

DR. ROSEMARY MOUNTAIN

composer / researcher / administrator / teacher

Associate Professor Emerita, Music
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ACADEMIC PROFILE:

FORMAL TRAINING:

Ph.D. (1993) University of Victoria, B.C., Canada (music theory – interdisciplinary)
M.Mus. (1986) University of Victoria, B.C., Canada (composition)
B.Mus. honours (1980) Univ. of Western Ontario, Canada (theory & composition)
3 terms, BFA programme (1975, 1977) Nova Scotia College of Art & Design, Halifax
(foundation, sculpture, history, design, art ed)

MUSIC TEACHER / LECTURER / PROFESSOR:

1999-2014 Concordia University, Montreal, Québec
1994-99 University of Aveiro, Aveiro, Portugal
1992-93 Manor & High Tunstall Schools, Hartlepool, England
1992 Arthur Mellows Village College, Glington, England
1989-90 Northern Lights College, Fort Nelson, B.C., Canada
1983-88 University of Victoria, Victoria, B.C., Canada (part-time)

MAJOR ADMINISTRATIVE POSITIONS:

2004-06 Scientific Director, Hexagram Institute for Research / Creation in Media Arts
& Technology, Montreal
2004-05 Chair, Music Department, Concordia University, Montreal
1994-96 Deputy Head & Coordinator of Music, University of Aveiro, Portugal

OTHER ADMINISTRATIVE & COGNATE EXPERIENCE:

- 1999-2010 various roles, Music Dept/ Faculty of Fine Arts, Concordia
- 2001-2007 various roles, Hexagram Institute, Montreal
- 1994-1999 various roles, University of Aveiro
- 2007 consultant, Quebec Ministry of Education (CREPUQ) - programme review
- 2007 invited participant, Cultural Human Resources Council round table, Canada
- 2005 local coordinator for EMS-05 [Electroacoustic Music Studies] conference
- 2002- Principal Investigator/project leader: IMP-NESTAR team research project
- 2000-02 President, Canadian Electroacoustic Community
- 1993 Interim coordinator, music, High Tunstall & Manor Schools, Hartlepool, UK
- 1989-90 Music coordinator, Northern Lights College
- 1981-82 Board of Directors / Music Coordinator, Off Centre Centre, Calgary

OTHER MUSIC-RELATED ACTIVITIES:

MUSICOLOGIST / INTERDISCIPLINARY EXPLORATION: 1987-

systematic, cognitive, historical (20th c) music theory & analysis (20th-century, rhythmic, textural, gestural, auditive); exploration of the role of music in multidisciplinary contexts. Development of "Armchair-Researcher" project to investigate issues of music theory through discourse. Book / e-book *Conversational Musicology* © 2021 rev. 2024 designed to encourage multiple perspectives on music analysis and critical discourse. (*details below*)

COMPOSER: 1977-

50+ works for a variety of instruments & ensembles, electroacoustics and mixed works; several multimedia collaborations; various performances in Europe and North America (*details below*)

PERFORMER: 1968-88

orchestras, chamber groups, solo—mainly violin, some keyboards & percussion; Renaissance to free jazz, classical, contemporary, fusion.

MUSIC COPYIST - FREELANCE: 1978-92

clients: Oxford Univ Press, Toronto Univ Press, CBC, Canadian Music Centre, Banff Centre, R. Murray Schafer, Rudolf Komorous, Violet Archer, Jean Coulthard, Malcolm Forsyth, Allan Bell, etc.

BROADCASTER: 1985-87

Host and producer of 2-hr weekly show "Infrequency", CFUV-FM, Victoria, Canada: 20th-century music with commentary & on-air interviews with local composers

AFFILIATIONS

NATIONAL MUSIC ARCHIVE & PROMOTIONAL ORGANIZATION

2003 - Canadian Music Centre – Associate Composer

RESEARCH INSTITUTES (current)

2012 - Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT-McGill)

RESEARCH TEAMS (current)

2004 - 2010 EARS - Electroacoustic Resource Site Consortium (de Montfort U, UK)

2002 - IMP - NESTAR – Interactive Multimedia Playroom / Thesaurus [P.I.]

