

Index

Please note that page numbers and/or ranges given in *italics* refer the reader to images. Ludwig van Beethoven can be found under B, Hildegard of Bingen under H and Michel de Montaigne under M, to reflect common practice in how we conventionally refer to these people.

- 'Holy Minimalism', 143
 Abrahamsen, Hans, 72, 131, 176
 Adam, John Luther, 276
 Adams, John, 260
 Adès, Thomas, 122
 Adorno, Theodor, 90, 110
 Afrofuturism, 228
 Allami, Khyam, 226–8
 Archbold, Paul, 50
 Association for the Advancement of Creative Musicians, the, 177
- Babbitt, Milton, 222
Bach, J. S., 4, 40, 293
 Art of Fugue, 198
 Musical Offering, 33
 Barclay, Leah, 274
Bartók, Béla, 235
 Concerto for Orchestra, 115
 Bartolozzi, Bruno, 43
 Bates, Mason, 259
Beethoven, Ludwig van
 Appassionata, 240
 Eroica symphony, 184, 243
 piano sonatas, 292
 Benjamin, George, 122
 Berg, Alban, 110
Berio, Luciano
 Perspectives, 224
 Sequenza III, 132
 Sequenzas, 45, 65
 Berlioz, Hector, 106
 Billone, Pierluigi, 56
Birtwistle, Harrison
 Moth Requiem, 144
 Trio, 103
 Blake, William, 25, 298
 Boulez, Pierre, 54
 Bouliane, Denys, 244–5
- Brahms, Johannes, 20
 breathing, 25, 129, 140, 146, 204, 281, *See also* singing
Britten, Benjamin, 27
 Death in Venice, 157
 Peter Grimes, 263–6
 The Turn of the Screw, 158
 Buckley, David, 265
 Bussotti, Sylvano, 185
- Cage, John**, 56, 63
 0'0", 1
 4'33, 189
 Amores, 181
 Aria, 182, 186
 Concert for Piano, 185
 Fontana Mix, 182
 Sonatas and Interludes, 181
 Calvino, Italo, 261–3
Cardew, Cornelius
 Klavierstück 1960, 185
 Solo with Accompaniment, 186–7
 Treatise, 182, 185, 191
 Cerrone, Christopher, 261–3
 Chou, Wen-chung, 238–40, 246
- composition**
 'ecstatic' style, 141
 adaptation, 257–67, *See also* composition, inspiration, tools and techniques, canonical and/or existing works
 career in. *See* marketing and self-promotion
 definitions, 26, 257
 for and/or with electronics, 1, 23, 198, 201, 217–18, 242, 271, 274, *See also* composition, notation, software
 loudspeakers. *See* instruments, 'non-musical' objects used as, loudspeakers
 sonification, 275
 sound, manipulation of, 45, 46, 217, 226

- for chamber ensembles, 5, 93–105
- for film and media, 164–71
- for orchestra, 106–18, 224, *See also*
 - orchestration
- for stage, 4, 121–3, 124, 125, 153–63, 243, 259, 277
- for unfamiliar instruments. *See* instruments, lack of familiarity with
- for voices, 120–36, 139–51
- history of, 3–7
- inspiration, tools and techniques**, 19, 89–91, 233, 292, 313–18
 - analysis, 32
 - at the piano, 165, 170–1
 - canonical and/or existing works, 86, 102, 114, 209, 243, 246, 274, 279, *See also* composition, adaptation
 - collaboration, 153–63, 169–71, 194, 280–3, 302
 - density, 55–6
 - ecological listening, 270–83
 - exercises, 272, 275, 276, 280, 282
 - hocketting, 101, 261
 - improvisation, 79, 171
 - instrumentation, 42–55, 166, 195
 - intervals, approaches to, 32–7, 140, 148
 - playfulness, 73–4, 189, 276
 - silence, importance of, 299
 - sonority, timbre and texture, 218
 - text, 125, 144–6, 149, 156, 260
 - voice, finding, 285–300
- inspirations, tools and techniques, 129–33
 - collaboration, 315–16
 - improvisation, 10
- instrumentarium. *See* instruments, unconventional use of
- Klangfarbenmelodie*, 110
- melody, 42, 55, 165
- multiphonics, 49–51
- notation**, 58, 149–51, 179–97
 - graphic, 182–9
 - lack of, 10
 - software, 166, 180, 197
 - text score, 1, 281
- patronage, 4, 285
- tools, tech, 322
- transcultural, 233–54
- Couperin, Francois, 40
- Crabbe, George, 263–6
- Czech Embassy, 77–8
- Debussy, Claude**
 - La Mer*, 109
 - Pelléas et Mélisande*, 156
 - Voiles*, 33–40
- Denyer, Frank, 206–8
- Derbyshire, Delia, 222
- dramaturgy, 52–5, 155, 277
- Druckman, Jacob, 118
- El-Dabh, Halim, 220, 229
- Eliot, T. S., 265
- Ellington, Duke, 194
- Ellison, Barbara, 272
- Enescu, George, 86
- Finzi, Gerald, 144
- form**
 - antiphony, 142
 - counterpoint, 42, 141, 198, 322
 - harmony, 322
 - homophony, 140
 - monody, 42, 139
 - monophony, 42
 - polyphony, 140
- Forte, Alan, 38
- Fure, Ashley, 277
- Futurism, 63
- Gebrauchsmusik*, 6
- genre**, 175, 327
 - dances, 293
 - folk music and folksong, 86, 236
 - hymns, 78, 139
 - jazz, 10
 - malambo*, 111
 - musical theatre. *See* composition, for stage
 - opera. *See* composition, for stage
 - partitas, 293
 - plainchant, 3
 - rāga, 11
 - sonata and sonata form, 181, 240, 292
 - verbunkos*, 236
 - zortico*, 102
- Ginastera, Alberto, 111
- Glass, Philip**, 153
 - Einstein on the Beach*, 127
- Globokar, Vinko, 43
- Goeyvaerts, Karel, 220
- Goldsmith, Jerry, 68
- Grisey, Gérard**, 202
 - Vortex Temporum*, 208–10
- Gubaidulina, Sofia, 45
- Gurlitt, Manfred, 266
- Haraway, Donna, 271
- Harrison, Bryn, 53

