience begins to imply, is “drone” a form, like “rondo?” But then, I’m droning on. If you want to compose a drone piece, this trilogy, or parts thereof would be a seriously useful tool. One might, to slip for a moment into *oldspeak*: “compare notes.” For more data, email [asphodel@interport.net](mailto:asphodel@interport.net) and/or connect with <http://www.sombient.com/stc>.

***Early Modulations Vintage Volts***  
**Caipirinha Music CD CAI 2027-2**

© (no date)

Nine tracks on CD with a 12-page booklet, featuring intelligent notes by Rob Young taken from *The Wire* (1999 September), and vintage photographs of featured composers. Strictly avant-garde and early, representing a cross-section of electronic music media: John Cage's *Imaginary Landscape # 1* (1939), Pierre Schaeffer's *Etude Aux Chemins de Fer* (1948), Max Mathew's *Bicycle Built For Two* (1961), and an excerpt from Morton Subotnick's *Silver Apples of the Moon* (1967). These pieces use, respectively: 78 r.p.m. phonograph records, closed-loop phonograph records, early digital computer, and Buchla analog voltage controlled modules. Other composers represented are: Otto Luening, Vladimir Ussachevsky, Iannis Xenakis, Vittorio Gelmetti, and Luc Ferrari. A worthwhile collection of historical sonic artifacts and compositions that represent the early electroacoustic music canon. At [www.caipirinha.com](http://www.caipirinha.com) is *Modulations*, a video purported to be "cinema for the ear that traces the evolution of electronic music," as well as a variety of other CD/video titles of possible interest.

***Electric Clarinet: Burton Beerman, F. Gerard Errante***  
**Capstone Records CD CPS 8607 Stereo**

© 1991

This CD presents works composed and played by Burton Beerman, and compositions by F. Gerard Errante, Jane Brockman, Vladimir Ussachevsky, and Thea Musgrave performed by F. Gerard Errante. Both clarinetists have earned international reputations as performers who specialize in avant-garde music. Errante is a winner in the International Gaudeamus Competition for interpreters of Contemporary Music. Beerman founded the acclaimed New Music Festival of Bowling Green State University. On this CD they use digital delays, pitch-following pickup technology (Pitchrider and MIDI instruments), sometimes with pre-recorded tracks. The 1989 recording of Ussachevsky's *Four Studies for Clarinet and EVI* (1980) features Nyle Steiner playing EVI (Electronic Valve Instrument) an instrument he invented circa 1980. Steiner, who can be heard on numerous film scores (cf. *Apocalypse Now*) playing the EVI, also developed the EWI (Electronic Woodwind Instrument) manufactured by the AKAI Corporation. The notes in the 8-page booklet indicate that this "is an album . . . about making music with the clarinet assisted by technological extensions." As these performers state in the notes, their hope that we will find these performances "enlightening, edifying, and above all, entertaining" is definitely and delightfully fulfilled.

***Electro Acoustic Music: Classics***  
***Edgard Varèse: Poème Electronique; Milton Babbitt: Philomel/Phonemena; Roger Reynolds: Transfigured Wind IV; Iannis Xenakis: Mycenae-Alpha***  
**Neuma Compact Discs CD 450-74 (Northeastern Digital Recording)**

© 1990

This CD with 20-page booklet delivers everything it advertises: classics. Our understanding of *Poème Electronique* (1957-58) is facilitated by a

cogent analysis by Robert Cogan, and a 4-page removable, spectrographic “score” of Varèse’s masterpiece. The graph/computer score produced on the UPIC system by Xenakis for *Mycenae-Alpha* (1978) is also produced. And two of Milton Babbitt’s ‘sixties classics for voice (Judith Bettina, Soprano) and tape (realized on the RCA Synthesizer) are presented. Roger Reynolds makes some of the most intelligent comments ever articulated, literary as well as musical, on the relationship(s) between performance (Harvey Sollberger, Flute), composition, and computer music:

Computers allow us to remake musical materials in heretofore impossible ways, to achieve variation in new and powerful senses. One of the most interesting new opportunities is to record performed musical materials, to retain and make use of that delicious and mysterious *sense* with which a fine performer imbues a musical line.

In composing *Transfigured Wind IV* [1985], I began with a four-part solo for flute. It was recorded *as performed*. That is, all the directional, musical intelligence that the player brought to my phrases was captured and became, along with pitch, duration, and dynamics, a part of the *compositional* materials.

How refreshing to witness a composer who works in many forms, electronic and otherwise, who not only recognizes the organic relationship between composition and performance—but *celebrates* it. Classic comments. Classic CD/notes. Classic company: **NEUMA RECORDS, 71 Maple Street, Acton, MA 01720 U.S.A.**

***Música Electroacústica de Compositores Latinoamericanos***  
***Electroacoustic Music by Latin American Composers***  
**Leonardo Music Journal CD Series Volume 4—ISAST 4**

© 1995 Leonardo

This compilation of compositions that date (on average) from about 1990 presents compositions from Latin American composers: José Augusto Mannis, Carlos Vázquez, Roberto Morales-Manzanares, Pablo Freire, Andrés Posada, Adina Izarra, León Biriotti, and Ricardo Dal Farra. No program notes other than date and place of composition and briefest composer bio are provided. (Additional notes by the Curator, Ricardo dal Farra, and contributors are printed in the CD Companion section of *Leonardo Music Journal*, Volume 4 (1994). This CD probably accompanied that issue.) The aural ambiance of these compositions places them squarely under the influence of *musique concrète*, *elektronische musik*, or a combination of those traditions. That is, these compositions exhibit little discernible “Latin American” influence, with the possible exception of *Vojm* (1988) by Adina Izarra, that uses the colorful voice of Maria Josefina Riera. Perhaps this is to say that “electroacoustic music” might now be considered to be “world music.” One can hear electroacoustic music—or the orchestral works of symphonic icons such as Beethoven, for that matter—at any point on the globe nowadays. This cannot be said of all kinds of music—particularly (and ironically) those kinds that are actively being *touted* as “world music!” The compositions on this CD seem to echo the ambiance of deep reverb, tape delay, and/or other tape



techniques that recapitulate the evolution of electroacoustic music from its early roots. Without pursuing too aggressively the “ontogeny recapitulates phylogeny” argument, perhaps composers who come later to any tradition tend to recapitulate salient elements of that tradition, depending on: what they have previously heard; their desire to be recognized as legitimate contributors to the movement; and the kind of equipment constraints under which they labor. Maybe it would be better if electroacoustic music were *not* “world music,” but rather music that reflects local color and tradition, as music has done for millennia. To order copies of *Leonardo* and this CD (and ostensibly others), contact: **Leonardo, MIT Press Journals, 55 Hayward Street, Cambridge, MA 02142 U.S.A.**

***The Electronic Dance Music of Alwin Nikolais***  
**Composers Recordings, Inc. (CRI) CD 651**

© 1993

Dancer-choreographer Alwin Nikolais was the first artist to purchase a Moog Synthesizer. Nikolais had used tape techniques (*musique concrète*) from 1956 to 1962 to create music to accompany his dance troupe. James Seawright, who was assisting Nikolais and working at the Columbia-Princeton Center for Electronic Music, introduced Nikolais to Robert A. Moog. According to the enclosed liner notes, Nikolais’ scores from 1963 [sic, probably was 1964] through 1975 used the Moog Synthesizer extensively. Since the mid ‘seventies, Nikolais embraced the Emulator (sampler) as his major sound generator, and this CD focuses on that generation of compositions. Unfortunately, no example of the earliest *musique concrète* era is included, and only a few of the Moog synthesizer pieces are included. Even so, it is informative to hear the earliest work on the instrument.  
**CRI, 73 Spring Street, #506, New York, NY 10012-5800. (212) 941-9673**

***ELP: The Best of Emerson, Lake, and Palmer***

**Chronicles - Victory Music, Inc. CD 383 480 036-2 Mfd for BMG Direct Mkt., Inc.**  
**Distributed by Polygram Group Distribution, New York, NY**

© 1994 Victory Music, Inc.

ELP burst on the scene in the early ‘seventies with a combination of originals and “arrangements” of symphonic masterpieces (e.g. Modest Mussorgsky’s *Pictures at an Exhibition*), mesmerizing huge arena audiences by rocking the classics with a thunderous beat and brilliant showmanship. Keith Emerson (keyboards) was the first keyboardist to venture onto the big stage with a mammoth modular Moog synthesizer, fitted with unique (albeit necessarily primitive, given then-current technology) “presets” custom engineered for him by Bob Moog’s Company. Emerson played a central role in defining the new “center stage” persona of a progressive rock keyboardist, with his virtuosity on electric organ and piano, and with his screaming solos and stentorian electronic voices created on the Moog Synthesizer. Not least of this new persona for heretofore lowly rock keyboardists (previously found comping at the back of the band), was Emerson’s high wire onstage acrobatics involving: wrestling with, and literally knifing his organ; dodging exploding pyrotechnics; and playing a grand piano as he (and it) rotated literally head-over-heels in midair! Not to be outdone by such macho, Greg Lake

(vocals, bass, guitars) and Carl Palmer (percussion and drums) also upped the ante, and turned their contributions into massive walls of sound with attendant piles of equipment. Few rock fans must have realized how ELP also fulfilled a long tradition in “classical” (read symphonic) music. For instance, the orchestral version of Modest Mussorgsky’s *Pictures at an Exhibition* is actually a setting by Maurice Ravel, the famed composer and genius at orchestration; Mussorgsky’s original was written for piano. Keith Emerson started an all too-brief tradition of keyboardists who headlined bands, one that virtually disappeared as keyboardists *regressed* to the less radical, though certainly more familiar and comfortable polyphonic synthesizer. The lesson of how solo (read monophonic) expression rivets an audience, and why keyboardists once occupied center stage, is one that was briefly learned, then forgotten as the polyphonic synthesizer made its way onto the rock scene—back to the back of the band, boys and girls! This “best of” compilation presents more of ELP’s evolution toward straight ahead stadium rock, and only one of ELP’s classical “arrangements,” based on Aaron Copland’s *Fanfare for the Common Man*. For an extended listen to more of this latter type, the film released in 1972 of a 1970 ELP performance of *Pictures at an Exhibition* is available on a Flip Disc, Co. disc with CD on one side and DVD on the other: **Emerson, Lake and Palmer, *Pictures at an Exhibition*, Collectors Edition, D2 Vision Ltd. /Favorite TV, Inc. ADVDP002 © 1999.**

***Brian Eno: Desert Island Selection***

**EG Records Ltd. CD EGCD 65 (distributed by Caroline Records)**

**© 1986**

“A compilation for compact disc from the period 1973-1978“ from one of rock’s most accomplished originators and collaborators. Brian Eno has worked with Devo, Talking Heads, Robert Fripp, Ultravox, David Bowie (*Low* and *Heroes*), and others as performer, producer, songwriter, but primarily—*instigator*. His idea of “oblique strategies,” a means of jump-starting creativity using non-convergent thinking established Brian Eno as a latter-day *philosophe* and *agent provocateur* as well as an artist in his own right. These tracks are primarily from his seminal early albums: *Here Come the Warm Jets*, *Taking Tiger Mountain (By Strategy)*, *Another Green World*, and *Before And After Science*, which feature creative use of synthesizers, restless experimentation with musical forms, and unorthodox studio techniques. Be prepared for doses of musical *non-intentionality* as well as straight-ahead songwriting. Terse album notes in the 6-page booklet are written by Rick Poynor, author of the commentaries on Brian Eno’s work in *More Dark Than Shark*, published by **Faber and Faber**.

***Fender 50th Anniversary Guitar legends 1946-1996***

**Virgin Records America, Inc./Pointblank Records CD (7243 8 42088 2 0)**

**© 1996**

An eclectic compilation CD and 12-page booklet with artist bios and photos of Fender guitars, played by: Buddy Holly, Mark Knopfler, Stevie Ray Vaughn, Eric Clapton, Bonnie Raitt, Jimi Hendrix, Buddy Guy, Deep Purple, Nirvana, Keith Richards and The Xpensive Winos, Dick Dale, Waylon Jennings, Jeff Beck,

Richie Sambora, The Beach Boys, Kenny Wayne Shepherd, and Albert Collins. Surf to tough turf, this is a guitar playing feast. More at: <http://www.fender.com>.

