

# Contents

|                               |      |
|-------------------------------|------|
| List of music examples        | viii |
| List of figures               | ix   |
| Foreword, by Sir Andrew Davis | xi   |
| Acknowledgements              | xii  |

## Introduction 1

### **PART ONE Fundamental principles of technique**

|   |     |
|---|-----|
| Fundamental principles of technique                                       | 11  |
| The music stand   | 13  |
| Stance  | 14  |
| Eye-contact   | 15  |
| Beating time units  | 17  |
| Beating gestures  | 19  |
| Irregular pulses  | 22  |
| Independence of hands   | 44  |
| Aleatoric scores  | 52  |
| Extended instrumental techniques  | 67  |
| Electronics with orchestra/ensemble                                       | 81  |
| Orchestra/ensemble with tape or<br>multi-channel computer-processed sound | 82  |
| Click-track involvement   | 88  |
| Orchestra/ensemble with live electronics                                  | 95  |
| Works involving voices  | 103 |

## **PART TWO Other voices**

- Other voices 113
- