

Dr. Michael Edward Edgerton

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I am an active composer of modern classical music for instruments, voices and electronics. Previously I often collaborated in bringing music together with other mediums, such as theater, movement and visual art. However, in the last 10 years, I have become increasingly interested in complexity and the practical application of physical and perceptual models. My compositions have received international recognition, including the important German award, the *Kompositionspreis der Landeshauptstadt Stuttgart 2007*. My music has been performed by artists such as Stefan Östersjö, Kairos String Quartet, Ensemble Ars Nova, Matthias Bauer, Stockholm Saxophone Quartet, Gary Verkade, Angela Rademacher, Timo Kinnunen, Works-in-Progress Ensemble, Chatschatur Kanajan, Quartet New Generation, Jeffrey Burns. I am also an active researcher of voice, acoustics and perception and am regularly invited to deliver guest lectures. My work with the *extra-normal voice* is internationally known through performances, journal publications and a book, *The 21st Century Voice*.

AWARDS, HONORS & RECOGNITION

Prizes for compositions

- Kompositionspreis der Landeshauptstadt Stuttgart, 2007
First Prize, Tempo Mental Rap (#72, 2005) for solo guitar
- Composition Contest of the Netherlands Radio Choir, 2007
Semifinalist, Kalevi Matus (#58, 2000) for choir
- 5th Dutilleux International Composition Compétition, 2003
Sélection, 1 sonata (#70, 2004) for piano
- 31st Festival Synthèse Bourges, 2001
Sélection, The Elements of Risk in Creation (#59, 2001) for electronic playback
- MacDowell Club, 1996
First prize, Unspoken Crime (#09, 1988) for piano trio
- Friends and Enemies of New Music, 1993
Selection, Net/Byrinth: Rec. Study I (#15, 1991) for brass trio
- Midwest Composers Symposium, 1989
Selection, A Penny for the Young Guy (#3, 1986) for narrator & chamber group
- National Federation of Music Clubs, 1987
Third Prize, Ai (#5, 1987) for brass trio
- National Federation of Music Clubs, 1987
Honorable Mention, Dwellers of the Southwest (#2, 1986) for tenor voice & chamber group
- Michigan State Univ-Orchestral Composition Contest, 1986
First prize, The Final Diary of a Branch (#1, 1985) for orchestra

Grants, Fellowships & Commissions Received

- Künstlerhaus Eckernförde (Germany), 2009
Stipend for composition – focused on un jardin épineux
- City of Oulu (Finland), Dept of Cultural Affairs, 2009
Grant to assist commission of The Book of One Man Dead, for Timo Kinnunen
- Kulturstiftung Dresden (Germany), 2009
Grant to assist training sessions with vocalist Jan Heinke & commission of Cataphora
- Kulttuurivoimala – Culture Power Station ry (Finland), 2009
Grant to assist commission/performance of sound installation at Oulu city Silo
- Visiokonsultit Ay (Finland), 2009
Grant to assist performance of light/sound installation at Oulu city Silo
- City of Oulu, Technical and Social depts (Finland), 2009
Grant to assist performance of light/sound installation at Oulu city Silo
- Kemi City Council (Finland), 2008
Grant to assist commission sound design for triennale Kontakt Bastu 2009
- Nelimarkka Museum (Alajärvi, Finland), 2008
Residential Grant (composed Yellow Room & Desolate Land & gave 3 seminars)
- Küng Blockflöte (Schaffhausen, Switzerland) 2008
Commissioned Pajduska_Geamparaua_Hijaz for Quartet New Generation
- Künstlerwohnung Chretzeturm (Stein am Rhein, Switzerland) 2008
Stipend for composition—prepare A Marriage of Shadows for premiere
- Institute for Digital Innovation (The University of Teesside, Middlesbrough, UK) 2007
Compositional Residency and Commission The Marriage of Shadows for AVFest08 premiere
- Knowledge Transfer Grant, 2007
Grant to assist AHRC Standard Grant Application between the Universities of Bristol and Abertay (U.K.)
- The Leverhulme Trust, 2006-07
Artist in Residence at the University of Abertay Dundee; to compose fragmenta Scotia & conduct a psychoacoustic research project with psychologist Dr. Ken Scott-Brown

The University of New Mexico, 2006
*Fully funded travel and lodging at SCI conference for premiere of **Tempo Mental Rap***

The University of California, Santa Cruz, 2006
*Fully funded travel and lodging for performance of **Tempo Mental Rap** at Music for the Third Ear Festival*

California Institute of the Arts, 2006
*Fully funded travel and lodging for performance of **Tempo Mental Rap** in April 2006*

Paul Sacher Stiftung, 2005
Research Grant of the Paul Sacher Foundation

International Congress of Voice Teachers 6th Conference, 2005
Invited Presenter – accommodation and registration grant (did not attend)

Baldreit Stipendium (Baden-Baden), 2005
Finalist Presentation – Travel Grant

Borderl-ne, New Music Festival Malmö, & the Malmö Academy of Music, 2005
*Fully funded travel and lodging to attend premiere of **Regret of a Noiseless Sundering** by the Stockholm Saxophone Quartet*

Visualization of Context Driven Topologies-Digitizing the Non-Digital, 2004+
Participant

The American-Scandinavian Foundation, 2003
*Grant to support performance of excerpts of opera **Creation of the World** in the School of Music at the Luleå University of Technology (Sweden). Grant involved training student performers, conducting rehearsals and presenting two seminar*

Visby International Center for Composers (Island of Gotland), 2003
Grant recipient

Conservatorio Superior de Música – Joaquín Rodrigo (Valencia): I Curso de Teoría y Composición Musical, 2003
Fully funded recipient (travel and lodging)

The European Union, the State of Sachsen & Capitol City Dresden: Support Program – Culture 2002
Support for commission and performance

The Arts Council of North Karelia (Finland), 2001
*Residential grant to work on **String Quartet #1** and **Koli** for string quartet and bass/baritone voice; presented one lecture at the University of Joensuu and directed a vocal ensemble at the Joensuu Conservatory of Music*

Humboldt University (Berlin), 2001
*Grant to conduct research on *Intended Nonlinear Phenomena in Vocal Performance**

Förderband e.V./Kulturbüro in Berlin, 2001
*Commission for **Ur-Sprung**, an excerpt from **Creation of the World**, premiered during RESERVOIR V in Der Kleiner Wasserspeicher in Berlin, Prenzlauerberg*

Polli Talu Arts Center (Estonia), 2000
*Residential & per diem grant, resulted in **Kalevi Matus**; presentations at local schools; performance of open rehearsal*

Akademie Schloss Solitude (Stuttgart), 2000
*Residential grant to conduct research on extended vocal techniques in Germany, ca. 1965 to 1990 – primarily with Hanna Aurbacher-Liska, author of *Die Stimme in der Neuen Musik* and member of the Schola Cantorum Stuttgart, directed by Clytus Gottwald. The research was intended as further primary source material for my book *The 21st-Century Voice*.*