***Ferrante and Teicher: Blast Off!***

**Varèse Sarabande/Varèse Vintage CD VSD-5971**

**© 1997 MCA Records, Inc.**

So what is the duo-piano team of Arthur Ferrante and Louis Teicher doing amidst reviews of CDs on, of, or about electroacoustic music? Representing what can happen when two talented performers have their ear(s) to the ground, and hear the work of Henry Cowell, Pierre Schaeffer, and John Cage. Ferrante and Teicher borrowed string strumming, plucking, and scraping techniques from Cowell's 'twenties *Aeolian Harp* and *The Banshee* piano compositions; tricks for recording tape speed transpositions, echo, and sound reversal from Schaeffer's *musique concrète* techniques; and wholesale adaptation of John Cage's *prepared piano*, consisting of "mutes, sticks, and bones," wedged into the strings of their grand pianos to create an arsenal of exotic "instruments" played using 88 ivories and ebonies times two. This CD and 8-page booklet completely reprise LP album ABC 285, twelve tracks of pure duo "piano" artistry (with touches of recording studio magic), released in 1959. Tracks 13-16 are from *Ferrante and Teicher With Percussion*, LP album ABC 248, from 1958. It is difficult to imagine a more vivid illustration of the value to the contemporary artist of realizing how "difficult" musical ideas (past or present) can be brought into the mainstream successfully. Rollicking music: *I Got Rhythm*, *The Merry Widow Waltz*, *The Last Time I Saw Paris*, *Ain't Misbehavin'*, *How High the Moon*, *et al*, and top-notch performers create a sound world dependent on the electroacoustic medium and its precursors. To ask for a catalog, write: **Varèse Sarabande/Varèse Vintage Records, 11846 Ventura Blvd., Suite 130, Studio City, CA 91604.**

***Futurism & DADA Reviewed: Original recordings by Guillaume Apollinaire, Jean Cocteau, Marcel Duchamp, Luigi Grandi, Richard Huelsenbeck, Wyndham Lewis, Kurt Schwitter, Marcel Janco, Filippo Tommaso Marinetti, Antonio Russolo, [and] Tristan Tzara***

**Sub Rosa CD SUBCD012-19 SABAM/BIEM Austria (5 413356 801927) NR 760**

**© no date (disclaimer by James Neiss, Executive Producer May 1988)**

This CD and 12-page booklet document the music and spoken-word works of the pioneers of Futurism and DADA, radical pre-WWI movements that embraced noise, collage, glorification of violence, absurdity, and sometimes fascist politics in theater, poetry, art, and music. There are some intriguing originals and "near-originals" here, presented directly from old phonograph cylinders and discs, apparently without benefit of sonic reconstruction. Among these is *Corale & Serenata (1921)* by Antonio Russolo, brother of Luigi Russolo—the primary architect of Futurist music and designer of the *intonarumori* (noise machines). This track is described as amongst the "only surviving authentic 'intonarumori' recordings that now exist," while candidly admitting "[those recordings] are in

fact rather insignificant graftings onto existing compositions and a far cry from the use Luigi Russolo had made of [the intonarumori machines] a few years earlier.” Possibly more sonically “authentic” is the recording from 1977 by Mario Abate and Pietro Verardo, using close reconstructions of the intonarumori machines, of *Awakening of a City (1913)* by Luigi Russolo. Marinetti’s *La Battaglia di Adrianopoli (1924)* provides a good example of the “noise in poetry” concept, and hints at the fascination that Futurists had with (then) new-fangled machines such as the machinegun, airplane, and motorcar. The written notes strain credulity when making a comment such as: “This tiny fragment [from *Awakening of a City*] stands up to Stravinsky’s [*The Rite*] of *Spring* and it’s easy to understand why that selfsame Russian composer (along with Ravel, [Varèse], Honegger and others) was so enthusiastic about these startling Italian innovations.” My sources imply that Igor Stravinsky had some vino with the boys, made some impetuous comments about the *intonarumori* and how they might possibly be used in his work, and assiduously forgot about it the next day. And, given that Stravinsky began work on *The Rite of Spring* in 1911, and Stravinsky’s masterpiece was premiered 29 May 1913, it strains credulity to assert that *any* piece composed (and premiered exactly when?) in 1913 (Russolo’s *Awakening of a City*, as per this CD’s notes) could have had much impact on Stravinsky. A “tiny fragment” that “stands up to” Stravinsky’s lengthy and extravagantly orchestrated *The Rite of Spring*!!? This CD does put the early evolution of the role of “noise” in music into perspective, and therefore remains quite valuable, despite such hyperbole. Contact EMF (Electronic Music Foundation) at [emf@emf.org](mailto:emf@emf.org) or visit the EMF web site at [EMF@broadviewnet.net](http://EMF@broadviewnet.net) to inquire about availability of this and many other pertinent CDs.

***Kenneth Gaburo: Five Works for Voices, Instruments, and Electronics***

**New World Records CD 80585-2/DIDX #071582**

**© 2002 Recorded Anthology of American Music, Inc.**

This eclectic collection on CD is a small sampling of this composer’s output. Kenneth Gaburo established rich webs of relationships at two early centers of electroacoustic music composition: The University of Illinois, and UCSD (University of California, San Diego) as colleague to his contemporaries, and mentor to younger composers. Gaburo’s interest in what he called “Compositional Linguistics,” the relationships and boundaries between language and music is reflected in three of the works: *Antiphony III*, *Antiphony IV*, and *Mouth-Piece*. The last composition, tellingly subtitled “*Sextet For Solo Trumpet*,” requires “reverse hocketing” to produce six apparently contrapuntal lines from the fabric of a performance that is necessarily monophonic, a sort of 19th century cornet virtuoso’s *Carnival of Venice* gone mad, or at least–mod. Phonemes are also spoken or sung through the instrument to produce a dense display of trumpet virtuosity transmuted by vocal sounds. Warren Burt’s informative liner notes for the 20-page booklet, and a selected bibliography place Kenneth Gaburo in context as artist and mentor. Email New World Records at [info@newworldrecords.org](mailto:info@newworldrecords.org); view their catalog of some 300 titles at [www.newworldrecords.org](http://www.newworldrecords.org) and read downloadable liner notes to New World Recordings. An education lurks there.

***Kenneth Gaburo: 10 Works for Electronic Tape***

**Pogus Productions P21020-2**

© 2000

This CD and 20-page booklet present the (10) complete works for “solo” tape by Kenneth Gaburo produced over some thirty years. Half of these date from the mid-1960s during his tenure at the University of Illinois, one was created in the mid-1970s at his home studio as he departed UCSD, the others were composed during his tenure at the University of Iowa in the experimental studio he directed during the 1980s and early 1990s. In the liner notes Warren Burt writes:

For a composer whose stated aim was to blur the distinctions between language and music, six of the ten works feature an overt use of the voice, while two of the “purely electronic” pieces use timbres that are so vocal in character that one is constantly thrown back onto a consideration of Kenneth’s main obsession, the voice.

Burt’s commentary points out many specific techniques that Gaburo used to realize these pieces, and provides valuable details about the *zeitgeist*, from sociological as well as musical standpoints, that surrounded these compositions. Relevant contact info on published CDs is as [www.angelfire.com/mn/gaburo](http://www.angelfire.com/mn/gaburo). The remaining stock of publications from Lingua Press, which includes many of Gaburo’s scores/writings are available from the composers’ collective Frog Peak Music at [fp@frogpeak.org](mailto:fp@frogpeak.org) and [www.frogpeak.org](http://www.frogpeak.org). Contact Pogus Productions at [pogal@frontiernet.net](mailto:pogal@frontiernet.net).

***The Guitar as Orchestra: Adrian Belew Presents the Experimental Guitar Series, Vol 1***

**Adrian Belew Presents CD ABP 7522-2 (0 17046 75222 0)**

© 1995

Adrian Belew refers to this as “modern classical music,” and it’s not rock, to be sure. He’s created 10 compositions “composed and performed entirely on an electric guitar,” which includes a Fender Stratocaster, guitar synthesizers by Roland, MIDI sound modules, and effects processors. As Belew wryly notes, these pieces were “recorded at home” (using Sound Designer II), and put on a 32 track Alesis ADAT “for further embellishment,” and mixed using a Neotek Elan 48 channel console. Not exactly everybody’s idea of a “home studio,” but he’s made his musical point with his outstanding performance skills, and a fine-tuned editor’s ear. This is *experimental* music that equates to *musical* experiments. Belew played some pieces as improvisations that he learned and subsequently edited into a final form with additional sounds, and some were improvised “live.” If one considers the guitar as “a controller,” once again we hear the value of having someone with profound musical experience “at the controls.” Adrian Belew’s Management is given as: **Stan Hertzman, c/o Umbrella P.O. [Box] 8385, Cincinnati, Ohio 45208.**

***Guitar Speak***

**International Record Syndicate, Inc. I.R.S. No Speak CD IRSD-42240**



**Manufactured by MCA Records, Inc. (0 7674-22240-2 8)**

© 1988

Rock's royalty of guitar players playing originals unencumbered by vocals, composed especially for this CD. The 8-page foldout gives thumbnail bios for participants: Alvin Lee, Randy California, Eric Johnson, Leslie West, Ronnie Montrose, Steve Howe, Phil Manzanera, Rick Derringer, Pete Haycock, Steve Hunter, Hank Marvin, and Robby Krieger. Comment on *Guitar Speak* in "synth speak:" The electric guitar is among the hippest "interfaces" around (we used to call such things "musical instruments!") Might be hard to find, but well worth it.

***Jan Hammer—The Early Years***

**CBS Inc./Nemperor CD ZK 40382 (DIDP 70095)**

© 1986

This CD and 8 page booklet document the early work of the versatile Czech musician who elevated solo expression on the Minimoog to an art form, and pioneered a much-emulated electronic music sensibility that mixed original compositions with *au courant* pop tunes on the soundtrack(s) of the weekly television series *Miami Vice*. Jan Hammer's work on *Miami Vice* anticipated many elements of music video style, and earned him a no. 1 single, and Grammy awards in 1985 for "Best Instrumental Composition" and "Best Pop Instrumental Performance." His performances in the early 'seventies on *Birds of Fire* and other fusion albums by *The Mahavishnu Orchestra* caught the ears of a generation of keyboard performers, who sought to emulate his soloing style on performance synthesizers. Among the tracks in this collection are several from Hammer's *The First Seven Days*, in which he played most of the instruments (including drums) used to produce the album. *The Early Years* is a must-have CD for those who appreciate bravura electronic music synthesis—in studio and on stage. It's also an effective antidote to those "Moog synthesizer retrospective" CDs that lend the impression that "tinker-toy" music with bleating sequencers was the only kind of "popular" music being made during the 'seventies using the analog synthesizer!

***Jan Hammer: Miami Vice—The Complete Collection***

**One Way Records CDs 35185 (0 46633 51852 9)**

© 2002

Two discs of quintessential scoring from the *Miami Vice* television series, all tracks composed and performed by Jan Hammer. Disc 1 features previously recorded tracks released 1985-1988, remastered by Hammer in 2001. Tracks on Disc 2 were recorded by Hammer the same year. Jan Hammer, who is as good a drummer as he is a keyboardist, is one of a few performer-synthesists who can play "all tracks" and make it stick. He did this for *Miami Vice* in a spectacular 4-5 day turnaround, week after week. These tracks are more moody, and less virtuosic than some of his other work, in keeping with television underscoring needs. Those who want to explore where *au courant* pop-permeated underscoring really revs up should listen to these CDs. When Hammer's *Miami Vice* hit number one on the Billboard Top Pop album charts, it was the first to do so in 26 years, preceded by Henry Mancini's ground-breaking, jazz-inflected *Music From Peter Gunn*. Jan

Hammer's professionalism and musical artistry rank him among the few and far between. For more information, go to [www.janhammer.com](http://www.janhammer.com).

***The Electrifying Eddie Harris/Plug Me In***  
**Rhino Presents Atlantic Jazz Gallery CD R2 71516 (reissue)**  
**(Originally Atlantic #1495 (1968), and Atlantic #1506 (1968))**  
**© 1993 Atlantic Recording Corp.**

Eddie Harris reached a zenith of popular acclaim with his triumphant saxophone solo for the theme for the film *Exodus*, while celebrating the quiet respect of his fellow jazz musicians on these two albums: *The Electrifying Eddie Harris*, and *Plug Me In*. Typical of this musical polymath, he broke into the field by sitting in on piano at a moment's notice, achieved acclaim as a tenor player, took up early electronic wind attachments, invented a wild trumpet-sax combination, and played one-man shows with tape and/or echo-machine accompaniments. On these reissued albums we hear the Selmer Varitone, an early sax/trumpet amplifier and modifier. Eddie Harris is always solid, always soulful—here on a pioneering statement in the history of “electronic” music in jazz, and use of sound modifiers.

***Jimmy Smith/Eddie Harris: All The Way Live: Keystone Korner***  
**Fantasy Inc/Milestone Records Tenth and Parker Berkeley, CA 94710 MCD-9251-2**  
**© 1996 Fantasy, Inc. (0 25218-9251-2 ?)**

Recorded live (1981) during the only stand (Keystone Korner, San Francisco) during which Jimmy Smith and Eddie Harris shared the stage, at least for a recording. Drummer Kenny Dixon plays drums. The recording is rough, and Jimmy Smith's Hammond Organ sounds like it has a tear in a speaker cone, which makes it sound great. How could the Crown Prince of the Hammond Organ sound otherwise? The mix is iffy—there's too much bass, but it's hard to imagine that's just Jimmy Smith *literally* kicking bass at the Hammond's pedals, on up-tunes such as *You'll See*, a Smith original. It's difficult to discern a melody in their rendition of *Autumn Leaves*, but who cares? There are a couple of spots where we hear San Francisco police radio signals from the North Beach Station next door—John Cage lives! Eddie Harris' bebop playing makes his restrained playing on earlier albums such as *The Electrifying Eddie Harris* and *Plug Me In* seem like it's standing still (apparently “commercial” efforts). It's not featured prominently throughout the set, but the “E.H. electronic attachment” for Harris' tenor is best heard on *A Child is Born*. (E.H. electronic attachment? Best guess: Eddie Harris). Anyone who believes that musical instruments that plug in lack blood, guts, and nuance should give a listen to this one. Puh-lease!! Computer software synthesis that can “make any sound” and “replicate any instrument?” Well, replicate this musical *tour de force* with an ASCII keyboard! To paraphrase Mark Twain: rumors of the death of electronic musical instruments in deference to “software simulations” are premature—electronic musical instruments just got here a minute ago. Real musicians will always need real musical instruments.

