

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, uncon-*
ventional 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
 bayan, 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
- Macklay, 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