SCHOLARLY ORGANIZATIONS (selection)

2009 - International Society for the Study of Time (ISST)

2003 - 2014 Electroacoustic Music Studies (EMS)

1999 - (?) Systematic and Cognitive Musicology Association

2000-2005 Society for Music Perception & Cognition

1998-2003 Society of Music Theory

1996-2006 European Society for the Cognitive Sciences of Music

TEACHING EXPERIENCE:

- graduate thesis supervision / examination – incl. interdisciplinary fields, MA, MFA, Ph.D.
- electroacoustics – introductory & advanced history, analysis, techniques; composition;
- music composition – all levels – individual and group lessons
- ethnomusicology - Iranian, Middle Eastern, Indian, African - independent studies, guest lectures, special course
- integrative expression – music, art, movement – Education Dept. (Pt)
- music-image interactions – New Technologies of Communication programme (Pt)
- sound for animation – Cinema Dept. (Can)
- teaching practicum supervision – in regional conservatories (Pt)
- music theory - counterpoint [16th – 20th c]; basic harmony; analysis
- music history – 20th century
- seminar – 5th year Licentiate in Music Training (Pt)
- analytical listening for non-musicians
- aural & keyboard skills (basic)
- orchestration - 19th/20th centuries

- acoustics / psychoacoustics / auditory perception / temporal perception
- violin & piano - Community College – all ages, elementary levels (Canada)
- general music rudiments/composition/analysis - grades 7-9 and "A" levels (UK)

ADVISORY, EDITORIAL, JURY PARTICIPATION, ETC:

- editorial board, Organised Sound (2005 -2024)
- scientific committee, Avanca International Film Festival/Conference (2010-)
- scientific committee, Electroacoustic Music Studies (EMS) Conferences (2003-2014)
- scientific committee, Sound & Music Computing conference (2018)
- international advisory board, Electro-Acoustic Resource Site (2004-2012)
- external reviewer, Leonardo Journal (2013-) ['outstanding Peer Reviewer of season' 2017]
- external reviewer, International Computer Music Conference - ICMC (2013)
- scientific committee, International Society for Iranian Studies - (2013)
- scientific committee, Espacios Sonoros y Audiovisuales, Madrid (2013)
- editorial board, International Journal of Cinema (2012-2014)
- external assessor SSHRC research [music perception/information retrieval] (2009/05)
- jury member, Hexagram Research & Creation committee (2008, 2001-03)
- external assessor, FQRSC scholarly research [East-West music intersections] (2007)
- scientific committee, International Society for Music Information Retrieval (2007)
- Juno Classical Composition jury, Canada (2006)
- organising committee, Electroacoustic Music Studies (EMS) Network (2003-2010)
- North American editorial board, Ars Sonora (France) (2001-06)
- Canadian jury member, International Contemporary Music Commission (2001)
- conference advisory committee, Society for Music Perception & Cognition (2001-03)
- jurist, Young & Emerging Sound Artists competition, Canadian Electroacoustic Community (2000-01)
- jury member, Master's & Ph.D. equivalencies for Portuguese government (1995-98)
- jury member, tuna (traditional university 'glee club') competitions, Aveiro (1995-98)

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RESEARCH SUMMARY

My research grew originally from my creative activity. I wanted to learn the art of creating compositions which present an interweaving of different layers of music in the style of Stravinsky's *Rite of Spring*, Varèse's *Amériques*, or Messiaen's *Turangalîla*, and I was thus drawn into studying the areas of rhythm & polyrhythm, texture, and aural & temporal perception. I also noticed that many other musical forms which interest me were not adequately dealt with in traditional analytical approaches – especially those without traditional scores: music from India, Africa, Indonesia, and Persia; electro-acoustic music; experimental music; jazz; sounds created for artistic works; etc. As my investigation spread, I added more areas to explore, such as tuning, gesture, and formal structure, and began to focus on appropriate ways to organise these topics for analysis and teaching and began to reflect on wider issues such as language and aesthetics.

Meanwhile, my understanding of research shifted from a more traditional view of book-based investigation, critical reflection, and verbal conclusions to embrace some elements of the “practice-as-research” movement which has the advantage of incorporating non-verbal investigation and results. Also, confronted with what I saw as huge problems in the contemporary research fields (lack of terminology, avoidance of contemporary repertoire, lack of cross-disciplinary discussion, inadequate analytical tools, information overload, etc.) I realized that there would be a need for expertise from various disciplines and structures that could help experts communication, so I spent a couple of decades pondering solutions, helping develop new research environments, and familiarizing myself with the variety of research methodologies and perspectives employed by experts in diverse areas of music, art, communication, and psychology. Although this research threatened to become unwieldy, I finally found two solutions: the creation of a unique platform known currently as IMP-NESTAR (*see below*), and a series of writings. Fragments of these reflections are in the various articles and talks I have already produced, and / or in the material I have shared with my students, but in order to present my findings in a more coherent style, I began to write a series of partially-related books:

CONVERSATIONAL MUSICOLOGY: A COMPOSER'S PERSPECTIVE – a fairly short, easily-browsable book which presents the overall context and summary of the issues which I believe need further reflection & investigation. The main tenet is that we are in an advanced state of information overload in music research, and that more thought could be given to strategies for navigation and selection. Some suggestions are made towards this end, and the rest of the book introduces topics which are likely to be interpreted differently by different participants in the music world, but usually unacknowledged as divergent, and some topics - such as pedagogy, and acoustic ecology - which are usually bypassed completely within a basic academic study of music.