***Jimi Hendrix: The Ultimate Experience***

**MCA Records CD MCAD-10829 (0 0881-10829-2)**

**© 1993**

This CD and 24-page booklet celebrate the life and times of the 20th century's "burning" electric guitar-meister, Jimi Hendrix. All of these cuts were done between 1966 and 1970, and exemplify Hendrix's mastery of the electric guitar. Hendrix made only four albums in his brief stay with us, and his chops at his Electric Ladyland Studio are exhibited elsewhere. This CD contains 'sixties anthems, foremost among which is *The Star Spangled Banner* (1969) played at the Woodstock Festival. Jimi Hendrix tore more out of an electric guitar than most devotees of "electronic music" can create with racks of gear. Listen to him! For more, try: **Are you Experienced? Ltd., P.O. Box 4YQ, London W1A 4YQ.**

***Lejaren Hiller: Computer Music Retrospective (1957-1985)***

**Wergo Schallplatten GmbH Mainz, West Germany CD WER 60128-50 (LC 0846)**

**© 1989**

Although this CD and 24-page booklet reprise Lejaren Hiller's works solely, it is also a retrospective on the various ways a computer may be used to make music. Of particular interest is the *Quartet No. 4 For Strings* (1957), better known as the *Illiatic Suite*, named after the computer used as a composer surrogate. That is, the early Illiac Computer "composed" the quartet, based on programming featuring probabilistic decision-making entered by Hiller. This process eventuated in a score written in standard musical notation that was then played by a string quartet. Also of interest is Hiller's early MIDI composition *EXPO '85 for Multiple Synthesizers* (1985). Pieces for computer music with performers are also included.

***Dr. Samuel J. Hoffman and the Theremin: Three Classic Albums***

**BASTA Audio/Visuals, The Netherlands CD Box Set 30-9093-2 (8 712530 909327)**

**© 1999**

A reissue on CD of three 78 r.p.m. albums featuring Dr. Samuel J. Hoffman, sometime Chiropractist and early Hollywood maven of ether music, the theremin player heard in dozens of film scores from the mid 'forties through the late 'fifties. Each of the 3 CDs has its own "album" cover, a miniature redux of the reissued 'fifties LP album versions, and all are contained in an attractive hinged box. The accompanying 30 page booklet features *Portrait of the Doctor: Jekyll and Hyde of the Ether Waves*, notes by Albert Glinsky. Dr. Glinsky's research was published in 2000 as ***Theremin: Ether Music and Espionage, University of Illinois Press, Urbana-Chicago (ISBN 0-252-02582-2)***, and is recognized as an authoritative book (connect to: [www.press.uillinois.edu](http://www.press.uillinois.edu) for more information). Dr. Glinsky provides a synopsis of Leon Theremin's work as well as Dr. Samuel J. Hoffman's; his notes read well, and have excellent educational value. The music from *Music Out of the Moon* (1947), *Perfume Set to Music* (1948), and *Music For Peace of Mind* (1950), exhibits the lush strings, piquant woodwinds, exotic harmonies, and wordless chorus "oohs" and "aahs" that entranced nascent Hi-Fi hounds. Music by Harry Revel with orchestrations by Les Baxter/Billy May transcend period recording limitations, and some sonic restoration must have been

done by BASTA. Samuel J. Hoffman discography and filmography are included, as well as blow-by-blow descriptions of personnel on all three albums. As we have come to expect, BASTA and Producer Gert-Jan Blom have produced a publication that provides excellent perspective on the musical and technological *zeitgeist* of the performer, instrument, and musical milieu on which they have focused. Contact BASTA at [basta@xs4all.nl](mailto:basta@xs4all.nl) and [www.bastamusic.com](http://www.bastamusic.com).

***Allan Holdsworth: Secrets***

**Intima Records CD 7 73328-2 (0 1877-73328-2 8)**

**© 1989**

Allan Holdsworth embraced the *Synthaxe*, a early guitar controller that had no strings, but a fret board with sensors, and short “strumming rods” to actuate sound. Holdsworth was already a virtuoso on guitar, and an accomplished musician when he took up this new instrument. Matt Renischoff was involved with production of this CD, and quotes Holdsworth as commenting:

It’s a struggle to play a new instrument . . . but you have to deal with the limits of technology at any specific point in time, and that’s the nature of instrumentation; instruments are, by definition, tools we use to perform tasks, fix things or express ourselves. When I hear criticism for choosing the Synthaxe as my instrument, it makes me feel as though those people aren’t relating to the music or the notes; they’re only relating to something physical. They’re hearing with their eyes.

This is not a “guitar synthesizer” album, but one in which an artist integrates a new form of expression into the evolutionary flow of music. Holdsworth is joined by a number of musicians, primarily Jimmy Johnson (bass), and Vinnie Colaiuta (drums). Cuts such as *Spokes* feature this trio, with Holdsworth playing solely on the Synthaxe (no guitar), and one can assess the possibilities of the instrument. Sometimes the Synthaxe sounds like a keyboard as Holdsworth comps, and then like some impossibly fluent (analog) synthesizer that plays dodge-em with your ears precisely because its timbre is so familiar, but the trajectories of the solo line wouldn’t “lay” well on a keyboard. Holdsworth is fluent on guitar and Synthaxe, and speaks in a number of musical tongues, including “fusion,” which possibly describes these tracks. This album allows all to exhibit fine-edged musicality, and it is an infrequent example of the intersection of old-fashioned instrumental technique within a new electronic vernacular. For those who have ears . . . hear!

***Alternative Press Presents: Industrial Strength Machine Music***

***The Framework of Industrial Rock 1978-1995***

**Rhino Entertainment Company CD R 75933 (0 8122-75933-2 2)**

**Compilation © 1999**

*Industrial* is a blooming, buzzing confusion of rock music that would have made Italian Futurists Russolo and Marinetti proud, with its noise, rage, and polemics. Throbbing Gristle (formed circa 1975) named their label “Industrial Records” in contempt of a self-described music “industry,” with a motto of “industrial music for industrial people,” (liner notes by Jason Pettigrew, Senior Editor, *Alternative*

Press). Throbbing Gristle's track on this compilation, *Hamburger Lady* (1978), is a two-note riff on an electronically modified hunting horn that accompanies a deadpan reading of a medical report on a burn victim. It sets the tone for a truly representative CD compilation that includes Cabaret Voltaire, Coil, Einstürzende Neubauten, Skinny Puppy, Meat Beat Manifesto, KMFDM, Revolting Cocks, Nine Inch Nails, Ministry, *et al.* At the end of this chronology, and possibly at the other end of its musical spectrum, we have a live performance of *Gave Up* (1995) by Nine Inch Nails (NIN), a.k.a. Trent Reznor, whose actual success *in the industry* puts at risk the "outsider" credentials needed to maintain the requisite stance of "more industrial than thou." Rhino's comps are the real deal, and this CD is no exception. The 10-page foldout puts Industrial in excellent historical context, and while all the tracks may not qualify as anthems, each is representative. We're not plagued with wading through a set of deservedly unreleased tracks, "B-sides," etc. Hey, the caliber of this CD is what we would expect from a leading citizen of the music "industry!" Catch this compilation CD, and a lot of others at [www.rhino.com](http://www.rhino.com).

***Lydia Kavina: Original Works for Theremin: Music From the Ether  
Works of Martinu Grainger, Schillinger, Antunes, Kavina, Komaroz, Achron & Wilckens  
Mode Records CD Mode 76***

© 1999

Lydia Kavina is the legitimate heir-apparent to Clara Rockmore as the Grande Dame of thereminists. This album, and her work in film scores such as *Ed Wood* and others, proves her to be a most versatile artist. This CD and 26-page booklet with trilingual notes presents *original* works for the theremin, in musical settings that include performances by Joshua Pierce, featured pianist; Kristen Fox, oboe; The Portland String Quartet; and Carol Eaton Elowe, piano. Works date from Schillinger's *Melody* (1929) to *Voice of the Theremin* (1996) for theremin and tape, by Vladimir Komarov. Joseph Schillinger wrote the two-volume tome *The Schillinger Method of Musical Composition*, and also *The Mathematical Basis of the Arts* (1942), and was arguably the first actual "music technologist." Kavina also reproduces Percy Grainger's *Free Music #1* (1936) by playing all four of its lines on theremin, using multitrack recording techniques. Grainger has been quoted as saying:

It seems to me absurd to live in an age of flying and yet not be able to execute tonal glides and curves—just as absurd as it would be to have to paint a portrait in little squares . . . Too long has music been subject to the limitations of the human hand, and subject to the interfering interpretations of a middle-man; the performer. That is why I write my free music for theremins—the most perfect of tonal instruments I know.

Grainger's comment does beg the question about whose "human hand" will act as "middle-man" to, uh, actually *play* the theremins, but Grainger did succeed later, by collaborating with Burnett Cross, in making several "Free Music Machines" that dispensed with those pesky performers once and for all! (Those Free Music Machines are now in a museum.) This CD, and Kavina's playing is a refreshing



mix of old and new, and Lydia Kavina reveals herself to be not only an adept performer, but one devoted to expanding the possibilities of her instrument as well. Highly recommended, this is *not* your father's theremin album!

***Kraftwerk: The Mix***

**Elektra CD 9 60869-2 (0 7559-60869-2 9) A Div. of Warner Communications, Inc  
© 1991**

This CD with 12-page booklet of (only!) photos of robots used in performances, presents newer mixes from 'seventies powerhouse Kraftwerk (Kraftwerk means "power plant" in German). Kraftwerk's album *Autobahn* (1974) focused attention on "synth-pop" as a mode for using the (Minimoog) synthesizer, and pointed the way toward alternatives to the "progressive" or "symphonic" rock movements of Yes, ELP, King Crimson, *et al.* Kraftwerk's answer to complaints that electronic music was "inhuman" or "robotic," was their Euro-pop anthem *The Robots*, that used rigid drum machine tracks, and vocoded vocals to deadpan in the lyrics: "we are the robots!" With Tangerine Dream, Can, and the "space" and "cosmic" rock in Germany described by the U.K. press as "Krautrock" as points of departure, Kraftwerk bridged the gap between German avant-garde electronic beginnings (cf. Stockhausen) toward long-form, instrumental dance-oriented electronic pop music. Many Kraftwerk CDs are available; albums dating from the mid 'seventies are most representative of their vein of gold.

***Hugh Le Caine: Inventor of Instruments for Electronic Music: Compositions -  
Demonstrations 1946-1974***

**Gayle Young JWD Music CD JWD 03 (compositions © Hugh Le Caine)  
© 1999**

This CD and 16-page booklet constitute a brilliant punctuation to the years of research by Gayle Young into the work of her fellow countryman, the Canadian instrument designer Hugh Le Caine. Young's thorough biography of Le Caine, (ISBN 0-660-12006-2) *The Sackbut Blues: Hugh Le Caine: Pioneer in Electronic Music* is available through the National Museum of Science and Technology in Ottawa, Canada, **telephone (613) 991-2983**. So now we get to hear those didactic compositions, and demonstrations of the entire lineage of Hugh Le Caine's instrumentation for electronic music—instrumentation that shaped electronic music studios in Canada, and exerted influence worldwide. Among Le Caine's compositions is *Dripsody: An Étude for Variable Speed Recorder*, likely the most-played piece of *musique concrète* of all time in classrooms on the subject. It succinctly demonstrates the classic techniques of tape recorder manipulation—the sole *objet sonore* is a single drop of water. Sparing no effort, Young provides us with mono (1955), stereo (1957), and a much-extended "demonstration" (1958) version! We hear demos of Le Caine's *Electronic Sackbut*, a late 'forties monophonic electronic performance instrument with sophisticated performance controllers. Hugh Le Caine's Electronic Sackbut leapfrogs modular synthesizers introduced in the mid 'sixties to qualify as a forerunner—but *not* an archetype—of the *second* generation of portable voltage controlled synthesizers produced during the early 'seventies, e.g. the Minimoog

and ARP Odyssey. We hear several variations on the Sackbut theme, such as an automated Sackbut “Coded Music Apparatus: Patterns on the Pitch Graph,” and the “Artificial Larynx” which was given voice by the Electronic Sackbut. There are also demonstrations of various devices Le Caine designed for the electronic music studio; for instance, what he called the “Multi Track” tape recorder (albeit without “selective-synchronization”) and others. This CD and Young’s biography of Hugh Le Caine are a must. They provide not only a fascinating longitudinal display of a seminal pioneer’s work, but hint at how the processes of instrument design and revision propel new musical possibilities. In a musical milieu that lionizes performers and composers (admittedly, sometimes posthumously!), the *critical role* that the instrument designer occupies in propelling “new music” is consistently given short shrift. Gayle Young’s work addresses this shortsightedness with excellence.

***It’s Hard to Believe It: The Amazing World of Joe Meek***  
**Razor and Tie Music CD RE 2080-2 (7 93018 20802 4)**  
**© 1995**

This single CD with 20-page booklet shines light on the wild, creative world of “England’s first independent record producer,” Robert George Meek. “Joe” Meek, a moniker provided by his grandmother, spent his childhood tinkering with the relatively new “wireless” (radio) and bits of sound apparatus he could ferret into the garden shed. He was a radio technician in the Royal Air Force, and later repaired TV sets and radios while continuing improbable experiments with tape editing, overdubbing, and acetate discs he used to record local talent. Joe Meek progressed from “sound balance engineer” at IBC Studios to *de facto* producer on sessions, to independent songwriter-producer, to designer of Lansdowne Studios, where he advanced his craft. Eventually Meek found the means to form RGM Sound (after his actual initials) in the early ‘sixties, from which tracks on this compilation are taken exclusively. Joe Meek’s “diverse and strange” output using cobbled, sometimes homemade equipment resulted in early ‘sixties hits such as *Telstar*, by the Tornados. *Telstar* (1962) features the clavioline, a pre-synthesizer monophonic, electronic keyboard developed in France by Georges Jenny. This *Amazing World of Joe Meek* CD and 20-page booklet comprise colorful snapshots of vintage rock and roll that speaks with an English accent, and is a must for those interested in early audio engineering and vintage electronic musical instruments. The Razor and Tie Catalog can be ordered by phone at **1 (800) 443-3555**. Mail order: **Razor & Tie Music, PO Box 585, Cooper Station, New York, NY 10276**.

***Paul Lansky: Morethanidlechatter***  
**Bridge Records Digital Stereo CD BCD9050**  
**© 1994**

This CD and 8-page booklet present six pieces by Paul Lansky that provide perspective on the music found in speech. As Lansky puts it:

To my ear, speech and song are not mutually exclusive: there is music in speech, and speech in song . . . I hope the listener comes away with a

heightened sensitivity to the music of speech. The texture is designed to make it seem as if the words, rhythms and harmonies are understandable, but what results . . . [is that] your ear can dance while you vainly try to figure out what is going on. [Some of these pieces] attempt to have fun in a musical domain—computer music—which is prone to great seriousness, sometimes bordering on despair.

The pieces *Idle Chatter*, *just\_more\_idle\_chatter*, and *Notjustmoreidlechatter* are among the more unusual, and among the most musically rewarding possibilities of “extended voice” that have been composed. Each exhibits the ambiance of cacophonous voices that nevertheless create discernible harmonic motion within a rhythmic imbroglio. These “chatter” pieces use LPC (Linear Predictive Coding), granular synthesis, and statistically-based mixing techniques. Lansky’s music appears on a variety of labels, including Centaur Records (CRC 2110, CRC 2213, CRC 2076). For this CD contact: **Bridge Records, Inc., GPO Box 1864, New York, NY 10116.**

***The McLean Mix & The Golden Age of Electronic Music***  
**CRI (Composers Recordings, Inc.) CD 764 (0 90438 07642 5)**  
**© 1997**

This CD and 8 page foldout set is a retrospective on the composer-performers Priscilla and Barton McLean, who have been at it since the “golden age” of the mid ‘seventies when analog synthesizers “. . . were at their most powerful.” The tracks here include selections from among compositions realized at Indiana U. at South Bend, the McLean’s home studio, and The University of Texas Electronic Music Center. The McLeans could justifiably qualify as the “Johnny Appleseeds” of electronic music, touring four continents regularly since 1983, with hundreds of multimedia concerts and interactive installations. The track *Etunytude (1982)* is drawn from one of their many albums (Folkways FSS 37465) *Computer Music From the Outside In*, which has been used by teachers since its release in 1983. This composition also represents early work done using the Australian Fairlight CMI, an early (8 bit!) sampler that featured a light pen to draw waves on its screen. *Dance of Dawn (1974)* is touted as the “best known American electronic work,” [certainly it must be one of the earliest] using the British Synthi 100 synthesizer and sequencer almost exclusively. CRI is a nonprofit organization founded in 1954 to advance contemporary music. For information about other McLean Mix CDs and activities, contact the McLean Mix at [mclmix@aol.com](mailto:mclmix@aol.com). Access CRI at <http://www.composersrecordings.com> and [CRInyc@aol.com](mailto:CRInyc@aol.com).

***Mike Metheny: Street of Dreams***  
**Altenburgh Records CD JGA 0020 (7 3681-70020-2 8)**  
**© 1995**

I’d known about the EVI . . . but had dismissed it as a gimmick. Then I started experimenting with the one [my brother] Pat [Metheny] gave me, liked it immediately and have been playing it ever since. . . One of the inspirations for this project was Shirley Horn’s *Here’s To Life*. . . It’s one of the most beautiful things I’ve ever heard and it convinced me that I

should do an entire album of ballads and late night music that was fully orchestrated, lush and melodic.

Mike Metheny takes care of the melodic part on flugelhorn, cornet, and EVI (Electronic Valve Instrument). Brad Hatfield plays piano, and various synthesizers to create the “lush, full orchestrations.” Todd Strait plays drums on four of the tracks. This CD makes moody moves, from venerable classics such as *Skylark*, *Street of Dreams*, and *Angel Eyes*, to originals by Mike Metheny, with brother Pat’s *Farmer’s Trust* as part of the mix. It’s smooth jazz, with two atmospheric pieces, *Infinite Delay* and *Deceptive Resolution* tossed in for good measure. Mike Metheny uses a refreshingly limited portion of the timbral palette of the EVI, opting for a sound that is clearly electronic. But Metheny’s phrasing and nuance on EVI may be surprising, unless you already know some of the capabilities of this musician and that instrument. Contact: **Altenburgh Records, P.O. Box 154, Mosinee, WI 54455**; and phone: **(715) 693-2230**; and FAX: **(715) 693-2231**.

***Mother Mallard’s Portable Masterpiece Co. 1970-1973***

**Cuneiform Records CD Rune 109 (0 45775 01090 2)**

**© 1999**

David Borden, Steve Drews, and Linda Fisher are the earliest incarnation of *Mother Mallard’s Portable Masterpiece Company*, the first band that used the Moog synthesizer essentially, almost exclusively, as the basis of their music-making. *Mother Mallard’s* instrumentation was: 2 Minimoogs, 3 custom Moog Modular Systems, and RMI Electric Piano. *Mallard’s* Minimoogs antedated the “Model D” of that instrument that became a musical icon (earcon?) worldwide. These pieces composed by Drews or Borden are *urtext* documents of how the earliest synthesist-musicians patched together high wire performances with monophonic instruments having no electronic memory—instruments that could go out of tune in two dimensions as ambient temperature changed. Nowadays you would have to think about it, and work hard to get such textures! The earliest pieces, *Ceres Motion* (1970) and *Cloudscape for Peggy* (1970), were recorded at the studio at the first location of the R. A. Moog Company, in Trumansburg, New York. From a musical standpoint, this album is filled with highly entertaining compositions, as well. This CD is simply a must for anybody who should know his or her own (electroacoustic) musical culture. A necessary part of an education in the field. If necessary, contact Cuneiform Records (Lameduck Music) directly at: **P. O. Box 8427 Silver Spring, MD 20907-8427 USA** for this jewel.

***Easley Blackwood: Microtonal Compositions***

**Cedille Records CD CDR 90000 018 (7 35131 90182 6)**

**© 1994**

If you’re interested in microtonality (in this case, *equal* divisions of the octave into more than 12 notes), then Easley Blackwood’s CD is the Rosetta Stone. Blackwood provides, via the Polyfusion modular synthesizer, didactic but musically interesting pieces for all whole number divisions from 13 through 24 (quarter-tone) notes per octave, and gives an intelligent summary of why each sounds the way it does. He even throws in an extra composition in 19-note equal

tuning, and a Suite for Guitar in 15-note equal tuning. Yes, the guitar has to have “snap-in” fretboards designed to support such microtonality. This CD is not about *temperaments* (e.g. Just, Pythagorean, Werkmeister), which define the relative sizes of intervals in a scale, but about *microtonality* with *equal* divisions of the octave. If you listen to any one of these compositions, read Blackwood’s notes, and listen long enough, it becomes apparent *why* the composition is structured the way it is, i.e. why some divisions support harmony, some don’t, some require extensive use of counterpoint, etc. If you are a composer, it really doesn’t matter whether you’re interested in microtonality or not—you need to hear these pieces. Cedille (“say-DEE”) Records is a trademark of The Chicago Classical Recording Foundation. Contact: **Cedille Records, 700 W. Barry Ave., Suite 3E Chicago, IL 60657 (telephone (312) 404-0758).**

***Best of Moog: Electronic Pop Hits From the 60’s and 70’s***  
**Loud Records, LLC CD 1792-2 (0 88561-1792-2 9)**

© 1999

Bob Moog ([realmoog@bigbriar.com](mailto:realmoog@bigbriar.com)) at Big Briar, Inc. ([www.bigbriar.com](http://www.bigbriar.com)) relates in his liner notes, that at the time these cuts from the late sixties were released, “. . . they were strikingly novel. Today, we’re accustomed to hearing synthesizers, so the cuts sometimes tend to sound, well, quaint.” Yes, they do reflect the *zeitgeist* of “space age bachelor pad music,” the time of Martin Denny, Juan Esquivel, Enoch Light *et al.* Represented here are Jean Jacques Perrey, Gershon Kingsley, Enoch Light, Martin Denny, Dick Hyman, Gil Trythall, and others doing analog modular Moog multitracked covers and originals—many of which sound, well, quaint (and often, out of tune). Speaking of my old (and I *do* mean old) mentor Dr. Gilbert Trythall, I wish the compiler of this CD had chosen one of Gil’s really beautiful cuts from his groundbreaking *Country Moog* album, e.g. *Wichita Lineman*, which is in tune, and sounds anything but quaint. But, then again, maybe *beautiful* might be out of place here! This CD is about the sheer energy of a sound world pouring out, made possible by the Moog synthesizer. But hey, I hereby am remembering Dr. Trythall in a footnote—as per his request—and my solemn promise upon my departure from graduate school. By the way Gil, it was *never* necessary for me to “get a job in the boonies” to jumpstart my career, it’s been The Ritz, caviar, and Gotham all the way! A genuine thanks, Dr. Gilbert Trythall, for keeping me from becoming “silly.” And when you readers listen to this album (as you must), just keep repeating to yourself: “Jan Hammer, Tom Coster, Rick Wakeman, Stevie Wonder, George Duke, Keith Emerson *et al* are just a few years from the late ‘sixties in the future . . . the future . . . the future.” Contact Disinformation (the responsible party) at [music@disinfo.com](mailto:music@disinfo.com) and connect to <http://www.disinfo.com>.

***Gordon Mumma: Studio Retrospect: Stereo and Binaural Electroacoustic Music***  
**Lovely Music, Ltd. CD LCD 1093**

© 2000

This CD and 8-page booklet present a collection of six compositions dating from 1959 to 1984 from a composer closely associated with electronic music and



dance. Gordon Mumma worked with John Cage and David Tudor, as a composer and musician for the Merce Cunningham Dance Company. He was a member of the influential Sonic Arts Union (with Robert Ashley, David Behrman, and Alvin Lucier). The compositions represent technology from analog magnetic tape to modern solid-state digital systems. The first track, *Retrospect (1959-1982)* reflects these diverse means well. Lovely Music's web site [www.lovely.com](http://www.lovely.com) and email address [info@lovely.com](mailto:info@lovely.com) yield information on a wide range of recordings of various genres, with accents on electroacoustic & experimental concert music.

***Ken Nordine: The Best of Word Jazz, Vol. 1***

**Rhino Word Beat CD R2 70773 (0 8122-70773-2 7)**

**© 1990 Rhino Records, Inc. Manufactured by MCA Records, Inc.**

Ken Nordine is to radio as Lon Chaney is to film, the “man of a thousand voices.” Or at least 1,000 “voiceovers.” Nordine made his living speaking to millions on radio and TV commercials. But for kicks he developed “Word Jazz,” a form that celebrates Nordine’s expressive readings accompanied by cool, small ensemble [scripted] jazz, and provocative sound effects by engineer Jim Cunningham. This CD and 10-page foldout features a sampling of Nordine’s four albums of Word Jazz originally released on Dot Records in 1957-60. Irwin Chusid (WFMU radio, East Orange, NJ) provides colorful notes on Nordine, and quotes him as saying he “wasn’t a beatnik,” but Nordine must have been at least a camp follower. (Chusid also propelled the reprise of interest in Raymond Scott’s music and inventions; Irwin Chusid champions the undeservedly neglected and under-represented.) When you hear Word Jazz, it could be that the lyrics don’t really matter, it’s Nordine’s delivery, and *that voice!* (Fifty million producers of jingles can’t be wrong!) I learned this upon discovery that this laptop will play CDs at the same time you use its word processor. This CD is another reminder than the dividing lines between speech, song, music, and poetry are not as indelible as we might imagine. Can you dig it? Well then, *do* dig it! And contact the cats of Rhino at: **Rhino Catalog, 10635 Santa Monica Boulevard, Los Angeles, CA 90025.**

***Ocean of Sound: A Collection of Music to Accompany David Toop’s Book***

**Virgin Records CD AMBT 10 (7243 8 41367 2 7)**

**© 1996**

This companion to David Toop’s book *Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds (Serpent’s Tail, 1995)* comprises 2 CDs and an 8-page booklet. This compilation supports Toop’s wide-ranging documentation of musicians’ use of “noise, the sounds of everyday objects, electronics, remote global influences, strange tunings, and environment sounds.” Tracks range from Eric Satie and Claude Debussy to King Tubby and Herbie Hancock, with Terry Riley, Holger Czukay & Rolf Dammers, The Beach Boys, John Cage, Ornette Coleman, Les Baxter, David Zorn, and the sounds of howler monkeys and the Vancouver city soundscape chiming in along the way. Toop’s books on the synergism of musical influences contains some of the best-informed and most intelligent comments ever articulated. See also David Toop’s *Exotica; Fabricated Soundscapes in a Real World (Serpent’s Press, 1999)* at [www.serpentstail.com](http://www.serpentstail.com)

***OHM: The Early Gurus of Electronic Music: 1948-1980***  
**Ellipsis Arts CD 3670 (individual CDs 3671, 3672, & 3673)**

© 2000

Absolutely indispensable 3-CD/96-page booklet box set with artist interviews, commentaries, and archival photographs of pioneers, with emphasis on early experimental and avant-garde music. Forty two tracks represent instruments, techniques, & people well, e.g. theremin, trautonium, and electronic sackbut; musique concrète, tape music, and FM synthesis; Pierre Schaeffer, Louis & Bebe Barron, Milton Babbitt, and Herbert Eimert. A variety of other interesting titles is available at [www.ellipsisarts.com](http://www.ellipsisarts.com).