- Harvey, Jonathan, 25–6
 Hayes, Lauren Sarah, 225–6
 Hespos, Hans-Joachim, 181
 Hildegard of Bingen, 3
 Hutcheon, Linda, 257–60, 265, 267
- instrumentation. *See* composition, inspiration, tools and techniques, instrumentation
- instruments**
- ‘non-musical’ objects used as, 63–4, 69–73, 192, 277
- loudspeakers, 71, 218, 221
- toys and tools, 64, 70, 71, 219
- accordion, 98
- bayán, 46
- brass**, 43, 69, 73, 104, 167
- cornet, 207
- French horn, 109, 110, 114
- trombone, 118
- trumpet, 111, 114
- tuba, 101, 113
- definitions, 62–4, 69–73
- harmonica, 209
- Hornbostel–Sachs classification system, 63–4
- Howarth of London, 49
- interchangeability of, 195
- keyboards**, 292
- harmonium, 207
- harpsichord, 64, 114, 170
- keyboard reduction, 150
- ondes Martenot, 222
- organ, 219
- piano, 66, 102–4, 111, 198, 199, 205, 211, 219, 262, 273, 279
- prepared piano, 181, 226
- synthesiser (imaginary), 192
- kinaban, 242
- lack of familiarity with, 98, 106
- Oramics* machine, the, 223
- organology, 62–4, 74
- percussion**, 46, 63, 66–8, 113, 211, 219
- bells, 86, 113
- body, 111, 142
- bongos, 118
- Chinese clatterdrum, 71
- cymbals, 113
- drums, 67, 109, 111, 228
- gamelan, 157, 237
- guiro, 107
- hi-hat, 183–4
- marimba, 67
- steel drum, 209
- tam-tam, 113
- timpani, 109, 115
- vibraphone, 67
- pitch and range of, 64–6, 276
- strings**, 67, 73
- BACH.bogen curved bow, 51
- bass guitar, 228
- biwa, 239
- cello, 45–7, 102–4, 109, 211, 227
- double bass, 47–8, 109, 115, 118, 207
- guitar, 111
- harp, 109, 113, 118
- lute, 170
- oud, 226
- qin, 239, 246–2
- quartets, 96, 170, 203, 246–2
- viola, 94, 108, 109, 111, 114, 115, 118, 157, 211
- violin, 56, 65, 68, 102–4, 109, 111, 114, 115, 118, 207, 211, 279
- violoncello, 109, 115
- tuning of, 83, 227
- unconventional combinations of, 100
- unconventional use of, 46, 56, 205–8
- virtual, 1
- woodwind**, 66, 73, 209
- bass clarinet, 108, 113, 211
- bass flute, 211
- bass oboe, 211
- bassoon, 66, 73, 108
- clarinet, 53, 102–4, 114, 183–4
- contrabassoon, 207, 279
- flute, 45, 110, 111, 114, 115
- Howarth-Redgate oboe, 49–51
- Kingma alto flute, 48–9
- oboe, 73, 111, 114, 157, 170
- ocarina (real and imaginary), 110
- piccolo, 111, 278
- recorder, 101, 170
- saxophone, 228
- Ives, Charles, 103
- Janáček, Leoš, 86
- Jung, Karl, 26
- Kagel, Mauricio**, 45
- Match*, 71
- Transcicion*, 185
- Karttunen, Anssi, 59
- Kendall, Hannah, 72
- Kim, Christine Sun, 276
- Kimura, Mari, 65
- Kingma, Eva, 48–9

