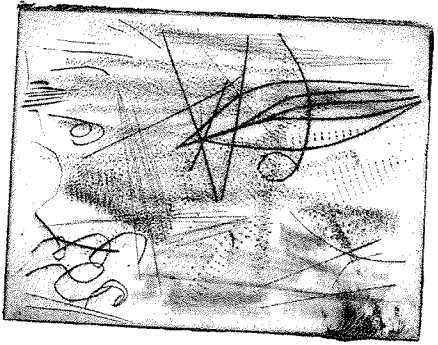


Cocks Crow, Dogs Bark: New Compositional Intentions



Curated by
Larry Polansky
Warren Burt
Laurie Spiegel
Daniel Goode
Gordon Monro
Christian Wolff
Tom Johnson
Charles Ames
Mary Simoni
Nick Didkovsky
James Tenney
David Feldman

Leonardo Music Journal
CD Series Volume 7

For additional notes and articles by the curator and contributors, see the CD Companion section of Leonardo Music Journal Volume 7 (1997).

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Leonardo Music Journal CD Series Volume 7—ISAST 7

1. Warren Burt *My Monodies II* 7:16
2. Laurie Spiegel *The Unquestioned Answer* 7:11
3. Daniel Goode *Juicy Cantata*, Part 1: "Mark Fuhrman" 1:19
4. Gordon Monro *The Voice of the Phoenix (I)* 5:05
5. Christian Wolff *For Magnetic Tape 1* 5:26
6. Christian Wolff *Exercise 10* 3:33
7. Tom Johnson *Rational Melodies I, II, XVII* 4:21
8. Charles Ames *Artifacts* 11:52
9. Mary Simoni *Eulogy* 2:41
10. Nick Didkovsky *Metamusic/Metatext* 10:09
11. James Tenney *Septet for Electric Guitars and Electric Bass* 6:34
12. David Feldman *"... still plenty of good music ..."* 8:30

CD booklet art: Monoprints by Katie Lenhart and Anna Diamond Polansky, 1997. Thanks to Louise Hamlin of the Dartmouth College Art Department.

All recordings engineered by Tom Erbe, 25908 Tournament Drive, #276, Valencia, CA 91355, U.S.A.

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Project Coordinator: Grace Sullivan

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1. My Monodies II

Warren Burt

Larry Polansky, electric guitar. Composed in 1996. Recorded by Tom Erbe at Faulkner Recital Hall, Dartmouth College, June 1997. Neck-through electric guitar by Steve Marchione.

Warren Burt was born in the United States and studied there. In 1975, he moved to Australia, where he is a freelance composer, writer, radio producer and video and computer-graphics artist. He has received a number of fellowships and residencies and has occasionally taught. He both performs his own music and writes for others.

2. The Unquestioned Answer

Laurie Spiegel

Composed in 1974; arranged for piano in 1976. Jyoti Hawley, piano. Recorded live at Roulette, New York City, 18 November 1981.

Composer Laurie Spiegel has been writing and using compositional algorithms since the early 1970s. Information about and examples of her work are available on the World Wide Web at <<http://www2.factory.com/spiegel/>>.

3. Juicy Cantata, Part 1: "Mark Fuhrman"

Daniel Goode

"Mark Fuhrman" composed in 1996.

Composer and clarinetist Daniel Goode was born in New York. He composes for solo clarinet and has been a performer-composer with Gamelan Son of Lion since 1976. Goode directs the Electronic Music Studio of Rutgers University and co-directs the Downtown Ensemble, which he co-founded in New York in 1983.

4. The Voice of the Phoenix (1)

Gordon Monro

Composed and recorded in 1996.

Gordon Monro is a member of the faculty of the School of Mathematics and Statistics of the University of Sydney and a visiting lecturer in computer music at the Music Department of the same institution. His music has been performed in Australia and Asia.

5. For Magnetic Tape I

Christian Wolff

Composed and recorded in 1952. Digitally remastered by Tom Erbe.

6. Exercise 10

Christian Wolff

Composed between October 1973 and March 1974. Don Glasgo, valve trombone; Malcolm Goldstein, violin; Larry Polansky, electric guitar; Frederic Rzewski, piano; Robyn Schulkowsky, percussion; Christian Wolff, piano. Recorded live at Rollins Chapel, Dartmouth College, 9 January 1996.

Christian Wolff is a composer who is mostly self-taught; his early associations, first with John Cage and later with Morton Feldman, David Tudor, Earle Brown, Frederic Rzewski and Cornelius Cardew, helped form the direction of his work. He has received a music award from the American Academy and the National Institute for Arts and Letters and the John Cage Award for Music.