The University of California – San Diego (CRCA), 1999
*Served as **Visiting Scholar** to conduct research for my book, *The 21st Century Voice* (Scarecrow Press, 2005) and directed a chamber vocal group exploring the extra-normal voice*

The National Center for Voice and Speech at The University of Wisconsin – Madison (Waisman Center), 1996 to 1999
*A 3-year Postdoctoral Fellowship where I studied voice science (acoustics and physiology) for my book, *The 21st-Century Voice*. Applied research projects were focused on the following individual topics: reinforced harmonics, chant, ingressive airflow phonation, vocal violence. In total I completed five papers and the preliminary text to *The 21st-Century Voice**

Scientific American, 1998-1999
*The popular science journal **Scientific American** commissioned an article from the ethnomusicologist Professor Theodore Levin and myself, which was based in part on the data collected from an acoustical and physiological study of which I served as the Principal Investigator at the Waisman Center at the University of Wisconsin-Madison, “The Throat Singers of Tuva” 281:3 (1999) 70-77*

American Composers Forum – Chicago, 1998
Composers Commissioning Program recipient

American Composers Forum – Chicago, 1997
Composers Commissioning Program recipient

National Center for Voice and Speech, 1996-1999
Recipient of Postdoctoral Fellowship

Arts Midwest, 1996
Recipient of a “Meet-The Composer” grant

Kittredge Fund, 1996
Grant recipient

David Billman, 1995
Commission of a set of solo multipercussion pieces (Songs of Vent)

Residencies

Steim (Amsterdam), 2011; to develop prototype of lingual-palatal controller
 Maisons Daura in St-Cirq-Lapopie, 2010; to develop experimental music theater project

Hotel25 in Berlin, Germany, 2010; *to develop project focused on the 'extra-normal' voice in performance*
 Künstlerhaus Eckernförde (Germany), 2009; *un jardin épineux*
 Culture Power Station in Kemi, Finland, 2009; *The Book of One Man Dead*
 Nelimarkka Museum in Alajärvi, Finland, 2008; *Yellow Room, Desolate Land, le Critérion (revision)*
 Künstlerwohnung Chretzeturm, SteinamRhein, Switzerland, 2008; *A Marriage of Shadows*
 The University of Teesside, Institute of Digital Innovation, 2007; *A Marriage of Shadows*
 The University of Abertay Dundee, Scotland 2006 to 2007; *fragmenta Scotia*
 Paul Sacher Stiftung in Basel (research stipend), 2005; *to study the nonlinear/dynamical implications of Grisey*
 Luleå Technical University, School of Music in Piteå, 2003; *performance of excerpts from CREATION OF THE WORLD*
 The Arts Council of North Karelia (Finland), 2001; *String Quartet #1 and Koli for string quartet and bass/baritone voice*
 Polli Talu Arts Center in Vatlja, Estonia, 2000; *Kalevi Matus*
 Akademie Schloss Solitude (Stuttgart), 2000; *research for The 21st Century Voice (Scarecrow Press, 2005)*
 The University of California – San Diego (CRCA), 1999; *research for The 21st Century Voice (Scarecrow Press, 2005)*
 The University of Wisconsin – Madison, 1996-99; *researched reinforced harmonics, chant, ingressive airflow phonation, vocal violence*
 Atlantic Center for the Arts, 1996; *recipient of Associate Artist (did not attend)*
 Hanyang University (Seoul, South Korea), 1995; *XHAIN & 3 papers*
 Indiana University, Latin American Music Center, 1994; *A Broken Collaboration*
 Southold Dance Theater, 1994; *Guest Composer and performer*

EDUCATION

The National Center for Voice and Speech, 1996 to 1999; *Postdoctoral Fellow*
 Subjects: voice science (acoustics and physiology) for book project – focused individual topics included reinforced harmonics, chant, ingressive airflow phonation, vocal violence. During this time I completed numerous compositions, five papers and preliminary text to *The 21st Century Voice*
 The University of Illinois, 1994; *Doctorate of Musical Arts in Composition*
 Dissertation: *Fracture Zone: Clipperton et Ragusii* an underwater music theatre work, and two thesis papers: “Sonatina Seconda of Ferruccio Busoni”, and “The Late Piano Works of Franz Liszt”. Composition Studies with William Brooks, Morgan Powell and Herbert Brün
 Michigan State University, 1987; *Master of Music in Composition*
 Master’s Thesis Composition: *A Penny for the Young Guy* for chamber ensemble, voices and narrator. Composition Studies with Jere Hutcheson
 The University of Wisconsin-Parkside, 1984; *Bachelor of Arts in Vocal Performance*
 Composition Studies with August Wegner

TEACHING EXPERIENCE

University of Teesside, Institute of Digital Innovation (Middlesbrough, England), 2007: *Composer-in-Residence*
 Responsibilities included delivering lectures on **Acoustic Ecology** (listening comprehension, The World Soundscape Project, perceptual categories, sound design, acoustic design) and directing the **Contemporary Vocal Ensemble** (introducing methods exploring contemporary/ethnic/experimental vocal techniques and performance practice which led to the production of a *dada cabaret* at the Python Gallery in Middlesbrough, Dec 2007).
 University of Abertay Dundee (Dundee, Scotland), 2006-07: *Leverhulme Composer-in-Residence*
 Responsibilities included delivering lectures within **Cognitive Psychology** (PS0802A) covering aural perception (Gestalt grouping, stream segregation, fission/fusion, illusions), acoustics (music and voice, pressure waves, influence of environment) and audiology. All lectures included many musical and/or aural examples. Additionally, I directed the **Contemporary Vocal Ensemble** which was based upon principles of voice science, as well as introducing elements of perception and sensing (Gaburo and Oliveros); the ensemble presented concerts in the spring of 2007.
 Conservatory of Music (Joensuu, Finland), 2001: *Visiting Faculty of Music*
 Responsibilities included directing a **Contemporary Vocal Ensemble** which was based upon principles of voice science. The course examined vocal potential (including multiple methods for producing more than one tone simultaneously in a single voice) and recent trends in vocal performance that culminated in a concert of compositions from Schönberg to Edgerton, plus one improvisation.
 Southwestern College (San Diego, CA), 1999: *Instructor of Music*
 Responsibilities included delivering lectures in **Electronic Music** (MUS 155- an introduction to electronic music theory and techniques - experience includes use of the Putney, Moog and Oberheim synthesizers), and **Musicianship for General Elementary Teachers** (MUS 103 – an introduction to elementary music theory and skills including performance with autoharp and voice, as well as developing elementary piano keyboard facility)
 The University of Wisconsin – Madison, 1996 to 1999: *Postdoctoral Fellow and Faculty Assistant*
 Responsibilities included directing the University of Wisconsin **Contemporary Vocal Ensemble** (expanding ‘extended vocal techniques’ by using concepts of voice science. Concerts were performed at the University of Wisconsin and other performance spaces in and around Madison, including the Wisconsin Alliance of Composers Annual Composition Festival in 1998 at Carthage College, from which the composition *Sirens* by Edgerton was voted as the best performance and composition by the organizer of that year’s festival - composer and organist Dr. Gary Verkade) and delivering lectures in

Public Speaking (CA 105 – focused on the development of fundamental skills in the preparation, delivery, and evaluation of the common forms of public address)

Yonsei University (Seoul, South Korea), 1995: *Visiting Instructor in Music*

Responsibilities included delivering individual **Composition Lessons** (an upper division composition course focusing on independent projects, private composition lessons, and self-directed research) and directing the Yonsei University **Contemporary Vocal Ensemble** (an upper division performance course focused on 'extended vocal techniques' and improvisation)

The University of Illinois (Urbana, IL), 1988 to 1991: *Instructor and Assistant*

Responsibilities included delivering lectures and/or assisting **Music Theory and Practice I** (MUS 101 - Fundamental theory including terminology and notation; visual analysis of music elements, procedures and forms; written applications in short projects), **Music Theory and Practice II** (MUS 102 – a continuation of MUS 101), Aural Skills I (MUS 107 – beginning aural skills training in the areas of intervals, scales, chords, rhythm, melody, and harmony), **Aural Skills II** (MUS 108 - continuation of aural skills training from MUS 107, including the development of performance, notational, and listening skills in the areas of rhythm, melody, harmony, counterpoint, and formal aspects of musical structure; emphasizes tonal pitch structures), **Music Theory and Practice III** (MUS 201 - continuation of MUS 102, featuring gradually increased emphasis on contrapuntal techniques, dissonance in tonal music, and musical form), **Music Theory and Practice IV** (MUS 202 – a continuation of MUS 201, including study of twentieth century compositional methods), **Aural Skills III** (MUS 207 - a continuation of MUS 108, featuring an emphasis on extensions of tonality by means of changing tonal centers and altered chords), **Contemporary Chamber Players** (MUS - assisting with organization of concerts, programs, rehearsals, etc.), and **Rhetoric** (RHET 100 - tutoring in writing skills).

Michigan State University (East Lansing), 1986 to 1989: *Teaching Assistant*

Responsibilities included delivering lectures and/or assisting **Fundamentals of Music** (MUS 180 - Conceptual and notational presentation of the basic components of musical structure), **Musicianship I** (MUS 181 - Hierarchical musical structure through species counterpoint and figured bass. Linear and vertical aspects of tonality), **Ear Training and Sight Singing I** (MUS 182 - Dictation, melody singing using solfege (movable do) syllables, intervals to octave, error detection, quarter note values in rhythm, part singing), **Ear Training and Sight Singing II** (MUS 183 - Dictation, singing melodies in major and minor keys. Simple modulation, chromatic alteration, error detection, rhythms, triads and components, part singing), **Musicianship II** (MUS 280 - Techniques of diatonic modulation and soprano harmonization. Chromatic techniques), **Musicianship III** (MUS 281 - Research base for formal categorization. Large-scale principles of musical organization. Chromatic substitution and chords derived from voice-leading), **Advanced Ear Training and Sight Singing I** (MUS 282 - Dictation including recognition of triads, functions, cadences, seventh-chord harmonies, chord components. Two-and four-part dictation and singing), **Advanced Ear Training and Sight Singing II** (MUS 283 - Recognition of harmonic functions in major keys, minor keys, and modulations. Dictation in two-and four-part textures including augmented-sixth chords and nonharmonic tones)

GUEST LECTURES, WORKSHOPS, SEMINARS, CONFERENCES

Freie Universität (Berlin) in *Languages of Emotion - Voice, Mimesis, and Emotion*. Dec 2010. *Musical Tension in Nonharmonic Sonorities*.

Maisons Daura in Saint Cirq Lapopie, August 2010. *Public lecture of composition and short performance*.

Elektroakustische Musik hören, Technische Universität Berlin on April 2010. *Presentation on cd Electronic Voices*.

Hotel25 (Berlin), winter & spring 2010. *Weekly Seminars on the creative use of the extra-normal voice*.

Koskullskulle Kören (Sweden), director Maria Nilsson-Dahlgren on September 2009. *Seminar focused on extra-normal voice*.

The University of Oulu, April 2009. *Presented seminar focused on the extra-normal voice*

Alajärvi Folk High School, October & November 2008. *Three presentations: 1st Edgerton compositions; 2nd overview of contemporary music; 3rd the extra-normal voice*.

Music Institute in Alajärvi, Finland, October to November 2008. *Direction of community group exploring voice*.

Community Choir, director Anna-Liisa Mäntyniemi-Kylander in Alajärvi, Finland. *Presented 2 workshops focused on extra-normal voice*.

The conservatory of Music in Lugano, Switzerland, February 2008. *Presentation on practice-led research*.

York University, October 2007. *Presentation of my compositions and research*.

Conservatory of Music in Malmö, September 2007. *Presentation of my compositions and research*.

The University of Abertay, November 2006. *Presentation on my compositions*.

Music for the Third Ear – April in Santa Cruz Festival of Contemporary Music, April 2006. *Presentation of my compositions and research*.

John Donald Robb Composers Symposium, University of New Mexico (2006 SCI conference), April 2006. *Edgerton compositions/research*.

California Institute of the Arts, April 2006. *Presentations of my compositions and research*.

Borderline, New Music Festival Malmö, at the Malmö Academy of Music, 29 April 2005. *Presentation of my compositions and research*.

Baldreit Stipendium, 2005. *Presentation of my work and research*.

Luleå Technical University, School of Music in Piteå (Sweden), 2003. *2 presentations: 'Controlled use of nonlinear phenomena and scaled multidimensional phase space in contemporary music' & 'Extra-normal voice production'*

Conservatorio Superior de Música – Joaquín Rodrigo (Valencia) conference: I Curso de Teoría y Composición Musical, 2003. *Presentation on multidimensional networks, acoustics, perception*

3rd Biennial International Conference on Voice Physiology and Bioacoustics (ICVPB), Denver Colorado, 2002. *Controlled Use of Nonlinear Phenomena in Contemporary Vocal Music*

Trans_Media Academy – Real-Time & Presence, 2002. *Present creative and research activities*

4th International Conference-Generative Art (Milan), 2001. *Presentation of paper "The Influence of Nonlinear Dynamics and the Scaling of Multidimensional Parameter Spaces in Instrumental, Vocal and Electronic Composition."*

Technischen Universität – Berlin, 2001. *Electronic/computer interfaces with voice*

Music Academy – Tallinn (Estonia), 2000. *Lectures on art & science and voice*

University of North London, "One Culture", 2000. *Lecture on palatal mapping*
 York University, 2000. *Present seminars on my compositions and research*
 College Art Association, National Conference (NYC), 2000 (Panelist and presenter "Impact of the Arts on Sciences"). *Presentation discussing collaboration with scientist Steven Tasko*
 Center for Research in Computing and the Arts (CRCA) @ The University of California – San Diego, 1999. *Presentation discussing the impact of voice research on musical composition*
 EAA/ASA/DAGA Joint Conference, 1999. *Poster presentation on overtone singing*
 National Center for Voice and Speech Annual Conference, 1998. *Presentation of research on (imitated Tibetan) chant*
 International Phonosurgery Conference, 1998 (Guest Faculty). *Present research on modern voice, poster on overtone singing, co-hosting workshops on overtone singing with Rollin Rachele*
 Northwestern University, 1998. *Colloquium on extended vocal techniques*
 CSU-Stanislaus, "Constructions of the Human", 1997. *Corporeality of the Embodied Voice*
 Mount San Jacinto College, 1996. *Present 2-day seminar on contemporary voice*
 University of Redlands, composers forum, 1996. *Presentation of my compositions and research*
 Hanyang University (Seoul, South Korea), 1995. *Presented a series of seminars on contemporary music and voice*
 Indiana University, Latin American Music Center – the 1st Inter-American Composition Workshop Words and Music Conference, 1994. *workshops on contemporary voice and presentation of music theater work, A Broken Collaboration*
 Southold Dance Theater, 1994. *Public lecture on my work and performance*

RESEARCH

Current Research Interests

Brass, String and Voice Acoustics
 Contemporary, Historical, Non-western and Experimental Methods of Performance Practice
 Complexity, as manifest in: music, biology, scale-free networks, dynamical systems
 Pedagogy of Extra-Normal Sound Production Methods
 Music Theory – focused on developing an harmonic theory of the extra-complex sonority (A tone featuring a perceptual shift from an *ord* single pitch, to sonorities featuring 2 or more pitches, subharmonics, unusual timbral change, independent ratios of pitch/noise, etc), guided through spectral typology and morphology criteria and resting upon perceptual criteria (consonance/dissonance, resolution, proximity, fission/fusion)
 Perception and Cognition of Music
 Music Notation
 Mapping Desynchronized and Multidimensional Topologies in Instrumental and Vocal Sound Production (Timbral and Dynamical Change)
 Biomimesis and the application of nonlinear phenomenon in sonification

Research History

Max Planck Institute for Psycholinguistics in Nijmegen with Holger Mitterer, 2011 (research currently in progress)
 A psycholinguistic project focused on the elicitation of mismatch negativity between visual and auditory stimuli using unusual vocal productions.

Martin-Luther-Universität Halle-Wittenberg, Dept. of Systematic Musicology with Professor Wolfgang Auhagen, 2009+.
 An investigation of the perceptual attributes of intentionally desynchronized elements involved in sound production of the violin. The long-term goals of this research are three-fold: 1) Music Theory - to develop a comprehensive underlying harmonic theory of the so-called extra-complex musical sonority. 2) Performance Pedagogy/Practice – it has been often stated that the gulf between common-practice western classical and modern musical techniques are immense and often prohibitive when faced with the unusual sounds and complexity that are common in contemporary music. This research initiative is designed to address these issues of pedagogy when attempting to learn challenging new techniques. 3) Music Composition – it is my contention that both the understanding of past practice and the development of extensions to an acquired history are generally best served by increased knowledge and information.

University of Vienna, Dept. of Neurobiology and Cognition, with Professor Tecumseh Fitch and Christian Herbst, 2009+.
 An examination of two unusual modes of voice production: a) an oscillatory whistle (ie. whistle register), and b) a vortex-induced whistle, using a VKG camera, EGG, and acoustic recordings. One of our collaborators will be the ENT specialist of the Salzburg Festival.

University of Abertay in Dundee, Scotland, 2006-07. *Leverhulme Artist in Residence*
 A collaboration with the psychologist Dr. Ken Scott-Brown. We ran experiments designed to investigate the perception of sound which addressed the following: deep-level structure, musical tension, consonance/dissonance and proximity.

Paul Sacher Stiftung, Basel, 2005. *Stipendiat*
 I was the recipient of a stipend to continue my research focused on the continuum, and in particular to conduct a somewhat historical overview of the musical precedents to my work in the continuum. As my compositional interests are motivated by study of physical sound models whose properties are revealed through acoustical and perceptual examination, the idea was to research the materials of the spectral school - primarily Gérard Grisey. Unfortunately, the original acoustical data is scarce at the Sacher Stiftung, so I decided to a) prepare a short paper on *L'icône paradoxale (Hommage à Piero della Francesca)* by Grisey.

Independent Research, 2003+
 Music in the continuum. An ongoing project, this research is focused on laying out the foundations of a theoretical work focused on desynchronized, multidimensional and dynamical networks. This research demonstrates that, while avant-garde composition might have presumed to have exhausted the potential of timbral and multiphonic production, a substantial

body of information, exploiting the acoustical and perceptual limits of extra-complex sonorities by instruments and voices, awaits those who systematically investigate such behavior. Therefore, this work represents a foundation for examining the perceptual and physical attributes of sound when the physical production characteristics of instruments and voices become intentionally desynchronized. This project is central towards the longer-term goal of mapping the resultant acoustical states for all elements and their associated scale-degrees. Ultimately, this will lead to a comprehensive theory proposing higher level functional relationships of musical tension based upon elements of degrees of relatedness, consonance/dissonance, coherence, fission vs. fusion and degrees of roughness

Humboldt Universität in Berlin, Institut für Theoretische Biologie, 2000 to 2003

I received two research grants and one travel grant (to attend the 3rd Biennial International Conference on Voice Physiology and Bioacoustics (ICVPB), Denver Colorado, 2002) to study nonlinear phenomena in voice with Professor Hanspeter Herzel and Jürgen Nuebauer. Since the mid-90's, research has shown that nonlinear phenomena are widespread in animal vocalization, newborn cries, and pathological voices. At Humboldt we realized that nonlinear phenomena such as biphonation (two independent frequency contours in a single voice), multiphonics, subharmonics, chaos and bifurcations are relevant in contemporary music. Then, in further study we have shown that nonlinear phenomena are reproducible and capable of intended use, which is crucial information for performance and composition. Since the artistic use of nonlinear vocal phenomena allows a relatively controlled generation of vocal instabilities basic research in voice science can benefit.

The University of California – San Diego (CRCA), 1999. *Visiting Scholar*

I conducted mostly historical research on the recordings/scores of the Extended Vocal Techniques Ensemble (EVTE)

National Center for Voice and Speech, 1996 – 99. *Postdoctoral Fellow at the University of Wisconsin in Madison*

I studied voice science with Drs. Diane Bless, Ingo Titze, Gary Weismer and Ray Kent in order to gain a better understanding of the mechanics of voice production for my book **The 21st Century Voice**. Working in the lab of Dr. Diane Bless, I collaborated with Brad Story, Aliaa Khidr, Steve Tasko, Susan Thibeault and Margaret Fagerholm on research focused on ingressive phonation, vocal violence, (imitated-Tibetan) Chant and the development of a new model of vocal articulation. Additionally, I served as the Principal Investigator of an NIH funded project whose research team consisted of a speech pathologist, acoustician and radiologist in order to acquire videofluoroscopic, naso- and oral-endscopic, electroglottographic and acoustical measures of overtone (or throat) singing.

Hanyang University (Seoul, South Korea), 1995; *Visiting Scholar*

I wrote three papers discussing voice and contemporary music

PUBLICATION & PRESS

Book

Edgerton, M. *The 21st Century Voice*. Scarecrow Press (224 pp.). Lanham: MD, February 2005.

Articles

- Edgerton, M. E. (2010). An Initial Investigation of Two Distinct Phonatory Modes in High Frequency Regions: oscillatory vs. non-oscillatory. In preparation.
- Edgerton, M. E. (2010). Messiaen and Birdsong – A Consideration of Avian Dynamics. In *Olivier Messiaen: The Centenary Papers* (ed. Judith Crispin and Karey Harrison). Newcastle upon Tyne: Cambridge Scholars Press, 2010.
- Edgerton, M. E. (2010). Technical Paper on Speed Indications in Complex Music. Submitted to *Perspectives of New Music*.
- Edgerton, M. E. (2008). Zappa Speaks Again_the Tempo Mental Rap Variations. In *New Music and Aesthetics in the 21st Century*, Vol. 6, (ed. Claus-Steffen Mahnkopf), pp. 135-156. Hofheim/Taunus: Wolke Verlag.
- Edgerton, M. E. (2004). Music within the Continuum: decoupling parameters within scaled and multidimensional networks; a story of bifurcations, fission/fusion, dissonance/consonance. *Unpublished*.
- Edgerton, M. E. (2003). A Short Description Of The Influence Of “Scale-Free” Networks In The 1 Sonata, For Piano. *Complexity Digest*, 2003:51 (Dec. 22, 2003) (<http://www.comdig.org>).
- Edgerton, M. E. (1999). Multiple Sound Sources of the Vocal Tract. *National Center for Voice and Speech; Status and Progress Report*, 13 131-140.
- Edgerton, M. E. (1999). Palatal Sound: A Comprehensive Model of Vocal Tract Articulation. *Organized Sound*, 4:2 (1999) 93-110.
- Edgerton, M. E. (1999). Energy, Power, Wisdom: Examined Sound Production, Form, Process. *Unpublished manuscript*.
- Edgerton, M. E. (1996). Physiology of the Vocal Tract. *Hanyang University Music Research Journal*.
- Edgerton, M. E. (1996). Suprasegmental Elements. *Hanyang University Music Research Journal*.
- Edgerton, M. E. (1996). Extended Vocal Techniques. *Hanyang University Music Research Journal*.
- Edgerton, M. E. (1994). Sonatina Seconda of Ferruccio Busoni. *Unpublished Doctorate of Musical Arts dissertation project*.
- Edgerton, M. E. (1994). The Late Piano Works of Franz Liszt. *Unpublished Doctorate of Musical Arts dissertation project*.
- Edgerton, M., and Auhagen, W. (2010) Perceptual attributes of Singly Desynchronized Elements in Violin Performance. In Preparation.
- Edgerton, M., Bless, D., Thibeault, S., Fagerholm, M., Story, B. (2002). The Acoustic Analysis of Reinforced Harmonics. *Unpublished*.
- Edgerton, M.E., Neubauer, J., Herzel, H. (2003). Nonlinear Phenomena in Contemporary Musical Composition and Performance. *Perspectives of New Music*, vol 41:2.
- Edgerton, M.E., Neubauer, J., Herzel, H. (2001). The Influence of Nonlinear Dynamics and the Scaling of Multidimensional Parameter Spaces In Instrumental, Vocal and Electronic Composition. In *Proceedings of the 4th intl conference Generative Art 2001*, (ed. Celestino Soddu) Milano: Milan Polytechnic University Press.
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- Levin, T., and Edgerton, M. (1999). Featured Article; The Throat Singers of Tuva. *Scientific American website* at: <http://www.sciam.com>. (Supplemented with audio and video recordings, including a vast array of linking pages.)
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Digital Online Media

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Myspace: <http://www.myspace.com/michaeledwardedgerton>

Last.FM: <http://www.last.fm/music/michael+edward+edgerton>

Facebook: <http://www.facebook.com/people/Michael-Edward-Edgerton>

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ABC radio in Australia, 2004. *I was interviewed for the program The New Science of Networks, "It's a Small World", that was broadcast on ABC radio in Australia. Influenced by the new science of "scale-free" networks, my 1 sonata was featured as part of a program discussing the new science of scale-free networks.*

KXLU (88.9 in Los Angeles), 1999. *I was interviewed by Bonnie Barnett on her radio program devoted to new music*

RECENT, SELECTED PERFORMANCES (SINCE 2000)

Voices of Voice extra-normal/dada performance by Edgerton of Schwitters, Blonk, E. Williams, Edgerton. Hotel25 in Berlin, April 2010

The Elements of Risk in Creation: a Subatomists View, Cantor's Dust, Divergence, Wassermann, Syale, In America - all electronic compositions, performed on a lecture-recital at EM Hören at the Technisches Universität in Berlin, April 2010.

Anaphora by Almut Kühne @ the International Conference on Contemporary Music 2010_IC[CM]. The University of Coruña, April 2010

The Oak of Mambre by Matthias Bauer at Unerhörte Musik at the BkA in March 2010

Cataphora by Jan Heinke in Delitzsch, Germany on November 2009

Cataphora by Jan Heinke @ the LauschRausch-Festival (7. Dresdner Internationale Obertontage) in Dresden on September 2009

The Book Of One Man Dead by Timo Kinnunen @ the 9th International Festival Creative, New Kanagawa Art Hall in Tokyo, Japan, May 2009

Culture Silo Installation by Mike Edgerton and Heikki Riitahuhta in Oulu, Finland (electronic sound/light installation) Oulu March 2009

The Elements of Risk in Creation, Cantor's Dust and **...in America** from cd **ELECTRONIC VOICES** on YLE Radio1 (Finland)_March 2009

Anaphora by Angela Rademacher @ the Works-in-Progress concert series_Berlin, Germany_February 2009

Tempo Mental Rap by Stefan Östersjö @ attacca.Geistesgegenwart.Musik_ECLAT Festival Neue Musik Stuttgart, 25. April 2008

A Marriage of Shadows by Ensemble Ars Nova and Angela Rademacher @ AVFest08_Middlesbrough, UK_March 2008

aposte messe by Andreas Fröhling @ Martinskirche in Kassel, August 2007

DRAFT 1/25/2002; prana; & sirens by The Voices of Voice @ St. Paul's Cathedral in Dundee, Scotland_July 2007

Ai by Mattias Johansson Brass Trio @ the Festival of Contemporary Chamber Music in Aalborg, Denmark on September 16, 2006

Regret of a Noiseless Sundering by The Stockholm Saxophone Quartet @ the Master Class Festival in Växjö, Sweden on June 15, 2006

Tempo Mental Rap by Stefan Östersjö on a tour of the western USA in April 2006, including: Music for the Third Ear – April in Santa Cruz Festival of Contemporary Music; John Donald Robb Composers Symposium at the University of New Mexico; Roy O. Disney Hall at the California Institute of the Arts.

Anaphora and Cantors Dust by Angela Rademacher; **Divergence** by Angela Rademacher and Magdalena Schrad; **Art from the Edge of the World** by Simon Strasser @ Luft (ex) wechselnd on the festival Unerhörte Musik in Berlin on June 14, 2005 at 20:30

Regret of a Noiseless Sundering by the Stockholms Saxofonkvartett @ Borderl-ne, New Music Festival Malmö, April 28th 2005 at 19.30

String Quartet #1 by the Kairos String Quartet @ MDR-Studio am Augustusplatz; Sende(r)musik; "4+" in Leipzig & broadcast on MDR on May 11, 2004, 20:00 Uhr

A Little Watter, man via a (CD) recording @ The "New Music Days" festival, 60x60 project by Vox Novus at Bilgi University, Istanbul, Turkey on April 8 2004

String Quartet #1 by the Kairos String Quartet @ 18. Tage für Neue Musik Rottenburg (am Neckar) - A Quattro! Festival für Streichquartett, Rottenburg am Neckar, broadcast on SWR2 on April 4, 2004

A Little Watter, man, via a (CD) recording @ 11th Annual International Electro-Acoustic Music Festival, 60x60 project by Vox Novus in Brooklyn, New York on March 31 2004

A Little Watter, man, via a recording @ University of Bucharest, 60x60 project by Vox Novus in Bucharest, Romania on March 15 2004

Creation of the World (excerpts) by guest soloist Rebekka Uhlig and students of the musikhögskolan i Piteå @ musikhögskolan i Piteå, Sweden on October 17, 2003

Creation of the World (excerpt) *Cantor's Dust – with Rebekka Uhlig and Niels Peters @ “RealTime & Presence – Composition of Virtual Environments” at the Festspielhaus Hellerau in Dresden, July 24-28, 2002*

Anaphora by *Rebekka Uhlig @ “RealTime & Presence – Composition of Virtual Environments” at the Festspielhaus Hellerau in Dresden Dec 12, 2001*

Wassermann via *electronic playback @ CYNERTART 2001, Festival for Computer-Based Art at Festspielhaus Hellerau in Dresden on Nov. 17, 2001*

Creation of the World, excerpt titled **“Ursprung”** featuring *Rebekka Uhlig, solo voice, Jürgen Neubauer, solo voice, a chorus of dramaturgical players from a community group in Berlin and Mike Edgerton, live electronics @ Festival Reservoir V in the Kleiner Wasserspeicher, Berlin Prenzlauerberg July 27 and 28, 2001*

The Elements of Risk in Creation via *recorded playback (CD) @ Synthese 2001 in Bourges, France June 8-17, 2001*

Wassermann via *electronic playback @ XIII CIM in L'Aquila, Italy on Sept. 2, 2000*

Twelve miniatures Décadanse par *l'ensemble Décadanse auquel s'était joint le groupe Coma (Grande Bretagne) au parc Jean Hugo, à Lunel. Concert Musiques Nouvelles et 2000 Miniatures pour l'An 2000 (2000 œuvres très brèves de 90 compositeurs), Le 28 Mai 2000, de 11 h 00 à 18 h 00*

COMPOSITIONS OF MICHAEL EDWARD EDGERTON

2010_#85_ **Folk Songs** (15'56)

instrumentation: voices and chamber ensemble (fl, sax, gtr, perc)

premiere performance: Centre d'Art Contemporain, Maison des Arts Georges Pompidou, Cajarc, France on November 25, 2010

2009_#84_ **The Garden of Risk** (15'56) currently in revision

instrumentation: sinfonietta

premiere performance: unperformed

2009_#83_ **The Book of One Man Dead** (17'30)

instrumentation: free-base accordion

premiere performance: Timo Kinnunen @ the 9th International Festival 'Creative' in Hidegaya, Tokyo in Kanagawa Hall, 31 May 2009

2009_#82_ **Cataphora – lulus brevicum** (17'10)

instrumentation: for solo voice

premiere performance: Jan Heinke @ LauschRausch-Festival (7. Dresdner Internationale Obertontage) vom 10. bis 13.09.09

2008_#81_ **Desolate Land** (3'40)

instrumentation: for voices in four parts

premiere performance: unperformed

2008_#80_ **Keltainen huone** (3'12)

instrumentation: for voices in four parts

premiere performance: Alajärvi Community and Music School Choir at the Nelimarkka Museum, Nov 24, 2008

2008_#79_ **The Oak at Mambre** (11'04)

instrumentation: doublebass solo

premiere performance: Matthias Bauer im BKA Berlin, 9.3.2010

2008_#78_ **Balkan dance** (formerly **Pajduska_Geamparaua_Hijaz**) (5'11)

instrumentation: 4 blockflöte (tenor, bass F, grossbass C, Subbass F)

premiere performance: Quartet New Generation in Schaffhausen, Switzerland, September 27, 2008

published by PRB PRODUCTIONS

2008_#77_ **A Marriage of Shadows** (12'21)

instrumentation: flute (a.fl), Alto (tenor) sax, percussion, gtr, voice

premiere performance: ensemble Ars Nova & Angela Rademacher @ AVFest08 in Middlesbrough, UK_March 3, 2008

2007_#76_ **DRAFT 1/25/2002** (13'29)

instrumentation: solo voice and two female speaking voices

premiere performance: Merdan Kadyrov solo; Poppy Brewer and Aden Eike, spoken voices_ The Voices of Voice_St. Paul's Cathedral in Dundee, Scotland_July 07

2007_#75_ **fragmenta Scotia** (58'35)

instrumentation: for large chamber ensemble and voice

premiere performance: unperformed

2006_#74_illusions

instrumentation: e.hn, cl, bn, hn, tpt, tbn, pno, vla

premiere performance: to be premiered by the ensemble, Works-in-Progress – Berlin in 2010

2006_#73_adjusting to beams falling

instrumentation: flute and violoncello

premiere performance: unperformed

2005_#72_Tempo Mental Rap

instrumentation: guitar

premiere performance: Stefan Östersjö_John Donald Robb Composers Symposium in Albuquerque_April 5, 2006

Kompositionspreis (First Prize) der Landeshauptstadt Stuttgart 2007

2005_#71_Art from the Edge of the World (8'25)

instrumentation: solo oboe

premiere performance: Simon Strasser_Unerhörte Musik_June 14, 2005

2004_#70_1 sonata (20'00)

instrumentation: piano

premiere performance: excerpts performed by Jeffrey Burns for broadcast on ABC radio in Australia featured in the science program "It's a Small World". Still unperformed in public concert

'Sélection' in the 5th Dutilleux International Composition Compétition, 2003

2003_#69_A Little Watter, man (59")

instrumentation: an electronic composition

premiere performance: UNDER Saint Marks in New York City, November 2, 2003

2002_#68_prāna (8'27)

instrumentation: four solo voices and non-stable drone

premiere performance: by students (Liina Ockenström, Marjo Pääkkönen, Teija, Kormilainen, Salla Seppä) at the Conservatory of Joensuu, 25 October 2001, Joensuu Conservatory

2002_#67_Kut (7'54)

instrumentation: sheng (or accordion or oboe), female voice, violin

Premiere performance: 17 October 2003_Rebekka Uhlig at the Piteå University in Piteå, Sweden

2002_#66_overture (9'05)

instrumentation: seven high strings

premiere performance: unperformed (simulation performed by Stephanie Heilmann)

2002_#65_Tractatus I

instrumentation: solo oboe

premiere performance: unperformed

2002_#64_String Quartet #1 (60'00)

instrumentation: string quartet

premiere performance: Kairos Quartet on 4 April 2004, 18. Tage für Neue Musik Rottenburg (am Neckar) A Quattro! Festival für Streichquartett Kulturverein Zehntscheuer E.V. Rottenburg am Neckar (Germany).

2001_#63_Koli (2'00)

instrumentation: string quartet and bass voice

premiere performance: unperformed

2001_#62_Anaphora (25'39)

instrumentation: solo voice

premiere performance: Rebekka Uhlig; Reservoir V; Berlin; July 2001

2001_#61_Divergence (7'43)

instrumentation: two voices and electronics

premiere performance: Rebekka Uhlig and Juergen Neubauer; Reservoir V; Berlin; July 2001

published recording on ELECTRONIC VOICES, Galerie SPHN, Berlin

2001_#60_Cantor's Dust (11'21)

instrumentation: solo voice and electronics

premiere performance: Rebekka Uhlig; Reservoir V; Berlin; July 2001

published recording on ELECTRONIC VOICES, Galerie SPHN, Berlin

2001_#59_The Elements of Risk in Creation (5'51)

instrumentation: electronic composition with optional voice

premiere performance: Synthese 2001 in Bourges, France

published recording on ELECTRONIC VOICES, Galerie SPHN, Berlin

2000_#58_Kalevi Matus (12'00)

instrumentation: choir

premiere performance: June 23, 2002 by the Chamber Choir of the Universität der Künste at the Castle Sans Souci in Potsdam, Germany;

conducted by Miriam Sohor with Angela Rademacher, soloist

Semifinalist in the 2007 Composition Contest of the Netherlands Radio Choir

2000_#57_Samsara (17'00)

instrumentation: twenty strings

premiere performance: unperformed

2000/2008_#56_Le Critérion (revision completed September 2008)

instrumentation: woodwind quartet (flute, oboe, clarinet, bassoon)

premiere performance: unperformed

2000_#55_Mamre (11'04)

instrumentation: solo violin

premiere performance: Chatschatur Kanajan, Violine; 18 November 2000; Galerie SPHN, Berlin.

1999_#54_Friedrich's Comma (1'35)

instrumentation: two voices

premiere performance: Angela Rademacher, Hanno Koloska recorded at Universität der Künste, Berlin 26 Sept 2002 (publicly unperformed)

published in entirety in The 21st Century Voice (Scarecrow Press)

1999_#53_Wassermann (10'59)

instrumentation: electronic composition

premiere performance: 20 November 1999, Southwestern College

published recording on ELECTRONIC VOICES, Galerie SPHN, Berlin

1999_#52_Pakji Studies (5'00)

instrumentation: wind, brass and percussion

premiere performance: unperformed

1999_#51_Twelve Miniatures (3'00)

instrumentation: wind, brass and piano

premiere performance: 28 May 2000; ces 2000 miniatures ont été exécutées par l'ensemble Décadance auquel s'était joint le groupe Coma (Grande Bretagne) au parc Jean Hugo, à Lunel.

1999_#50_Pakji (8'00)

instrumentation: wind ensemble

premiere performance: unperformed

1998_#49_KOSMOS, volume two on reinforced harmonics

instrumentation: one to four voices

premiere performance: unperformed

published by C.P. PRESS PUBLICATIONS

1998_#48_KOSMOS, volume one on articulation

instrumentation: one to four voices

premiere performance: unperformed
published by C.P. PRESS PUBLICATIONS

1998_#47_Schreistimme (25'47)

instrumentation: bayan

premiere performance: Stas Venglevski at Joyce Parker Productions in Milwaukee, WI, Sept. 11, 1999

1998_#46_Azure Suite (4'30)

instrumentation: soprano and overtone singer

premiere performance: unperformed

published by C.P. PRESS PUBLICATIONS

1998_#45_Taffy Twisters (6'05)

instrumentation: voice and percussion

premiere performance: Steve Tasko and Kristy Cheadle at UW Madison in 1998

published by C.P. PRESS PUBLICATIONS

1998_#44_Agwara-Nanga-Wolof (20'05)

instrumentation: steel pans, African drums, brass and saxophone

premiere performance: Western Illinois University Percussion Ensemble and soloists, conducted by Dr. Richard Cheadle, February 1998 in Macomb, Illinois.

1998_#43_Sirens (8'21)

instrumentation: four to forty voices

premiere performance: the Extended Vocal Techniques Performance Group, at the 1998 state conference of the Wisconsin Alliance of Composers at Carthage College, April 4, 1998.

published by C.P. PRESS PUBLICATIONS

selected as Best Composition at Wisconsin Alliance of Composers Conference, 1998

1998+_#42_Pyramid of Unas (revision needed)

instrumentation: orchestra and six voices

premiere performance: unperformed

1997_#41_Lingua-Palatal #1 (3'28)

instrumentation: two voices

premiere performance: Michael Meadows and Mike Edgerton in Madison, Wisconsin on November 24, 1997.

published by C.P. PRESS PUBLICATIONS

1997_#40_24 October 1667 (7'55)

instrumentation: marine trumpet and voice

premiere performance: Michael Meadows in Madison, Wisconsin November 24, 1997.

1997_#39_A Holy Person Falls into the Nile as a Pelican (7'13)

instrumentation: clarinet and horn

premiere performance: Michelle Doyle-Ronkin, clarinet; Jeremy Ronkin, horn; February 1998 in Green Lake, Wisconsin

1997_#38_Circles et Articulation (5'57)

instrumentation: trumpet and piano

premiere performance: Laura Halfield and Bo-Kyung Kim in Madison, WI, November 24, 1997.

1997_#37_l'histoire du petit Heure (10'00)

instrumentation: percussion ensemble

premiere performance: Western Illinois University New Music Ensemble; Richard Cheadle, conductor

1997_#36_Mit Unulgn Tri-len Psiiiiiii (8'25)

instrumentation: five voices

premiere performance: Extended Vocal Techniques Performance Group at the Broadway theater in Milwaukee, February 1997

1996_#35_Apposte Messe (21'15)

instrumentation: mechanical organ

premiere performance: Gary Verkade, Carthage College; October 17, 1998

1996_#34_Worcester Fragments (3'00)

instrumentation: four to six voices
premiere performance: unperformed

1996_#33_No!!! (11'57)

instrumentation: two voices, rope climbers and drummers
premiere performance: Gail Hoak, Sean Sheldrake & students of the San Jacinto dance and theater program; San Jacinto, California 1996

1996_#32_Giants (2'30)

instrumentation: solo violin
premiere performance: unperformed

1996_#31_On Music (12'00)

instrumentation: flute and viola
premiere performance: unperformed

1996_#30 "...by the way, your name makes music..." (3'00)

instrumentation: xylophone
premiere performance: unperformed

1995_#29_Syale #1 (4'34)

instrumentation: electronic composition
premiere performance: October 1995 at the University of Redlands
published recording on ELECTRONIC VOICES, Galerie SPHN, Berlin

1995_#28_Lincoln Shrine (12'07)

instrumentation: marimba and violin
premiere performance: Kristy Cheadle and ? at the University of California-San Diego

1995_#27_Mountain Songs (4'01)

instrumentation: solo voice
premiere performance: Mari Brown at the Unitarian Universalist Church in Madison
published by C.P. PRESS PUBLICATIONS

1995_#26_David, not too Syl (i) (3'00)

instrumentation: vibraphone
premiere performance: Caleb Herron at the University of Alaska Fairbanks, April 17, 2008

1995_#25_Songs of Vent (6'00)

instrumentation: multi-percussion solo
premiere performance: unperformed
published by C. ALLEN PUBLICATIONS

1995_#24_Pedagogy Piece (18'26)

instrumentation: six voices
premiere performance: students of the School of Music at Yonsei University in Seoul, South Korea in spring 1995.

1995/2008_#23_XHAIN (19'00) (revision completed November 2008)

instrumentation: piano duo
premiere performance: unperformed

1995_#22_Regret of a Noiseless Sundering (1st mmt-5'07; 2nd mmt-5'00; 3rd mmt-7'21, 4th mmt-1'57)

instrumentation: saxophone quartet
premiere performance: Stockholm Saxophone Quartet, 28 April 2005 during the Borderline Festival in Malmö, Sweden

1994_#21_A Broken Collaboration (30'00)

instrumentation: solo actor, 3 voices, electric guitar and cello
premiere performance: the University of Illinois New Music Ensemble at the Channing-Murray Foundation in 1994

1994_#20_The Night of Brahman-The Dance of Fire (5'00)

instrumentation: solo violin
premiere performance: unperformed

1993_#19_The 15th Century Walled Garden - Apokatastasis (30'00)

instrumentation: for solo percussion, mosh pit, geodesic dome, car hoods, rocks, metal and other objects

premiere performance: unperformed

1993_#18_The Electric Meat Factory (180'00)

instrumentation: soprano, chanter, guitar, percussion, wall bass, electronic tape, spatialization in a three-story house played as an instrument

premiere performance: directed by Edgerton in Champaign, Illinois in 1993

1993_#17_Fracture Zone: Clipperton et Ragusii (120'00) (revision needed)

instrumentation: underwater drama designed to be performed within the Clipperton Transform Fault in the Pacific Ocean

premiere performance: unperformed

1992_#16_Fama Fraternitatis (8'00)

instrumentation: solo voice, assorted instruments, dancers and tunnelers

premiere performance: the University of Illinois New Music Ensemble, Mike Edgerton, soloist at the Studio Theater in the Krannert Center for the Performing Arts, 1992

1991_#15_Net/Byrinh: Rec. Study 1 (4'55)

instrumentation: trumpet, horn, and trombone

premiere performance: read by The Friends and Enemies of New Music

selected for reading session by The Friends and Enemies of New Music

1991_#14_Michelle 8091-434 (12'16)

instrumentation: bass clarinet, b. sax, tuba, double bass, trap set

premiere performance: the University of Illinois New Music Ensemble, conducted by David Billman at a new music concert at the University of Illinois

1990_#13_Whose Land? (16'13)

instrumentation: rock band and tape

premiere performance: Mango Zowies at the Urbana Civic Center during an interdisciplinary collaboration between Native American artist and activist Charlene Teeters and Mike Edgerton

1989_#12_The Hidden Thunder of Screaming Souls (17'39)

instrumentation: voice and viola

premiere performance: Patricia Repar (voice) and Claudia Watson at the Channing-Murray Foundation in 1990

1989_#11_Hour History (60'00)

instrumentation: opera for four principal actors, 11 male voices, percussion ensemble

premiere performance: December 3+4, 1992 at the Krannert Center in Urbana, Illinois by The University of Illinois New Music Ensemble; The University of Illinois Contemporary Vocal Ensemble; David Billman, conductor; William Brooks, conductor of vocal ensemble; Ray Caton and Aaron Claessens, lighting directors; Scott Mandrell, production manager; Michael Edward Edgerton, director

1989_#10_In America (9'27)

instrumentation: electronic composition

premiere performance: electronic composition concert at the University of Illinois in 1990

published recording on ELECTRONIC VOICES, Galerie SPHN, Berlin

1988_#9_Unspoken Crime (12'49)

instrumentation: violin, violoncello and piano

premiere performance: Claudia Watson, violin; Sarah Weisman, violoncello; Drew Krause, piano; November 1988 ; the University of Illinois in Urbana, Illinois

First prize for the MacDowell Award for composition, 1995

1988_#8_Expansions 1a (7'58)

instrumentation: flute, clarinet, bass clarinet and bassoon

premiere performance: New Music Ensemble concert at the University of Illinois, 1988

1987_#7_My Country (3'10)

instrumentation: electronic composition

premiere performance: electronic music concert at Michigan State University, 1987

1987_#6_Current: The Eternal Mystery (12'21)

instrumentation: percussion ensemble

premiere performance: Michigan State University Dance Ensemble Concert, Dixie Durr choreographer, 1986

1987_#5_Ai (12'03)

instrumentation: trumpet, trombone, tuba

premiere performance: Kim Walker, tpt; Curtis Olsen, tbn; Phil Sinder, tuba at Michigan State University in 1987

published by T.U.B.A. PRESS

3rd prize in the 1987 National Federation of Music Clubs Competition Contest

1986_#4_Expansions (7'07)

instrumentation: piano

premiere performance: Deborah DeWitt at Michigan State University in 1986

1986_#3_A Penny for the Young Guy (13'34)

instrumentation: narrator, voices, winds, brass, strings

premiere performance: Michigan State University New Music Ensemble, in 1986/87

Selection in the Midwest Composers Symposium, 1988

1986_#2_Dwellers of the Southwest

instrumentation: tenor and mixed ensemble

premiere performance: unperformed

Honorable mention in the National Federation of Music Clubs, 1987

1985_#1_The Final Diary of a Branch (10'15)

instrumentation: orchestra

premiere performance: Michigan State University; MSU Symphony Orchestra; Kevin Rhoades, conductor; Wharton Center for the Performing Arts; January 15, 1986

First prize in the Michigan State Univ-Orchestral Composition Contest, 1986