***Pauline Oliveros: Electronic Works***  
**Paradigm Discs CD PD 04 (fax +44 (0) 171 609 1754)**

© 1997

This CD with 4-page booklet presents three of the seminal compositions created by Pauline Oliveros using sophisticated “tape delay” techniques she pioneered at the San Francisco Tape Music Center during the mid ‘sixties. *I of V* (1966), *Big Mother is Watching You* (1966), and *Bye Bye Butterfly* (1965) are classics in the field. Oliveros’ tape delay techniques anticipated similar ones used by Brian Eno, and by Eno and Robert Fripp of King Crimson to create “Frippertronics,” which can be seen as a variation on this theme. Oliveros’ notes for *I of V* give details on one of her tape delay techniques:

*I of IV* was made in July 1966, at the University of Toronto Electronic Music Studio. It is a real time studio performance composition (no editing or tape splicing), [utilizing] the techniques of amplifying combination tones and tape repetition. output was routed to the line amplifiers, reverb, and then to channel A of recorder 1. The tape was threaded from recorder 1 to recorder 2. Recorder 2 was on playback only. Recorder 2 provided playback repetition approximately 8 seconds later. Recorder 1 channel A was routed to recorder 1 channel B, and recorder 1 channel B to recorder 1 channel A in a double feedback loop. Recorder 2 channel A was routed to recorder 1 channel A, and recorder 2 channel B was routed to recorder 1 channel B. The tape repetition contributed timbre and dynamic changes to steady state sounds.

As with many of the “classic” compositions of the first two decades of the explosion of electroacoustic music, it is remarkable to hear how fresh and pregnant with musical meaning these pieces are. It is ironic that in the use of a means of making music that some imagine to be *more* involved with “technology” than during previous eras of making music, that advances in that technology have not *necessarily* vouchsafed an “advance” in the caliber of musical expression. This begs the question whether the supposed relationships between means and ends is as compelling as might be imagined.

***Pioneers of Electronic Music***

**Composers Recordings Inc. CRI American Masters CD 611 (0 9043-80611-2 4)**

**© 1991**

This CD and 20 page booklet present compositions from six of the seven composers most closely associated with the development of the CPEMC (Columbia-Princeton Electronic Music Center) in NYC. Included are the very early pieces by Otto Luening and Vladimir Ussachevsky representing the first “tape music,” the Americanized variation on German *elektronische musik* and French *musique concrète*. These compositions were realized using the most primitive equipment and tape recorders, but are nevertheless landmarks in the canon of electroacoustic music. Other composers include: Alice Shields, Pril Smiley, Bülent Arel, and Mario Davidovsky. Conspicuously missing is Milton Babbitt, whose electronic *Vision and Prayer* is available on CRI CD 521.

***André Popp & His Orchestra: Delirium in Hi-Fi***

**BASTA CD 30-90312 Distributed by Sony Music (8 712530 903127)**

**© 1996 (Reissue of Columbia LP *Adventures in Sound: Delirium in Hi-Fi*:**

***Elsa Popping and Her Dixieland Band*)**

*André Popp & His Orchestra: Delirium in Hi-Fi* is a first-time-on CD and 12-page booklet produced by Gert-Jan Blom, of an album recorded in Paris in 1957 titled *Elsa Popping et sa Musique Sidérante*. New notes by Art Director Piet Schreuders reveal that the album is a collaboration between André Popp, an inventive arranger-composer, and a sound effects wizard named Pierre Fatosme. Schreuders writes that the original *Elsa Popping* title was a pun on *Hellzapoppin'*, Olson and Johnson's Hollywood cult film. Boris Vian, a French polymath who wrote the notes for the album's first release, made this double play on words with André Popp's name. Vian thought that this album, which was awarded the prestigious Grand Prix Académie Charles Cros, might be to music what the film *Hellzapoppin'* was to the cinema: a wild and crazy pastiche of humor and artistry. (Incidentally, some claim that Charles Cros invented the phonograph. He did anticipate Thomas Alva Edison in describing a *conceptually* workable design, but failed to reduce his ideas “to practice” (i.e. make a working model), the criterion most commonly accepted in order to establish “priority” of invention.) In his original notes, Vian relates how the collaborators sliced and spliced Fatosme's exhaustive *sonothèque*, and borrowed tape manipulation techniques from *musique concrète* to produce an onslaught of “light music” with comic overtones. Vian's notes reveal the specific tape reversal, speed transposition, echo, splicing, and montage techniques used to create each tune. Vian also contributed several songs to the set. The music might be considered frivolous in context with “landmark” compositions from the canon of electroacoustic music, but the CD is valuable as an exposition of tape manipulation techniques, if not solely for its ear-tickling music. The situation recalls a comment that Dick Cavett made to a condescending guest on his television show: “If you promise not to think of me as shallow because I'm frivolous, then I promise not to think of you as profound because you are grave!” This is frivolous music produced by serious artists (as per their bios in the notes). André Popp and Fatosme created this album within a scant decade of (ostensibly)

having heard the “concert of noises” by Pierre Schaeffer on RTF (Paris) radio. The very fact that *Delirium*’s framework is *traditional* harmony, melody, and rhythm better reveals that *all* of the pieces on the album exhibit the self-similarity that *any* “message” produced by this particular “medium” of splicing bits of monophonic audiotape into a stream of time will exhibit. That is, the means of production reveals itself audibly in most cases as a “horizontal” succession of sonic events rather than exhibiting much discernible depth of “vertical,” or “simultaneous” density. This CD and booklet are another valuable document from BASTA and Producer Gert-Jan Blom. It’s fun to hear, and filled with subtle lessons in composition if you care to listen for them. BASTA is found at email location: [basta@xs4all.nl](mailto:basta@xs4all.nl) and at their web address [www.bastamusic.com](http://www.bastamusic.com).

### ***Reich Remixed***

**Nonesuch CD 79552-2 (0 7559-79552-2 4)**

© 1999

A generation of Japanese, American, and British hip-hopsters who weren’t even alive when Steve Reich created his earliest compositions—now sample, scratch, and remix Reich’s work(s) to great effect. To drop names: Coldcut, Howie B, Andrea Parker, Michael Kandel, Mantronik for OMW, Nobukazu Takemura, Matt Winn, DJ Spooky that Subliminal Kid, and Ken Ishii. They’ve dropped the needle on Reich’s *Music for 18 Musicians* (1976), *Eight Lines* (1979), *The Four Sections* (1987), *Clapping Music* (1972), *Three Movements* (1986), *Six Marimbas* (1973-1986), *It’s Gonna Rain* (1965), *Electric Counterpoint* (1987), *Drumming* (1971), *Proverb* (1995), *City Life* (1994), *Come Out* (1966), and *Piano Phase* (1967). Perhaps some part of the musical value in these remixes is the familiarity within the freshness—isn’t that how music usually evolves? Great fun. This CD makes you want to hear more of all the parties involved. What better recommendation? Much of Steve Reich’s repertory is found on: **Nonesuch Records, a Warner Music Group Company, 75 Rockefeller Plaza, New York, NY 10019.**

### ***Steve Reich: Early Works***

**Elektra Asylum/Nonesuch Records CD 9 79269-2 (0 7559-79269-2 8)**

® 1987

This CD and 6-page booklet present *It’s Gonna Rain* (1965) and *Come Out* (1966), the first of Steve Reich’s seminal “phase change” compositions that use tape recorders in a process that gradually changes temporal relationships between two (or more) identical repeating patterns. In the case of *Come Out*, the voice of a young black victim of a beating withstood at a NYC police station following the Harlem riots of 1964 was recorded. His inner city argot, which sounds remarkably like a jazz tenor sax phrase, was excerpted, looped onto two tape recorders, and played back as the two versions are “pulled apart” by slowly changing the period of the loop on one tape recorder relative to the other. This “process” was repeated, with several iterations of subsequent re-recordings of intermediate results created by the process, and so forth. This example of music whose overall structure can be explained thusly in a few words came to be known as “process music,” a name that implies the composer’s conscious specification of meta-structure, with

attendant tolerance of micro-structure that occurs as a result (or sometimes, even as a by-product) of the process. The same cannot be said, for example, of classical “sonata allegro” form, for it is precisely the micro-structure that is of interest to most composers who have used that form; the meta-structure is sufficiently well understood as to be commonplace. Compositional process and musical form are, in some sense, *synonymous* in compositions such as *Come Out*. The CD also includes a 1986 recording of *Piano Phase (1967)*, one of several performance pieces by Steve Reich that grew out of his interest in this idea of slowly changing temporal relationships between two nominally identical streams of musical data. Also we have a 1987 recording of *Clapping Music (1972)*, a piece for performers that features discrete temporal changes, i.e. from unison to one beat ahead, and so on, between the two musical streams, in this case limited to sounds made by the human body. This CD is more than recommended, it is requisite for those who want to better understand the relationship(s) between music and 20th century technology. These are classics, and archetypes.

***The Art of the Theremin: Clara Rockmore***

**Delos International, Inc. 1000 Series CD DE 0114 (0 1349-11014-2 2)**

© 1987

The quintessential theremin album from its premiere artist, Clara Rockmore, ably accompanied by her sister, Nadia Reisenberg, the famous pianist and pedagogue. The early compositions for theremin and orchestra specially commissioned for Clara Rockmore are not found here. This modern era recording presents twelve transcriptions of works by Ravel, Tchaikovsky, Rachmaninoff, Wieniawski, *et al* that allow the theremin’s idiomatic expression to stand out against a sympathetic piano accompaniment. Clara Rockmore was the finest of the first generation of theremin players, and we are fortunate to have this excellent recording with 12-page booklet featuring liner notes by Robert A. Moog, who also produced the album. These are performances from the old school: old school music—and old school virtuosity. What would we expect from Clara Rockmore, a child prodigy violin student of Leopold Auer in old Russia; and Nadia Reisenberg, renowned concert pianist and teacher at Julliard Conservatory? Rockmore’s phrasing and inflections on “the most original, novel, and difficult to play of all electronic musical instruments” (as per Bob Moog’s liner notes), are exquisite. Rockmore’s intonation on this “most difficult” instrument is impeccable. The words “artist” and “virtuoso,” are bandied about rather casually nowadays. It is a pleasure to hear the intersection of true musical virtuosity with electronic means, and if “new music” is not the result, then “old music” will do nicely in this case.

***The Roots of Rap: Classic Recordings from the 1920’s and 30’s***

**Yazoo, A Division of Shanachie Enter. Corp. CD Yazoo 2018 (0 16351 20182 9)**

© 1996

A potpourri of cuts remastered from 78 r.p.m. records that purports to trace the origins of rap to various sources such as fundamentalist church preaching, work songs, vaudeville, medicine shows, minstrelsy, blues, the dozens (a rhythmic, rhyming insult game), and ragtime. If you take away scratching turntablist DJ-ing



and modern electronics from present-day rap, this CD and modest 8-page foldout make a pretty good case that there is “nothing new under the sun,” ever! Judge for yourself. There is no truth to the rumor that “Yazoo” is a suburb of “whazz-up?” (That is, no Yazoo contact information is given on this CD, tsk tsk!)

***Rough Trade Shops: Electronic 01***

**Mute Records Limited cdstumm203 Made in Great Britain, distributed by Vital**

**© 2002**

Forty-one tracks on 2-CDs with a 12-page booklet detailing copyright and album source for each track. Emphasis on electro pop, e.g. Kraftwerk, Depeche Mode, and The Human League; and experimental electronica, e.g. Faust, Can, Thomas Brinkmann, and Brian Eno. Add a dash of John Cage, Pierre Henry, Soul Sonic Force, Black Dog, Neu, Aphex Twin, and BBC Radiophonic Workshop and you have an eclectic collection that is focused chronologically around the 1976 opening of the original Rough Trade Shop, and geographically near the W11 London locations of Rough Trade Shops and Mute Records. An *Electronic 02* compilation is hinted at if sales of *Electronic 01* warrant. Also available is *Rough Trade Shops 25 Years*, a 4-CD box set (cdstumm191) with “56 rare and exclusive tracks from the likes of Nick Cave and the Bad Seeds, Joy Division, Lee Perry, Buzzcocks, Stereolab, I am Kloot, Peaches and Lambchop.” Excellent source for these genres.

***Oskar Sala: Subharmonische Mixturen***

**Erdenklang Musikverlag Ulrich Rützel CD ERDENKLANG 70962 GEMA LC8155  
In der Habbecke 18, 59889 Eslohe, Germany, Phone 02973/2088, FAX 02973/2660  
Qualiton Imports, Ltd. (6 75754 06952 0)**

**© 1997**

Oskar Sala was, to those who knew his work from his Berlin studio, simply “the Wizard.” During some seven decades of ongoing experience playing Friedrich Trautwein’s Trautonium of the ‘thirties, and his own Mixturtrautonium (an extension of Trautwein’s instrument), Oskar Sala made arabesques from virtuoso performer, instrument designer, electronic music studio wizard, film score composer, to an historian who documented his own history. This CD with 52-page booklet in an attractive slipcase, with German/English text, is the best introduction to Sala’s wizardry. His music on the Mixturtrautonium was unique, and represents the rare junction of virtuoso performance tradition with modern studio technique. We hear the old, *Landsames Stück and Rondo für Trautonium (1935)*, composed by Sala’s famous teacher, Paul Hindemith; and some then-new use of the tape recorder with *Chaconne Electronique (New Years 1944/1945)*. There are also *Sechs Capricen für Mixturtrautonium Solo (1992-1995)*, and an excerpt from the film soundtrack *Der Würger von Schloss Blackmoor (1963)*. In an “International Edition” limited to 1000 copies, copyright the same year as this disc, we find two more pieces for Mixturtrautonium and tape, and additional information in a 24-page booklet in English. (Availability of Limited Edition since Sala’s death is questionable: **FAX +49-69/450464**). See also, other CDs: *My Fascinating*

**Instrument Erdenklang Musikverlag Ulrich Rützel, In de Habbecke 16-18, D-59889 Eslohe, 1990. Resonanzen-Oskar Sala Originalton West, Matthias Becker, Lindenthalgürtel 34, D-50935, Köln, 1994. Harald Genzmer Trautoniumkonzerte WERGO Schallplatten GmbH, Mainz.**

**Pierre Schaeffer: *l'œuvre musicale***

**Une co-édition INA.GRM (Institut National de l'Audiovisuel Groupe de Recherches Musicales avec le concours du Service des Publications) et Librairie SEGUIER Musidisc 244422 \* MU756 (3 229262 444224 ) Text (9 782877 361712) Dist. by ADDA (#387); Discs INA C 1006-1007, 1008-1009 WM 385 872303 Made in France © INA 1990**

The definitive publication—four CDs and 128 page softbound booklet—that thoroughly documents musique concrète from its inception through later works. Volumes 1-3 of the CDs feature earliest etudes by Pierre Schaeffer, communal works with Pierre Henry, revisions and later works, respectively. Volume 4 contains fascinating “spoken documents” from French radio, including a re-read of the original spoken text that accompanied the Concert de Bruits (concert of noises) of 20 June 1948, with overlays of Schaeffer’s etudes from that concert. The book (double jewel case height, single jewel case width) is housed with two double-CD jewel case volumes in an attractive gray slipcase. The set is a treasure trove of information, albeit only in French. These are serious documents for seriously interested people.

**Klaus Schulze 72-93: *The Essential***

**Virgin France S.A. Caroline CD Carol 1896-2 (7243 8 39300 2 9)**

**© 1994**

“Klaus Schulze . . . from organ via synthesizer to computer . . . 21 years in 141 minutes” is a 2-CD set with 8-page booklet that reprises the evolution of this German pioneer’s compositions. His first solo (LP) recording *Irrlicht* (April 1972) established his avant-garde sensibility within a popular vein. Although he began to use analog sequencers as they became available, he diverged from the tendencies of many of his contemporaries by avoiding the typical “pop-synth” dance direction. Most of CD-1 comprises works using analog synthesizers; *Dig It* was Schulze’s first fully digital recorded effort. Excerpts from film soundtracks such as *Body Love Vol. II* and *Angst (1984)*, as well as “live” performances are included. This retrospective provides a good example of how the music of an artist early in the field changed from revolutionary to evolutionary. Essential!

**Raymond Scott: *Manhattan Research, Inc.***

**BASTA Audio/Visuals, Holland Set 90782 (CDs 30-9078-2) (8 712530 907828)**

**© 2000**

This 2 CD set with 142 page hard-cover book produced by Gert-Jan Blom and edited by Irwin Chusid, lavishes opulent detail on the electroacoustic music and inventions of Raymond Scott, a pioneering tool-maker and tool-user. Raymond Scott’s many ASCAP tunes attest to his talents as composer, band leader, and performer; some will remember him as the Musical Director of *Your Hit Parade*

on radio, and later, television—“live” forerunners of MTV’s music videos. But this BASTA set documents Scott’s “other” life, as a pioneer in the design and use of electronic instruments & instrumentation, e.g. Clavivox, Circle Machine, Bass Line, Karloff, Generator, Rhythm Modulator, Bandito the Bongo Artist, and the Electronium, a “drum memory” instrument that anticipated musical man-machine collaborations and “artificial intelligence” experiments in music by many years. We hear jingles, commercials, and corporate logos from the ‘fifties and ‘sixties that are filled with electronic sounds, and excerpts from Scott’s many instruments and sound-making inventions. Raymond Scott told this associate and your reviewer, that he had “a doctorate in primitive engineering,” and indeed, the designs of his instruments were as strange as they were manifold. But everything Scott touched was *musical*. Raymond Scott was living proof that sheer musical talent will solve technical problems more readily than strictly technical acumen will solve musical problems. As such, Scott’s life and works are worthy of study. This set features many Scott appreciations, perspectives, recollections, and interviews of and about Raymond Scott by a seeming cast of thousands, including: Editor Irwin Chusid, Joel Chadabe, Bob Moog, Jim Henson, Herb Deutsch, Mitzi Scott, Tom Rhea, Alan Entenman, and Producers Jeff Winner and Gert-Jan Blom. There are photos, magazine articles, company press releases and brochures, and everything you wanted to know—but didn’t know you needed to—about this heretofore-neglected pioneer, Raymond Scott. Kudos to all involved in this comprehensive and entertaining publication about an American original—a composer who was *making money* producing electronic music *before*—by some accounts—electronic music was even invented! Contact BASTA at [basta@xs4all.nl](mailto:basta@xs4all.nl) and at their web address [www.bastamusic.com](http://www.bastamusic.com). Learn more about Raymond Scott’s music and life at [www.raymondscott.com](http://www.raymondscott.com), Irwin Chusid, Editor.

***Space Box 1970 & Beyond: Space, Krautrock & Acid Trips***  
**Cleopatra Records 3CD CLP 9772-2 (7 41157 97722 6)**

© 1996

This 3-CD 16-page booklet retrospective-perspective box highlights worthy but lesser-known lights of the (predominantly) German and British groups that pioneered “Krautrock” and psychedelic electro-pop *a la* the seminal German group Kraftwerk (not represented in the collection). From the ‘seventies we have familiar names such as Hawkwind, Amon Düül, Cluster, Kluster, Gong, Guru Guru, Harmonia, Conrad Schnitzler, Faust, Popul Vuh, and a few that got past us: Michael Moorcock’s Deep Fix, Hawklords, Kraftwelt, Steve Peregrin Took, and Brainstorm. There are updates from Ron Geesin, who collaborated with Pink Floyd during those halcyon days, and more-modern offshoots such as: Chrome, Nik Turner, Pressurehead, F/i, Architectural Metaphor, Porcupine Tree, Alien Planet, Melting Euphoria, Dark Matter, Darxtar, Farflung, Helios Creed, Anubian Lights, Nick Riff, Harvey Bainbridge, Zero Gravity, Dilate, The Brain, Surface, and Spiral Realms. A good set that illustrates that where we’ve been shapes where we are. A good label, too: **Cleopatra Records, 8726 S. Sepulveda Blvd. Suite D-82, Los Angeles, CA 90045.**

***Stockhausen 3: Elektronische Musik 1952-1960***

**Stockhausen Verlag Kettenberg 15, 5067 Kürten, Germany (mail order)**

**© 1991**

Early *musique concrète* and electronic compositions by Karlheinz Stockhausen, the most famous composer from the NWDR Köln (German radio station) studio, where *elektronische musik* that featured strong links with serial (dodecaphonic, or tone row) music began in the early 'fifties. Number three (3) of a set that reprises all of Stockhausen's compositions, this CD with 184 page booklet reveals detailed composition techniques for: *Etude*, *Studie I*, *Studie II*, the landmark composition *Gesang Der Jünglinge*, and *Kontakte*. For those interested in seminal cognitive musical thought, excerpts of Stockhausen's imaginative graphically oriented scores with associated commentary in the booklet provide invaluable insights; Stockhausen's compositions summarize the evolutionary thought of *elektronische musik*. The booklet says: "The scores of work numbers up to no. 29 are published by **Universal Edition Post Box 3, Vienna, Austria**. The subsequent scores, starting with work no. 30, may be ordered directly from the **Stockhausen-Verlag**. Detailed texts by Stockhausen about his works have been published in **TEXTE zur Musik, Volumes 1-6, by the DuMont-Buchverlag in Cologne [Köln].**"

***Morton Subotnick: Silver Apples of the Moon/The Wild Bull***

**WERGO CD WER 2035-1 (4 010228 203523) LC 0846**

**© 1994**

This CD and 10-page booklet present two compositions originally published by Nonesuch Records during the late 'sixties. *Silver Apples of the Moon* (1967) has been asserted to be the "first" electronic composition specifically commissioned for the published (LP) recording medium. This composition and its companion piece *The Wild Bull* (1968) certainly are among the first to make extensive use of the analog sequencer. These compositions also represent the fruitful collaboration between composer Morton Subotnick and instrument designer Donald F. Buchla. Buchla pioneered voltage controlled instruments on the West coast as Robert A. Moog did on the East coast of the U.S.A. The (new) program notes by Curtis Roads present insight-filled comments on ideas that have been given short shrift:

Development in music composition is often linked with the evolution of instruments. The modern piano, for example, is the product of collaborations between numerous *artists and artisans* [emphasis mine], from Mozart and Stein, to Beethoven and Streicher, Chopin and Pleyel, and Liszt and Erard. . . . In 1962, the year that composer Morton Subotnick met instrument designer Donald Buchla, only a handful of electronic music studios existed. A typical studio contained a few pieces of laboratory test equipment, some microphones, and one or more bulky tape recorders. The test gear had never been designed for music. It was limited to generating basic signals like sine waves or pulses, or filtering fixed frequency bands. The microphone offered an alternative: recording acoustic sounds, leading to the *musique concrète* approach. By manual tape splicing and looping—techniques developed in the 1950s—a patient composer could assemble sequences and layers of recorded sounds.

The collaboration between Buchla, Subotnick, and their colleague Ramon Sender resulted in an entirely new type of electronic instrument—one that could be played onstage, or could greatly enhance studio composition.

This is the caliber of insight we would expect from the former Editor of *Computer Music Journal*, and the author of the tome *The Computer Music Tutorial (1996)*, which has become a *vade mecum* for the electroacoustic music community. Due to the ubiquity of the analog Moog synthesizer in popular music of all kinds, and the current hegemony of digital technology, one might imagine that there was never a thriving avant-garde, or experimental music community that used analog voltage controlled equipment. Such is not the case. Buchla, Moog, and many others designed analog voltage controlled instrumentation used by an entire generation of composers of electroacoustic music, and analog voltage controlled instruments have played a *central* role in the development of, and especially the *proliferation* of the art. As per Curtis Roads' penetrating comments above, the compositions on this CD showcase not only Morton Subotnick's acknowledged skills as an *artist*, but also Donald F. Buchla's considerable craft as an *artisan*. For this CD and others that feature seminal electroacoustic music, contact: **WERGO Schallplatten GmbH, Mainz, Germany.**

***Sun Ra Arkestra: Fondation Maeght Nights—Historical Masters, Volume 1***  
**JAZZ VIEW CD COD 006 Distributed by FONAC S.R.L. Made in E.E.C.**  
**Recorded “3th and 5th” 1970 S. Paul De Vence, Made in Italy by OPTI.ME.S**  
**(S.I.A.E. no copyright date given)**

Sun Ra (née Sonny Blount) and his Arkestra can't be described, only heard, or when they were extant—beheld. The 4th track on this CD, *The Cosmic Explorer*, features an extended solo by Ra on the Moog Synthesizer, possibly the earliest use of that instrument in “free jazz” (or whatever) on record. The Sun Ra Arkestra featured John Gilmore's tenor sax and an eclectic aggregation of performers on sometimes unlikely instruments; a bewildering spectacle of costume, dance, hot and cold running esoterica, with patter and put-on by Sun Ra, who, early-on intoned that “space is the place.” An acquired taste, but Ra's early use of electric and electronic instruments definitely puts him amongst “the forerunners.”

***Phil Woods & Chris Swansen: Piper at the Gates of Dawn***  
**Sea Breeze Jazz/Rykodisc CD FCD 10007**  
**© 1985**

Some things should be known, not because they have been acclaimed by the majority, or validated by the cognoscenti in a field, but because they occupy a unique place due to their singularity and excellence. Such are these recordings featuring Phil Woods (Alto & Clarinet), Hal Galper (Piano), Steve Gilmore (Bass), Bill Goodwin (Drums), Kim Parker (Vocals), and particularly Chris Swansen (Synthesizers). Besides the rippin' playing, which we have come to expect of jazz artists of this caliber, there is Chris Swansen's amazing “big band” sounds from the Moog Synthesizer. Sometimes they sneak up on you, as in “hey



there's no trumpet in this group—has to be Swansen.” Other times they just burst out all over the place with gaudy heads, and electronic and acoustic section-work *in tutti*. Chris Swansen was the analog voltage controlled synthesizer's *first* real “guru,” dating from the late ‘sixties. He was the first Moog “clinician,” teaching an entire generation of composers, songwriters, performers, and jingle writers in the old basement studio of the R. A. Moog factory—the *first* synthesizer factory—in Trumansburg, NY. Not the least of what Chris taught was the possibility of actually *playing* that modular monstrosity, which he did “live and in living color” with immaculate phrasing and incredible pitch bending, *before* the synthesizer featured a built-in pitch bender. Chris Swansen is no longer with us—he remains essentially unsung—except in the heart of each and every person who was fortunate to hear him make music the old fashioned way—on the spot. Listen to this CD for an example of how one person put the synthesizer on an equal footing with some first rate performers *early on*, and hear why I say: “Thanks for teaching us, Chris—and thanks for the music.” Contact **RYKODISC, Pickering Wharf, Bldg. C, Salem, MA 01970**.

***Synergy: Electronic Realizations for Rock Orchestra***

**Passport Records CD PBCD 6001 Distributed by JEM Records, Inc.**

**© 1975**

**Chronicles CD 314 558 042-2, a Polygram Company**

**© 1998 Synergy® Electronic Music, Inc**

After Carlos and Tomita made reputations “switching-on,” respectively, baroque (J.S. Bach) and impressionist (Claude Debussy) compositions, Larry Fast used the concept on his originals, (and Richard Rodgers’ *Slaughter on Tenth Avenue*). The title describes the music accurately, a sort of early “rock at Red Rocks *sans* symphony” version of rock inflections within quasi-symphonic means, featuring the Minimoog, Oberheim Expander Module, and Mellotron 400 as sole sound generators. The album is one of several by Fast that deserves attention. Also now available in remastered (1998) release. This CD stands out amongst the hundreds of “switched-on” realizations of the early ‘sixties and ‘seventies. Web contact: **<http://synergy-emusic.com>** for a substantial catalog of Synergy albums on CD.

***Tomita’s Greatest Hits CD: Electronically Created by Isao Tomita***

**RCA/Ariola International Red Seal CD 5660-2-RC (made in Japan)**

**© 1986**

A reprise of Isao Tomita’s albums, which burst on the scene with *Debussy: Snowflakes Are Dancing* (1974), an LP (RCD-4587) filled with imaginative “switched-on” electronic orchestrations of the compositions of Claude Debussy. Tomita used the analog voltage-controlled 900 Series Moog Modular Synthesizer and a dash of Mellotron. The Mellotron was/is an early “real-sound” instrument that plays-back pre-recorded analog magnetic audio tapes of instruments, voices, or sound FX when played by keyboard—one tape and playback head per key! Tomita’s early work evidences the increased dynamic range and variation of tempi that Debussy’s impressionistic music necessarily calls for, as well as electronic orchestrations that range from the sublime to the quirky and playful,

typical of Tomita's coloristic tendencies. The *Snowflakes* album, which is under-represented on this *Tomita's Greatest Hits CD*, is particularly compelling when one considers the technology with which it was realized. Like Wendy Carlos, Gil Trythall, Larry Fast, Patrick Gleeson and many others of the "switched-on" generation, Isao Tomita used the modular analog synthesizer, a *monophonic* instrument. During this era, there was no recourse to "offline" editing possibilities that systems such as MIDI (Musical Instrument Digital Interface) or digital audio recording presently afford. Music was recorded by performing one line at a time using a multi-track analog tape machine, errors and all, necessitating many takes. Synchronization of the many lines required to create polyphony was "by ear." Hand-made music. Those were the days of "iron men (and women), and wooden ships," not the other way 'round! *Snowflakes are Dancing-Tomita* has been released in a **High Performance edition** (© 2000 BMG/RCA 09026-63588-2) featuring 24 bit/96 kHz sampling and Sonic Solutions sound restoration, that adds *Prelude to the Afternoon of a Faun* from Tomita's *Firebird* (Stravinsky) album. The 16-page booklet has a brief Isao Tomita bio and specifies the complement of Moog modules & other gear used to produce *Snowflakes*, as well as Debussy's *Prelude*. Nuance-filled "switched-on" work, not to be missed.

***Us3: Hand on the Torch***

**Blue Note Records CDP 0 7777 80883 2 5**

**© 1993 Capitol Records, Inc.**

The legendary Alfred Lion of Blue Note Records produced the original tracks that have been hip-hopped here by Mel Simpson (keyboards and programming), Geoff Wilkinson (samples, programming, and scratches), with raps by Kobie Powell and Rahsaan. The sampled "loops" were performed by several generations of the best talent in jazz: Herbie Hancock, Horace Silver, Thelonius Monk, Art Blakey and the Jazz Messengers, and on and on. One of the few such "amalgams" of musical styles that works in any dimension in which you listen to it. Rap that swings. Jazz that speaks to a new generation. Especially recommended for "trained" musicians, particularly those who find little to appreciate about hip-hop influences and rap.

***Music of Edgar Varèse: Robert Kraft Conducts Woodwinds, Brass, and Percussion***

**One Way Records CD A 26791 (0 79892 67912 0)**

**© 1996 Sony Music Entertainment/Sony Music Special Products, Inc.**

Contains the "first recording" of *Poème Electronique* (1958), the celebrated piece of electronic music played in the Phillips Pavilion at the 1958 Brussels World's Fair. It is available on other discs as well, as this is a piece that is part of the culture of electroacoustic music. Edgar Varèse's *Poème Electronique* was presented using some 400 speakers, with a bewildering montage of images projected onto the Pavilion's interior surfaces—these surfaces couldn't properly be called "walls," as the distinction between "walls" and "ceiling" was moot on the Phillips Pavilion's modernistic structure! Any such version in stereo must be a mere shadow of the experience of hearing and seeing the original in person, but it's the best we can do at this juncture. This disc also includes the percussion piece *Ionisation*, the flute soliloquy *Density 21.5*, and *Intégrales, Octandre*, and

*Hyperprism*. For this and other releases, contact: **One Way Records, P.O. Box 6249, Albany, NY 12206.**

***Vintage Synths Vol. 2***

**ORIGINALTON WEST CD OW 022 GEMA LC8948**

**© 1992**

A continuation of *Vintage Synths Vol. 1* and the beautiful book *Synthesizer Von Gestern* published in 1990. This CD features twenty (20) short tracks composed by Matthias Becker, Klaus Stühlen, and Ralf Weber that demonstrate various vintage synthesizers, analog and digital. The soundtracks are supported by a bilingual (English-German) 28-page booklet that provides valuable historical data on synthesizers nobody even heard of! Although one does get the impression after a while than “this model pours wine, and this one pours beer,” due to a certain aural similarity of, in particular, analog subtractive synthesizers, it is sometimes possible to discern distinctive sonic signatures for various instruments given repeated auditions. For the aficionado of all things vintage and synthesized in music, all of the above are an absolute must. Of particular interest in this *Vol. 2*, is a performance by Oskar Sala, *Caprice No. 4 Für Mixturtrautonium Solo* performed entirely without looping or multitracking. Kontaktadresse: **Electronic Musik aus Köln, c/o Matthias Becker, Lindenthalgürtel 34, 5 Köln 41 FAX: 02 21 – 41 50 96.**

***The Virtuoso in the Computer Age—V: Music for the Mathews/Boie Radio Drum and Radio Baton: CDCM Computer Music Series Vol. 15***

**Centaur Records, Inc. CD CRC 2190 (0 44747-2190-2 8)**

**© 1994**

This CD and 8-page booklet presents compositions using the Radio Drum developed by Robert Boie at AT&T Bell Labs, and transformed by Max Mathews into the Radio Baton. Both interfaces use low frequency radio waves to sense the three dimensional position of the heads of two drum or conductor “sticks” that actuate various computer software programs when moved in proximity to the flat surface of the “drum.” MIDI instruments may be played directly, or programmed sequences of events stored in the computer may be played in “Conductor” mode. In many of the pieces by Ami Radunskaya, Jon Appleton, David Jaffe, Andrew Schloss, and Larry Austin, the Radio Drum or Radio Baton is played by Max V. Mathews, who developed the first comprehensive programs for playing music using digital computers (the “Music N” series, or Music 1 through Music 5), and the Groove hybrid (digital control of analog modules) system, once again at Bell Labs. This CD provides an excellent overview of some of the new possibilities that the Drum/Baton facilitates, including real time performance, improvisation, interaction with other performers, etc. This interface is featured in solo, and ensemble performances with acoustic and electronic instruments. New instruments mean new musical possibilities, and this CD sheds light on the topic.

***Women In Electronic music – 1977: New Music for Electronic and Recorded Media*  
Composers Recordings, Inc CRI CD CD 728**

© 1997

As Charles Amirkhanian, producer of this CD and 20-page booklet points out:

It's becoming difficult to recall the [United States] music scene without a prominent contingent of women composers . . . but when the present anthology was released by Tom Buckner's pioneering 1750 Arch LP in Berkeley in 1977, nothing comparable was available.

This anthology presents music penned as early as 1938, *Music of the Spheres*, by Johanna M. Beyer, performed here on Buchla Electric Easels (a.k.a. "Weasels"), to Laurie Anderson's compositions *New York Social Life* and *Time to Go*, in 1977. Beyer was a student of Henry Cowell, the celebrated American composer who created a compendium of composition techniques revealed in his book *New Musical Resources* (1917-1919 rev. 1930). Johanna M. Beyer was also in contact with Percy Grainger, whose concept of "Free Music," and experiments with electronic music composing machines may have influenced Beyer's *Music of the Spheres*, one of the earliest (1938) compositions specifically written to include an ensemble of electronic musical instruments. This anthology includes the work of Annea Lockwood, Pauline Oliveros, Laurie Spiegel, Megan Roberts, and Ruth Anderson. Those who are not familiar with the literature of electroacoustic music may be surprised to learn how many roots are represented by the composers (and compositions) on this CD, which even at this date, provides needed perspective. CRI is at <http://www.composersrecordings.com> and [CRInyc@aol.com](mailto:CRInyc@aol.com).

***Charles Wuorinen: Lepton***

**TZADIK: A Product of Hips Road CD TZ 7077**

© 2002

A CD of electroacoustic and instrumental works, with a terse but graphically attractive booklet in which the composer ruminates about "Music And Nature." Of particular interest is Wuorinen's 1970 Pulitzer Prize winning composition *Time's Encomium (1968-1969)*, composed and realized at the Columbia-Princeton Electronic Music Center in New York City (CPEMC), America's earliest "tape music" (read electronic music) studio. The piece "for synthesized and processed synthesized sound" used the RCA Mark II Synthesizer, and very likely, Buchla and Moog analog modules for processing. The RCA Mark II Synthesizer (1955) was an "encoded time functions" system, not an instrument designed to be played by a traditional performer. It was a mammoth rack-mounted, air conditioned (!), vacuum tube-based "duophonic" instrument with dual paper-tape readers and associated "data entry" paper-punch mechanisms for creating playable paper "scores" for compositions. Synchronization of several "passes" of different paper tapes could be done, using first a custom Scully record-cutting lathe, which later was replaced with standard analog tape recorders. Charles Wuorinen's richly textured *Time's Encomium (1968-1969)* has aged well, considering that the sonic

materials on which the piece is based date from the RCA Synthesizer (1955), which was introduced a half-century ago. This composition bears testimony not only to Wuorinen's musical imagination, but also to the robustness and utility of the venerable RCA system that served so many early composers at the CPEMC.

***Xenakis: Electronic Music***

**Electronic Music Foundation CD EMF CD 003**

© 1997

Although electronic music represents only a small percentage of his works, these compositions by Iannis Xenakis are a revered part of the canon. He was working as engineer and architect with Le Corbusier when they conceived and constructed the celebrated Phillips (of Holland) Pavilion for the Brussels World Fair in 1958. Within this graceful structure of curves based on hyperbolic paraboloids, Edgar Varèse's celebrated *Poème Electronique* was presented using some 400 speakers, with a bewildering montage of images projected onto the Pavilion's interior surfaces—these surfaces couldn't properly be called “walls,” as the distinction between “walls” and “ceiling” was moot! Less known is the fact that Xenakis' *Concret PH* (“PH” for Hyperbolic Paraboloids) was played between presentations of Varèse's longer composition. Xenakis, like many pioneers in the field, realized *Concret PH* at the GRM (Group de Recherches Musicales) studio run by Pierre Schaeffer, who coined the expression “musique concrète,” and presented the groundbreaking “concert of noises” over French radio in 1948. Xenakis made *Concret PH (1958)* by varying the sonic density of hundreds of recorded snippets of smoldering charcoal embers. This process epitomizes Xenakis' interest in his self-described “dynamic stochastic synthesis,” which eventuated in the UPIC and GENDYN systems for the gestural or algorithmic generation and/or control of “clouds of sound.” Compositions are included that represent these interests. Notes (and footnotes) in French and English by Makis Solomis appear on a 10-page foldout booklet printed over (obscuring!) background graphics by Xenakis. The EMF, or Electronic Music Foundation is a not for profit organization founded by Joel Chadabe—a pioneer composer in the field—that provides the best source of information on current events and available recordings of electroacoustic music. Contact the EMF at [emf@emf.org](mailto:emf@emf.org) and visit the EMF web site at [EMF@emf.org](http://EMF@emf.org)

***Y.M.O [Yellow Magic Orchestra] Naughty Boys***

**Restless 7 72705-2 (0 18777 27052 6)**

© 1983 Alfa Records (Manufactured in USA)

Quintessential Japanese Synth-pop band of the early 'eighties. Haruomi Sakamoto, Ryuichi Sakamoto and Jukihiro Takahashi play “all instruments” (except guitar, Bill Nelson). Bright up-tempo synth-pop with vocals. An early indication that acceptance of the synthesizer by pop musicians was universal.



## MS-210 Survey of Electroacoustic Music: Access to Video

### Documentaries, Demonstrations, Compilations & Performances

The videos below are a few of many of possible interest, and represent some of the major movements or figures within the field of electroacoustic music, for both pop and experimental genres. The list is restricted mostly to the DVD format, as titles once offered on VHS tape are either out of print, or are becoming increasingly difficult to find. “Music videos” of current artists are excluded due to their obvious availability. This list focuses on genres of particular interest to the study of electroacoustic music.

#### ***Better Living Through Circuitry:***

#### ***A Digital Odyssey into the Electronic Dance Underground***

#### **Seventh Art Releasing Presents a Cleopatra Picture of a Parasite Production**

#### **MVD Music Video VFC 31033 DVD DR-0666 (0 22891 06669 9)**

#### **© (no date given)**

There are so many credits, it’s hard to tell who’s on first with this DVD, which is described by Nina Chonin, *San Francisco Chronicle* as “an ecstatic valentine for those who rave and a primer for those who don’t.” This film cuts from rave scenes to commentary from ravers and DJs, with extended interviews with DJ Dan, The Crystal Method, Roni Size, Genesis P. Orridge, and Wolfgang Flür. *Better Living Through Circuitry*, playing on an earlier generation’s motto “better living through chemistry,” gives a good feel for this dance culture and ravers, as they alternately *feel good*—and get a *good feel*. The DVD is marked “suitable only for persons of 15 years and over,” which is like flypaper for anybody from age 5 on up. It’s all in the spirit of good feel, I mean *fun*—but the commentary does tend toward transcendental horse-pucky that wears thin quickly. Some of us have heard this before: how one may plumb the mysteries of the intergalactic cosmos through exploration of the smaller world of personal chemistry—I mean circuitry . . . *circuitry!* This brings to mind a story about a noted researcher, I think it was Harvey. He was dosing himself with nitrous oxide (laughing gas), purely in the interests of science, of course. He made notes as he took successive whiffs. Just before passing out, he experienced an epiphany, and furiously scribbled the gist of his cosmic insights onto a page of his journal before crashing to the floor. Upon regaining his senses, he *leapt* to his feet to learn the nature of the mysteries he had plumbed. In his journal he saw that he had scrawled: “Gads! The stench is awful!” Web sites: **www.7thart.com** and **ACIDplanet.com** and **farmclub.com** and for “The Voice of Digital Culture,” connect to: **circuitry.org**.

***Emerson Lake & Palmer: Pictures at an Exhibition Collectors Edition DVD & CD***  
**D2 Vision Ltd./Favourite TV, Inc. DVD-CD ADVDP002 (0 22891 20029 1)**

© 2001 DVD Company Ltd.

A Single disc with the film of the live concert in 1970 on one side, and the soundtrack from the film on the other. Keith Emerson was the first to take the mammoth modular Moog Synthesizer onto the big-time rock stage, and this gives a good flavor of those early days.

***Gothic Industrial Madness***

**Music Video Distributors DVD-9 Cleopatra DVD DR3302 (0 22891 33022 6)**

© 2000 Cleopatra

This DVD contains video cuts from the 3 VHS tapes: *Industrial Revolution*, *Industrial Revolution 2*, and *Gothic Industrial Alternative Visuals*. It's a representative compilation, with artists such as: Foetus, Einstrürzende Neubauten, William Burroughs, Die Krupps, Throbbing Gristle, Chemlab, Mephisto Walz, Killing Joke, and many others. Connect to: [musicvideodist.com](http://musicvideodist.com) and contact: **Cleopatra, 13428 Maxella Ave #251, Marina Del Rey, CA 90292.**

***Jimi Hendrix***

**Warner Brothers DVD 11267 (0 85391 12672 0) ISBN 0-7907-4432-5**

© 1999

The “authorized” rockumentary on the Crown Prince of the electric guitar, with electrifying performances from Monterey, Woodstock, and The Isle of Wight Festivals. Recollections by the Dukes and Earls of the Kingdom: Eric Clapton, Mick Jagger, Pete Townshend, and Little Richard. Hendrix could create more “sound designs” with a guitar than most can manage with a bank of synthesizers and samplers.

***Clara Rockmore: The Greatest Theremin Virtuosa***

**A Big Briar Production**

© 1998

A VHS tape of a séance—for it was indeed magical—produced by Dr. Robert A. Moog in 1976 at Clara Rockmore's NYC apartment. In attendance were: Clara's sister Nadia Reisenberg (pianist and pedagogue at Julliard Conservatory); Robert Sherman (Nadia's son—Clara's nephew, and a domo at the leading NYC classical radio station); Bob Moog (designer of the Moog Synthesizer); and Tom Rhea (historian and raconteur), sitting with Clara Rockmore at her dining room table eating coffeecake, and talking about the life and times of Clara, Leon Theremin, the Reisenberg sisters, and all things theremin. Behind the single, handheld *video vérité* lens was none other than Ralf Bode, one of Harald Bode's sons. Ralf Bode had, at that time, a few little cinematographer credits, e.g. *Coal Miner's Daughter*, *Saturday Night Fever*, etc.! Different edits of the several hours of videotape exist, at least one of which was aired on NYC television. Between the raps, there are Clara's riffs: she played a number of pieces in their entirety, accompanied by Nadia. This may be the *only* opportunity to hear Clara's artistry *uninterrupted*, and witness the intricate “aerial fingering” she developed “as a bare necessity” in

order to remove the theremin from “B” movie status in the public’s mind. Well, didn’t we have a time, Bob! Order from **Big Briar, Inc. 554-C Riverside Drive, Asheville, NC 18801**. Telephone: (704) 251-0090. FAX: (704) 254-6233.

***Mastering the Theremin: Instruction and Performances by . . . Virtuoso Lydia Kavina***  
**Produced by Big Briar and Little Big Films—Written and Directed by William Olsen**  
**© 1995 Big Briar (now Moog Music, Inc.)**

This VHS tape provides six lessons by Kavina, “including exercises designed by Clara Rockmore,” on theremin technique. There is a brief history of the life of Leon Theremin, and live performances of three of Lydia Kavina’s compositions for the instrument. Kavina, who is related to Leon Theremin, also acts as a link to her predecessor, Clara Rockmore. Bob Moog is, in various ways, connected to all of these actors in the history of this instrument. Through such slim connections, this videotaped legacy of the rudiments of hand movements, finger position, vibrato, articulation, dynamics, and other playing techniques are preserved for posterity. Bob Moog has retained “legal” rights to call his company by his own name, so be on the lookout for the *new* Moog Music. This publication is offered by **Big Briar, Inc. 554C Riverside Drive, Asheville, NC 28801**. Telephone: **1-800-948-1990**. Email contact is presently: **bigbriar@aol.com**. Well worth getting this VHS tape, as it is fascinating, as well as being a part of history in the making.

***MTV Music Television 20 Collection***

**MTV Home Video DVD ID9816MWDVD Distributed by Image Entertainment**

**© 2001 MTV Networks**

Graphically beautiful 4-DVD elaborate foldout box set with *Rock, Pop, Jams*, and *Bonus Beats* DVDs. Unfortunately, DVDs are not numbered or even named, but are identified using manikin heads of different colors adorned with wigs & sunglasses of different colors. Art Department runs amok—foists confusion upon listeners! Fortunately the music is great, once you decipher which disk is which, and can keep it straight. Don’t forget, Albert Einstein said he got a little hazy at “three” ideas in his head at once, and there are 4 DVDs here . . . Of course, all these videos date *after* 1 August 1981 when MTV took to the air, so Elvis (the chunky one) has definitely left the building. For ***Rock***: Robert Palmer, The Cult, Jesus Jones, Red Hot Chili Peppers, Soundgarden, Monster Magnet, Godsmack *et al.* For ***Pop***: Gary Numan, The Fixx, Elvis Costello, Thompson Twins, Smash Mouth, Chumbawamba, *et al.* For ***Jams***: Run-DMC with Aerosmith, Deborah Cox, Digital Underground, Digeable Planets, Usher *et al.* And bringing on a more current beat, ***Bonus Beats*** offers: Moby, Chemical Brothers, Technotronic, Fluke, House of Pain, and Jungle Brothers. To understand commercial music in the late 20th Century is to acquaint yourself with the concept of *picture with sound*, and this set will do it for ya. Yessir, (MTV) video has definitely killed the radio star.

***Scratch: A Film by Doug Pray***

**Palm Pictures DVD PalmDVD 3046-2 (6 60200 30462 1)**

**Film © 2001 Darkhorse Entertainment, Inc. DVD © 2002 Palm Pictures**

By universal acclaim, the best documentary and concert film on the world of the Hip-Hop DJ. This 2-DVD set rocks the house with a 92 minute film on Disc 1, and Disc 2 puts on clinics by DJ Qbert and others, complete with such esoterica as a scratch *notation* demonstration! A total of 255 minutes of bonus materials, this is *everything* you wanted to know about the art of “turntablism.” But wait! You can order lessons from DJ Qbert and another documentary called *Battle Sounds*. This film deserves all the hoopla it has received, for it illustrates the dedication, passion, and desire to grow that these turntablists evidence. Get with it, spinners! Connect to: [www.palmpictures.com](http://www.palmpictures.com) and [www.scratchmovie.com](http://www.scratchmovie.com).

***Theremin: An Electronic Odyssey***

**Orion Classics / Metro Goldwyn Mayer Home Entertainment Avant-garde Cinema  
DVD 1002214 (0 27616 86445 1) ISBN 0-7928-5034-3**

**© 1993 Steven M. Martin**

A romantic look at the live(s) and times of the theremin, focusing on the relationship of its two leading proponents, Russian émigrés Clara Rockmore, the instrument’s premier virtuosa, and the inventor Lev Terman (Gallicized to Leon Theremin). Complete with images of the “space-controlled” instrument floating and rotating in space—and a rotating birthday cake as well (see it for yourself!) Presents valuable information in an entertaining way, with a few odd bits of misinformation: for instance, Theremin’s space-controlled instrument is *not*, as the cover asserts “the first . . . and only ‘non-contact’ instrument.” And, despite what the film implies, Brian Wilson didn’t use Theremin’s space-controlled instrument in his production of the Beach Boys tune *Good Vibrations*. Most of the interviews in this film are compelling, but a few linger needlessly as the unaware subject twists in the wind painfully (for this viewer). Ceding artistic license to the filmmaker to shoot it as he sees it, this film remains an enormous achievement. We get an excellent overview of how Hollywood film score composers have used the instrument, rare archival footage of Lev demonstrating his instrument, and a young Clara Rockmore performing at prestigious venues. Throw in the wildly improbable (but true) saga of how the KGB (Russian secret police) kidnapped Leon Theremin from New York City and repatriated him to life in a gulag, and you have a story in which the filmmaker personally facilitates the life paths of the two central characters toward a heartwarming denouement—one we get to share. Entertaining and informative. Recommended. Connect to: [www.mgm.com/dvd](http://www.mgm.com/dvd).

***Wired For Sound: A Guitar Odyssey***

**Goldhil DVD GH1557 (7 43457 15572 4) ISBN 1-58565-920-7**

**© 2001**

A gallery of guitar greats—players and instruments, with too many characters to list. Concert footage of The Eagles, Yes, Elvis, The Moody Blues, Aerosmith, The Doors and more. Many artists with solos. Whether guitar is your axe of not, this DVD is worth your attention. Connect to: [www.goldhil.com](http://www.goldhil.com).

***Wired: Music Futurists***

**Rhino Entertainment Company CD R2 75607 (0 8122-75607-2 0)**

**© 1999**

A compilation CD produced by Colin Berry for *Wired* Magazine and David McLees for Rhino Records, featuring 15 composers who are spotlighted as “past” futurists (e.g. Sun Ra, Esquivel, Steve Reich), or “future” futurists (e.g. Beck, DJ Spooky, and Ben Neill). In between we have Can, Todd Rundgren, Brian Eno, Devo, Tangerine Dream, Laurie Anderson, Thomas Dolby, Godley & Crème, and Sonic Youth. As Berry points out, a single disc can’t feature everybody who has contributed. These are good choices, albeit limited primarily to particular axes of “experimentalists” who can be viewed as expressing outcomes that are (or have become) more mainstream than those of weirder persuasions. An ear-opener for the musically interested public. Connect: [colin@wired.com](mailto:colin@wired.com) & [www.rhino.com](http://www.rhino.com).

**MS-210 Survey of Electroacoustic Music: Access to Print**

The  
list below  
comprises a highly  
selective bibliography that  
focuses on the culture and history of  
electroacoustic music. Titles with the earliest copyright  
dates may be “OP” (out of print), but can often be found in college and/or  
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on the Internet. Books that focus on  
technical topics exclusively  
are not included  
on this  
list.

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