Klee, Paul, 34
 Koch, Heinrich, 106

Lachenmann, Helmut, 47, 68–9, 131
Guero, 205–6

Lely, John, 192–3

Li, Xiangting, 246–2

Ligeti, György, 122

Atmosphères, 112, 198, 202

Le Grand Macabre, 243

Lim, Liza, 69

Lucier, Alvin, 192

I am sitting in a room, 271

Maceda, José, 240–2

Mackay, Sky, 73

Mahler, Gustav, 29

Fourth Symphony, the, 110

marketing and self-promotion, 172–3, 288,
 306–12, 316–17

social media, 306–7

Mason, Christian, 210–13

mathematics, 28

golden ratio, the, 37, 45

harmonic spectrum, the, 203

McCallion, Michael, 25

McCormack, Timothy, 66

Messiaen, Olivier, 141

Mode de Valeurs et d'Intensités, 198

Midgette, Anne, 259

Miller, Cassandra, 194

Molitor, Claudia, 188–9

Montaigne, Michel de, 291

Moor Mother (Camae Ayewa), 229–30

Morris, Robert, 253

Morsink, Coreen, 48

Moussorgsky, Modeste, 113

Mundry, Isabel, 56

Nettl, Bruno, 238

Nickel, Luke, 194

Nicolls, Sarah, 273

Oliveros, Pauline, 1, 91, 280–3

Oram, Daphne, 223

orchestration, 106–18, 156, 165, 198

‘choral’, 142

from piano score, 113–18

Oswald, John, 266

Paganini, Niccolò, 65

Papalexandri-Alexandri, Marianthi, 71

Papua New Guinea, 9

Pärt, Arvo, 140

Penderecki, Krzysztof

Capriccio per Siegfried Palm, 45

The Dream of Jacob, 110

Threnody for the Victims of Hiroshima, 111

performers

advisory role of, 94, 95, 180, 183, 194, 302,

See also composition, inspiration, tools

and techniques, collaboration

expectations of, 59, 143–4, 147–9, 296

improvisation, 185, 194, 247

mediating role of, 42, 72, 181, 225

virtuosity of, 65, 95, 97, 99, 185

Philharmonic Society, the, 4

Radigue, Éliane, 193

Radulescu, Horatiu, 202–3

Ravel, Joseph Maurice, 113

Daphnis et Chloé, 209

Piano Trio in A minor, 102

Redgate, Christopher, 49

Richards, Emil, 68

Rimsky-Korsakov, Nikolay, 107

Roldan, Amadeo, 68

Royal Academy of Music, the, 4

Russolo, Luigi, 63

Saariaho, Kaija

Lichtbogen, 204–5

Sept Papillons, 46

Saunders, Rebecca, 47–8

Scarlatti, Domenico, 292

Scelsi, Giacinto, 199–200

Schaeffer, Pierre, 219

Schnebel, Dieter, 26

Fünf Inventionen, 51

Schoenberg, Arnold, 110, 235

Sechs Kleine Klavierstücke, 33–40

Schubert, Franz, 103

Winterreise, 27

Sciarrino, Salvatore

Sei Capricci, 45, 65

singing, 25, 207, 273

Fach system, the, 122

of one's own work. *See* performers, advisory

role of

opera. *See* composition, for stage

tuning, 148

unconventional use of, 150

unconventional vocal sounds, 142

vibrato, 159

voice types, 120–3, 143–4

voice, post-human, 134–6

- Škach, Max, 77
 Soler, Antonio, 114
 Solomos, Makis, 218
 Sondheim, Stephen, 125
 Spectralism, 185, 249
Stockhausen, Karlheinz, 26, 200
 Aus den sieben Tagen, 194
 Elektronische Musik, 220
 Gruppen, 111
 Kontra-Punkte, 181
 ORCHESTER FINALISTEN, 193
 Plus Minus, 186–7, 191
 Zyklus, 185
 Storr, Anthony, 26–8
Stravinsky, Igor, 29, 78, 236, 260
 Agon, 237
 Petrushka, 116
 Rite of Spring, The, 107–8
 Takemitsu, Tōru, 12, 239
 Tenney, James, 52
 Thompson, Randall, 141
 Thorvaldsdottir, Anna, 67–8
 universities, 26–8
 Varèse, Edgard, 240
 Déserts, 199
 Poème électronique, 199, 221
 Poème Électronique, 199, 221
 Vaughan Williams, Ralph, 139
 voice as instrument. *See* singing
Wagner, Richard, 157–8
 Der junge Siegfried, 260
 Westerkamp, Hildegard, 274
 Wolff, Christian, 191
 Wurundjeri lands, the, 270
 Xenakis, Iannis, 240
 Young, La Monte, 189
 Yusoff, Kathryn, 277
 Zappa, Frank, 1
 Zarlino, Gioseffo, 3
 Zeeman, Christopher, 28