7. Rational Melodies I, II, XVII

Tom Johnson

Composed in 1981. Daniel Goode, clarinet. Recorded by Tom Erbe at Faulkner Recital Hall, Dartmouth College, June 1997.

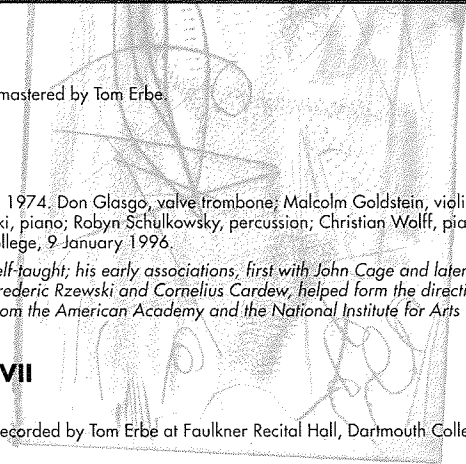
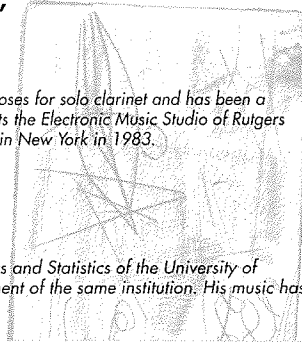
Born in Colorado in 1939, Tom Johnson studied music at Yale University and with Morton Feldman. He spent 15 years in New York and has lived in Paris since 1983. Well known for his operas, he has also composed important non-operatic works including the Rational Melodies and numerous radio pieces. The Voice of New Music, a collection of essays Johnson wrote as music critic for the Village Voice, was published in 1989 by Apollonius. Johnson's scores and a recent book on self-similar melodies are available from Editions 75 in Paris.

8. Artifacts

Charles Ames

Composed in 1984. Doug Hensley, electric guitar. Recorded by Tom Erbe at Faulkner Recital Hall, Dartmouth College, June, 1997.

Charles Ames is a composer and theorist who has been a pioneer of computer-aided composition and the use of probability theory in music. Through his many pieces and theoretical articles, he has made an important contribution to the history of mathematical and computer-based composition. Ames is the author of the computer-music language Compose.



9. Eulogy

Mary Simoni

Composed and recorded in 1996.

Mary Simoni studied Music Theory and Composition at Michigan State University. She currently serves as the director of the Center for Performing Arts and Music Technology at the University of Michigan, where she teaches courses in algorithmic composition, sound synthesis and multimedia.

10. Metamusic/Metatext

Nick Didkovsky

Anne Brudevold, violin and voice; Nick Didkovsky, electric guitar and voice; Daniel Goode, clarinet and voice; Bill Hellerman, guitar and voice; *Metamusic/Metatext* software, piano and voices; Peter Zummo, trombone and voices. Recorded at Punos Music Studio. Assembled and mixed by Tom Dimuzio and Nick Didkovsky at Gench Studios, 9 May 1993. *Metamusic/Metatext* was commissioned by the Downtown Ensemble. © 1997 Didkovsky/Punos Music (BMI).

Nick Didkovsky is a guitarist, composer and computer-music programmer. In 1983, Didkovsky founded the avant-rock septet Doctor Nerve. He presently resides in New York City, where he programs interactive music software and composes for Doctor Nerve, the Fred Frith Guitar Quartet and other ensembles.

11. Septet for Electric Guitars and Electric Bass

James Tenney

Composed in 1981. Larry Polansky, guitar I; Paul Binkley, guitars II, IV, and VI; Doug Hensley, guitar III and V; Conor Dowling, electric bass. Recorded at the Mills College Center for Contemporary Music in 1985 by Larry Polansky and Conor Dowling. All performers play the same make of guitar by Roger Sadowsky. © 1996 by Sonic Arts Editions (BMI). Used by permission of Smith Publications, 2617 Gwynndale Avenue, Baltimore, MD 21207, U.S.A.

James Tenney has written works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems. The author of numerous articles and two books on musical acoustics, computer music, musical form and perception, he was recently named Distinguished Research Professor at York University in Toronto.

12. "... still plenty of good music ..."

David Feldman

Composed in 1995. Larry Polansky, electric guitar. Recorded by Tom Erbe at Faulkner Recital Hall, Dartmouth College, June, 1997. Guitar by Roger Sadowsky.

David Feldman teaches and performs research in mathematics at the University of New Hampshire. He has composed instrumental, vocal and computer-generated music. His recent focus concerns non-scale-based rational pitch systems. Feldman studied with Leo Kraft, Krzysztof Penderecki and Jonathan Kramer, among others.