A TEMPLATE FOR A TOOL KIT FOR MUSIC ANALYSIS (incorporated into the previous as an introductory chapter + appendix)-- the kernels of proposed schema for analysis, including its motivation, function, depth & breadth - factors that, although fundamental, are rarely acknowledged by the analyst or the reader. Also suggested are different ways to annotate and compare analytical findings, ranging from a wiki-type database to a team of people.

A MUSICIAN'S GUIDE TO TIME -The book summarizes my thoughts on the various facets of time in music. It discusses and illustrates analogies of time, various strategies and perspectives of the musician, the intersections of psychological and clock time in music creation & production, the shift of perspectives over historical periods and different cultural backgrounds, specifics of body rhythm and memory and how they influence our perception of rhythmic configurations. The book is designed to be readable by a variety of musicians, and urges more discussion of time by musicians to contribute more actively to the deeper understanding of time. It also provides references to some of the more articulate reports by composers, musicologists, psychologists, and philosophers who have addressed the topic.

SORTING OUT THE STRATA - One of several 'pamphlets' I still hope to publish as follow-up to the *Conversational Musicology* book; providing a summary of my methodology for preliminary analysis of complex score-based works drawing on research in auditory perception. The content formed part of my courses in advanced music analysis at Concordia and Aveiro Universities in five different years.

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INTERACTIVE MULTIMEDIA PLAYROOM / THESAURUS / NESTAR [*Network of Exploratory Spaces for Temporal Arts Research*]

This is a unique multi-purpose platform and laboratory, which I invented in 2002 under the name *Multimedia Thesaurus*, designed specifically to deal with inter- and multi-disciplinary issues as well as verbal and non-verbal expression. It was conceived as an experimental tool for music and multimedia analysis, cross-media artistic collaboration, and an alternate model for psychological testing of music and multimodal perception. However, due in part to its unique 3-D design and rich media content, developed in conjunction with my partner Harry Mountain, it has taken on aspects of an art installation, and been set up and visited in a variety of contexts: conferences, festivals, and demonstrations in both research environments and public places. It was also developing into an international community of researchers of diverse research specializations who were linked through their interest in the project structure and potential; long-term installations were set up in Canada (Montreal, Charlottetown), Portugal (Aveiro), and Spain (Madrid). Eventually, I hope to expand the existing pamphlet and previous website to report on the motivation and development of the project - in other words, a summary of what is discussed in the dozen or so articles already presented, and a report on the impact of the numerous presentations to

different communities (*see below for list*). Installations are now being set up in Montreal & Halifax (2025, 2026) and plans to set at least one up in northern Portugal by 2027.

The environment's central feature is an outwardly-simple installation of flexible proportions - usually occupying a small- to medium-sized room - where players trigger very short sound or image clips by scanning hand-held objects with a wireless barcode scanner (possibly to be substituted by cellphones and QR codes, RFID or other interface). Players then match sound with image, and/or place them into particular "sorting" structures, in a kind of perceptual mapping. The most commonly-used structures are large 3-D Cartesian grids whose three axes are labelled with pairs of antonyms, chosen for the specific exercise or at the whim of the participants: descriptors of mood, musical parameters, the nature of the sound-image interaction, or other associations. (Given the typically multi-lingual context of the installations, the labels are usually written in at least 2 languages). The user then places the object(s) representing the sound, image, or sound-image pair on the appropriate position on the three scales. If the binary aspect of the sorting structure is found too restrictive, alternate means are provided, such as flexible lattices, baskets, a 3-D colour-wheel column, or moveable poles.

The ability to "handle" sounds and pair them with a variety of images has proved to be a fascinating activity; it brings to the surface many associations that usually remain in the subconscious. Moreover, when several participants watch each other's placements and listen to their comments, they tend to learn quickly about each other's perspectives, preferences, use of terminology, etc. and can begin to appreciate the diversity and similarity of opinions depending on the type of media and the type of axis labels used. The 'game' flavour which emerges from the design and from the unexpected combinations of media and terminology maintains players' involvement for long periods of time and encourages non-linear creative thought. I am always on the lookout for institutions / organizations where we could mount at least one installation of IMP-NESTAR, providing the following benefits:

- a customizable showcase for media content created by students and faculty;
- a conversation piece which can serve as ice-breaker and stimulator of conversation between members of the academic or arts communities and existing or potential industry partners;
- a means to increase people's sensitivity to the powerful effects of sound, image, movement, light, and their interactions;
- an encouragement for recognizing the value of both verbal and non-verbal expression;
- an appreciation of aesthetic and cultural diversity;
- a pedagogical tool for a variety of subjects;
- an internationally-recognized installation with the likelihood of visits from the various international collaborators;
- a potential addition to existing or proposed labs for researchers in several fields (medical, psychology, special needs, translation, marketing, etc.)

etc.

My own involvement in the project is moving increasingly towards a coordinating role: collaborators in Montreal, Aveiro and Madrid have been independently working on development of the interface and virtual version in order to investigate the potential for real-time communication between nodes. My vision for an enhanced version of the project is well-documented through past presentations, reports, and grant applications, with the next steps to be taken already calculated for funding, student and expert help, and prioritized in stages. I am currently working with an expert in Montreal to update the software (currently based on open-source PureData). For more information see the PDF *Overview of the Interactive Multimedia Playroom & NESTAR: a network of exploratory spaces for Temporal Arts Research* © 2012 (Eng. & Fr) available at <imp-nestar.com>

INSTALLATIONS OF THE INTERACTIVE MULTIMEDIA PLAYROOM (IMP):

CIRMMT, McGill, Montreal - March 2025 / 2026

Breaking Circus, Halifax - Dec 2025 / Feb 2026

Avanca | Cinema: International Conference Cinema: Art, Technology, Communication - July 2013 / 2012 / 2011

CIRMMT, McGill - 2013-2014.

Espacios Sonoros conference, hosted by the Centro Superior de Investigación y Promoción de la Música de la Universidad Autónoma de Madrid (CSIPM-UAM) - March 2013.

Auditory Perception and Music Cognition laboratory, Univ. of Prince Edward Island, Canada - June 2012.

École Saint-Pierre Apôtre, Montreal (for special needs children) with Doris Ouellet, teacher 2009-2012

2010 Congress of Humanities and Social Sciences, Concordia University, Montreal - June 2010.

Installation & Symposium - *Hexagram-Concordia Black Box*, Montreal, Canada - Oct. 2007.

Society for Music Perception and Cognition conference, Montreal, Canada - special event - August 2007.

Oboro Gallery, Montreal, Canada - "The Crib in the Playroom" exhibition - April May 2007.

RELATED TALKS/ PRESENTATIONS:

"Descriptors & Descriptees" presented at the *Electroacoustic Music Studies EMS-13* conference, Lisbon, Portugal - June 2013.

"What is the Playroom--and Why?" - talk presented at Concordia in the context of Faculty Research Series lectures - Jan. 2012.

Interview with Ricardo Dal Farra, for the *Centro de Experimentación e Investigación en Artes Electrónicas* (<http://www.ceiarte.com.ar/?q=node/175>), 2008.

Presentation of the IMP at the *28th International Society for Music Education World Conference [ISME]* - as part of a Symposium-concert “MUSIC OF ALL AGES ... AND GENDERS” with Nicole Carignan (University of Quebec at Montreal), Mireille Gagné (Director, Canadian Music Centre – Quebec) and France Leblanc (Director, MAESTRA) - July 2008.

presentation of work-in-progress at the University of Aveiro, Portugal - June 2008.

"Sorting sounds: testing tools and strategies", presented at the *Electroacoustic Music Studies EMS-08* conference, Paris-GRM - June 2008.

“Playful Tools, Serious Questions” presented at the *Canadian Acoustical Association* conference, Montreal, Canada - Oct. 2007.

“Name that mood! Describe that tune! Invitation to the IMP” – poster and demo at *ISMIR [International Society for Music Information Retrieval]*, Victoria, BC, Canada – Oct. 2006.

“Report on the Interactive Multimedia Playroom” - University of Prince Edward Island, Dept. of Psychology, Aug. 2006.

“Report on the Interactive Multimedia Playroom and Hexagram” - in the context of *DeCA In Festa* - Department of Communication and Art, University of Aveiro, Portugal, July 2006.

“Tool / Game / Environment: The Interactive Multimedia Thesaurus & Playroom” presented at *EMS-05, Electroacoustic Music Studies* conference, Montreal, Oct. 2005.

“MMT Travel Kit” - demonstration presented at the *International Computer Music Conference*, Barcelona, Sept. 2005.

“Flexible Frameworks: The Multimedia Thesaurus” presented at the *V triennial ESCOM* conference (*European Society for Cognitive Studies in Music*), Hannover, Germany, Sept. 2003 – see Proceedings of the 5th triennial conference of ESCOM.

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OTHER SELECTED RESEARCH PRESENTATIONS / PUBLICATIONS: (by area)

THEORY & ANALYSIS – GENERAL

Conversational Musicology + Template for a Tool Kit. 2021 / rev. 2024 - digital & print available at major bookstores and through [Lulu](#).

“Theories market: open for trading” *Organised Sound* 9/1: 15-26. Originally presented at Musiques électroacoustiques, organized by the Sorbonne and de Montfort Universities, INA/GRM, le Musée de la musique, and the Electronic Music Foundation; Paris, Oct. 15-17, 2003.

“The Armchair Researcher” multi-modal “poster” session presented at *Toronto 2000: Musical Intersections* (through the Society of Music Perception & Cognition), Toronto, Canada, November 2000.

ETHNOMUSICOLOGY

“Incorporating a Study of Persian Music into Western Music Curricula” presented at the *Association of Iranian Studies* conference, Montreal, 2014

“Facets of Islamic Musical Tradition” - invited presentation at the *Forum of the Canadian Council of Muslim Women* - Montreal, 2003.

RHYTHMIC THEORY & MUSICAL TIME

A Musician's Guide to Time - 2022 - digital & print available at major bookstores and through [Lulu](#).

“Time in Electroacoustic Music” - introduction of special issue of *Organised Sound*, co-edited with Kevin Dahan, De Montfort U, Leicester - August 2020.

"Elaborating analogies of time perception", *Organised Sound* 25/2.

"Traces of Time: Reflections of a Musician" at the triennial conference of the *International Society for the Study of Time*, Crete, June-July 2013.

"A Musician's Guide to Time" presented at the triennial conference of the *International Society for the Study of Time*, MonteVerde, Costa Rica - July 2010.

“Review of Hearing in Time by Justin London” for *Music Perception*, summer 07

“The Breathing of Time in(to) Music” presented at the V triennial *ESCOM* conference (European Society for Cognitive Studies in Music), Hannover, Germany, 2003 - see *Proceedings* of the 5th triennial conference of ESCOM.

“SuperPulse: Clarifications, Refinements, Implications” presented at the conference of the *Society for Music Perception and Cognition*, Kingston, Ontario, August 2001 – see *Proceedings*.

“Time: Music’s Medium” special lecture presented to FFAR250, art survey course for Faculty of Fine Arts undergraduate students, Concordia University, Montreal, 2001

An Investigation of Periodicity in Music, with reference to three 20th-century compositions: Bartok’s Music for Strings, Percussion and Celesta, Lutoslawski’s Concerto for Orchestra, and Ligeti’s Chamber Concerto. Ann Arbor, Mich: UMI - PhD diss (U. Victoria, Canada) 1993.

"Percepção do Tempo pela Óptica Musical" [Perception of Time through the Lens of Music] presented at the *2nd Annual Festival of Music* at the Univ. of Aveiro, 1998.

"Temporal Aspects of Music - Perception of Time" - talk presented at the Dept. of Music, Univ. of Toronto, Canada, 1998.

“The Training of Time-Smiths” presented at the *VII International Symposium on Systematic and Comparative Musicology / III International Conference on Cognitive Musicology*, Jyväskylä, Finland, 2001 – see *Proceedings*.

“Factors that Influence our Perception of Time in Music”, *Proceedings of the CEC conference >convergence<*, Banff Centre for the Arts, Canada, 1989.

PERCEPTION & MUSICAL IMAGERY

“Composers & Imagery: Myths & Realities” ch. 15 of *Musical Imagery*, Lisse: Swets & Zeitlinger, 2001, pp.271-288. originally presented as “The roles of auditory and cross-modal imagery in the compositional process” presented at the *Conference on Musical Imagery, VI International Conf. on Systematic & Comparative Musicology*, Oslo, Norway, June 1999.

ELECTROACOUSTICS

“Diversity, Interdisciplinarity, Language and House Style” in *Organised Sound*, 20/1, 10-14 (2015).

“From Wire to Computer: Francis Dhomont at 80”, in *Computer Music Journal* 30:3 (fall 2006), 10-21.

"ICMC Concert Reviews: Concert 5" in *Array*, winter 2006, pp. 10-12, *ICMC 2004 Concert Reviews*.

“Marketing strategies for electroacoustics and computer music” in *Organised Sound* 9/3: 307-314, drawn from a contribution to the panel discussion “Are our expanded horizons leading us to new audiences?” with L. Landy, J. Chadabe, M. Schedel at the *International Computer Music Conference*, Miami, 2004.

“Creating and Contributing. The Expansive Spirit of Marcelle Deschênes”, *Musicworks*, No 86. Toronto: Music Gallery: 14-21, 2003. [excerpts reprinted as liner notes of CD *Empreintes Digitales*].

“Gestures Glimpsed through holes in the acousmatic screen” [review of *Rien à Voir* series - December 2001] - *MusicWorks* 83: 54-55.

“‘Sculpting’ sound: the story of the CEC,” *CAML Review* [*Canadian Association of Music Libraries, Archives, and Documentation Centres*], 29/1:25-28, 2001 - reprinted in e-contact 4.2.

AUDITIVE ANALYSIS

Panel member (with Jean-Claude Risset & Francois-Xavier Feron) - Auditory Illusions workshop, CIRMMT, McGill University, Montreal - March 2011.

“ASA & EA [Auditory Scene Analysis & Electroacoustics]” presented at *EMS-09, Electroacoustic Music Studies* conference, Buenos Aires, Argentina - June 2009.

“Sorting out the Strata - Revisited” - presented at the *Music Cognition Seminar* of the Brain and Cognition Department, University of Rochester; the Psychology Department, Cornell University; and Eastman School of Music—Rochester, New York, April, 2001 - invitation of Prof. Carol Krumhansl.

“Sorting out the Strata: Auditory Scene Analysis Applied” presented at the Dept. of Music, Univ. of Ottawa and to Dr. Al Bregman’s graduate seminar, Psychology Dept, McGill University, Montréal, 1998.

“Analise Auditiva” [Auditive Analysis] 4-day workshop, Univ. of Aveiro - Feb. 1997.

MUSICAL TEXTURE & GESTURE

Seminar / workshop on gesture in music and dance, Contemporary Dance Dept, Concordia Univ, 2000

“Periodicity and Musical Texture”, unpublished - written for *Aspects of Musical Textures*, edited by Gerald Gabel - completed in 1998

“Time and Texture”, *ex tempore*, vol VII.1 (1994): 129-190.

SPECULATIONS ON CURRENT / FUTURE TRENDS

"If a picture is worth a thousand words, and music is a language, then how many notes is a picture worth?" presented at *EMS-07, Electroacoustic Music Studies* conference, Leicester, UK, June 2006

“The Internet: The Untended Garden” in *Contemporary Music Review*, v 24 / 6 (Dec. 2005): 551-559.

“Possible Pathways”, *Mikropolyphonie: Contemporary Music Online Journal* (Australia) vol. 2.1 (1996)

“Caveats from a Dyed-in-the-Wool Futurist” *Organised Sound* 8/1: 97-102. drawn from presentation at the conference “*Music without Walls? Music without Instruments?*”, De Montfort U, Leicester, UK, 2001.

MUSIC & MULTIMEDIA

"The urgent need for increased sensitivity to sound" at the *Avanca | Cinema: International Conference Cinema: Art, Technology, Communication* - July 2011.

COMPOSITION

Talk on creativity and composition given to students at Lonergan College, Concordia University, at the invitation of Prof. Joanne Bottenberg, spring 2001.

"Gebrauchsmusik Revived: Contemporary Music for Children" - presented at the *European Piano Teachers Association* - Portugal conference, Univ. of Aveiro, March 1999.

“Composition: my laboratory for auditory perception research”, *General Psychology*, 99/3, Edizioni Scientifiche, Rome, 1999 - drawn from presentation at the *Symposium of Musical Cognition and Behavior Relevance for Music Composing*, University of Rome “La Sapienza” (ECONA/ESCOM), May 1998.

INTERDISCIPLINARITY

Music: a versatile interface for explorations in art & science, *Interdisciplinary Science Reviews*, 47:2, 243-258, 2022.

COMPOSITIONS & COLLABORATIONS

My fascination with music composition has motivated much of my research. Originally this led to analysis of works I enjoyed, and subsequently to the development of new or modified tools for music analysis which would better reflect what I find attractive in certain works. Increasingly, I was motivated by a desire to understand the psychological and physiological influences. Sometimes, the compositions were truly experiments, as explained partially in my 1998/98 article "Composition: My Laboratory for Auditory Scene Analysis". Starting with the 2001 electroacoustic piece *Bits & Pieces*, I began using recorded excerpts from earlier acoustic works as my raw material; this technique was extended later in the same year in the piece *Linear LR* where the performers play live against a recorded backdrop of the same material, modified, taken from an earlier rehearsal. Currently, I am focussing on becoming more adept on two ancient and evocative Persian instruments - kamancheh and santur - in order to record them for further sound sources for electroacoustics. The incorporation of natural sounds - water, birdsong, wind in the trees - has been a long-term interest, and many of my designs for acoustic works are modelled after natural rhythms in a variety of time-scales. It would be fair to say that my investigation of time is being carried out as much in my compositional works as in my academic writings - with an attempt to allow these two methods to cross-fertilize.

SOLO:

violin - *Reflections / Lament* (2000) - transcribed for cello (2003)

flute - *Intersections* (1998)

bass flute - *Impromptu* (1985)

piano - *Hiking with Harry* (2024), *Spring Thaw* (1996), *Sondas Sonoras* (1995) , *Eight Daydreams* (1985)

voice (mezzo-soprano) & optional support media - *Laughter for the Living* (1982/6)

carillon - *Pavillons en L'Air* (1983 /1998)

DUO:

flute, guitar, support media - *Linear LR* (2001)

cello & piano - *Underground Streams* (1991)

2 violins - *MostELinODatiIES* (1985)

TRIO:

flute, clar, piano - *Just a minute* (2012)

violin, bass, percussion - *Back on the Outside* (1986)

string (violin, viola, cello) - *String Trio* (1984)

saxophone (alto, tenor, baritone) - *Dance Suite II* (1983/86)

flute, viola, guitar - *Dance Suite I* (1980)

flute, clarinet, cello - *Five Little Pieces All in a Row* (1979)

3 violins - *Algonquin* (1977)

QUARTET:

string (2 violins, viola, cello) - *String Quartet I* (1997)

piano, violin, viola, cello - *Ambar* (1999)

trumpet, clarinet, harp, percussion - *The Magellanic Clouds* (1984)

4 double basses - *Dreams of Dancing* (1998)

alto sax, bass, 2 percussion - *Geranium Lake/Raw Sienna* (1979)

QUINTET:

Reflections/Refractions of an Irregular Pearl (1980/3) - piano, 2 violins, viola, cello

Poly I (1989) - 2 violins, viola, cello, double bass

Partly Cloudy (1978) - brass quintet

Designs in Brass (1987), brass

...more or less... (1988) - 5 timpani

MEDIUM & LARGE ENSEMBLE:

Iberian Trails (2017) - orchestra

Prelude: Under Pressure (2014) - mixed ensemble

The Back Garden (2004) - mixed ensemble

Poly Ia (2003) - mixed ensemble:

The Luxembourg Necklace (2002) - large mixed ensemble

Lalia (1988/2000) - horn & mixed ensemble

Tremors in the Fens (1992) - brass ensemble

The Emperor's New Music (1986) - wind symphony

Percolating (1984) - orchestra

T'Heterophone Game (1984) - mixed ensemble

Unravelling (1982) - mixed ensemble

Cityscape (1980) - mixed ensemble

Shifting Perspectives (1980/3) - a capella choir

ELECTROACOUSTIC:

MUSIQUE CONCRÈTE:

Fragments of Memory (2010)

Eddies in the River of Memory (2002)

The Leonids (1979)

Old Wave (1985)

Bits & Pieces (2001)

COMPUTER MUSIC:

Interlocking (1985 - NEDC)

ANALOGUE SYNTHESIZERS:

Triptych (1980 - Arp)

Recurring Daydream (1982 - Buchla)

Swatting Flies (1983 - Buchla)

Here & There, a Crack (1985 - Buchla)

DIGITAL SYNTHESIZERS:

The Fish Weren't Jumping (1988 - Yamaha DX7)

Subterranean (1988 - DX-7)

Under the Microscope (1988 - DX-7)

SELECTED PERFORMANCES OF WORKS:

2025 *Hiking with Harry* - Jennifer King, pianist, Dalhousie Fountain School, Halifax, as part of the 2025 Open Waters Festival

2024 *Sondas Sonoras* [Sound Probes] - Jennifer King, pianist, Joseph Strug Concert Hall, Halifax, as part of the 2023 Open Waters Festival.

2014 *MostELinODatiIES* (violin duo) - C Merkel & J Zubot; *Prelude: Under Pressure* (mixed ensemble) - C Jackson, L Adams, C Ellison, P Battikha, G Dimitrov, H Gagné, et al.; *Laughter for the Living* (voice & fixed media) - Sarah Albu; *Retrospective Concert* organized by L Adams, Chair, Concordia University Music Dept, Montreal

2010 *Fragment of Memory* (electroacoustic) - *60x60 project*: (Order of Magnitude Mix, Vermilion Mix, Canada Mix) performed at Concordia University, Montreal (with dance); Stony Brook University, New York; Technical University Berlin, Germany; Ball State University, Muncie, Indiana; EMM Festival, Lewis University, Illinois.

2008 *Sondas Sonoras* (piano) - Goar Manvelyan - Concordia University, Montreal.

2006 *Poly IA* (chamber orchestra) - Concordia Orchestra, Hélène Gagné conductor.

- 2005 *Eight Daydreams (for Tristan)*; *Sondas Sonoras* – piano - L. Salvador, Maša Milosovic, Concordia, Montreal.
- 2004 *The Back Garden* (ch ensemble) – Graduate Chamber Ensemble, L. Samson, Concordia University, Montreal
Underground Streams (cello & pno) – H Gagné and S Beaudette, CAMMAC, Quebec.
Reflections/Lament, Underground Streams- H Gagné & P Reimer, Chapelle Historique du Bon Pasteur, Mtl..
- 2002 *Linear LR* (flute, guitar, electroacoustics) - Liselyn Adams, Roddy Ellias – Montreal
Bits & Pieces (electroacoustics) – HTMLles / Maid in Cyberspace Festival – Montreal
Eddies in the River of Memory (electroacoustics) – ÉuCuE concert series, Montreal
- 2001 *Here & There, A Crack* (electroacoustics) – Leicester, UK, No Walls conference
Linear LR (flute, guitar, electroacoustics) - Liselyn Adams, Roddy Ellias – Montréal
- 2000 *Reflections / Lament* - Rosemary Mountain, violin, Toronto & Montréal
- 1999 *Intersections* (flute) - István Matuz—Portugal, Belgium, & Hungary.
Ambar (piano quartet) - Kandinsky Quartet—Aveiro, Portugal.
Eight Daydreams (for Tristan) (piano) – R. Mountain – Aveiro, Portugal.
- 1998 *Pavillons en l’Air* (carillon) -- Luc Rombouts—Leuven, Belgium.
- 1996 *String Trio* (vln, vla, vc) -- Edmonton New Music Festival, Edmonton, Canada.
Spring Thaw (piano) -- Nancy Harper, Norway tour.
- 1993 *Tremors in the Fens* (brass choir) -- Peterborough Youth Concert Band, A Turner, Peterborough, England; Rheims Cathedral, France.
- 1992 *Underground Streams* (vc, pno) -- Christoph Both & Bruce Vogt - tour, Germany & Poland; International Cello Festival, Montréal; Simon Fraser U., Vancouver.
- 1990 *Poly I* (string quintet) -- Pro Nova String Quartet and M. Satanove - Vancouver Composers’ Showcase, BC.
- 1989 *The Fish Weren’t Jumping* (tape) -- Vancouver Composers’ Showcase series.
- 1987 *Designs in Brass* -- Emerald City Brass Quintet—Seattle, U.S.A.
- 1986 *String Trio*—L. Friesen, J. Karlovsky, P. Caton—Festival of Contemporary Chamber Music, Victoria, BC.
Impromptu, Laughter for the Living, MostELinODatiIES, Back on the Outside – performers incl. James Kennedy (bass flute), Janice Jackson (voice) - Open Ears Series, Victoria, BC.
- 1986 *The Emperor’s New Music*—UVic Wind Symphony, Jesse Read, Victoria, BC.
- 1985 *The Magellanic Clouds* (clar, tpt. harp, perc.) – New Music Ensemble, Victoria, BC.
- 1984 *Shifting Perspectives* (a capella choir)-- Pro Arte Singers, B Jackson, Kingston, Ont.

Geranium Lake/Raw Sienna (alto sax, bass, perc) -- Masini, Riches, Arnold & Clements, Critic & Composer Symposium, Victoria, B.C.

Pavillons en l'Air (carillon) H. Bergink, Provincial Museum, Victoria, BC.

1980 *Cityscape*—UWO New Music Ensemble, London, Ontario, Canada.

The Leonids—tape (musique concrète); *Triptych*—tape (Arp synth.) -- McIntosh Gallery, Univ. of Western Ontario; Simcoe Art Gallery, Simcoe, Ontario.

SELECTED COLLABORATIONS:

2006 – music for gala inauguration of Hexagram Institute, Montreal (comissioned by Laflamme Productions - sponsored by Hexagram industry donors).

2002 – music for experimental film *River* by Jean-Claude Bustros – premiered in the Montreal International Festival of New Cinema and New Media, ex centris – October 2002

1989 – score (vocals, synthesizer) and performance for music theatre *Shake, Rattled, & Roar*—with C. Lee and B. Worthington—Vancouver, BC.

1984 – concept and improvised amplified violin for *Rubies: Research into Speech/Song*—with Michael Harding, poet—Open Space Gallery, Victoria, BC.

1982 – score and violin for performance work *Teiresias*, with Will Ross, poet—Off Centre Centre, Calgary, Alberta.

1981 – score for dance *To a Different Drummer* with Elaine Bowman, choreographer -University of Calgary, Alta

1978 – sound sculpture for Menuhin’s CBC series *The Music of Man* designed and built in collaboration with R. Murray Schafer and Harry Mountain (see “Bricolage”, pp.294ff, of *The Thinking Ear* by R M Schafer; *The Music of Man* by Y Menuhin).

1978 – score and performance of music for performance piece *Ivy’s Night / Edna’s Days* by Rae Davis—London, Ont. (see *Being and Doing - Rae Davis: Work (1959-86)* - G. Rans, pp. 35ff).

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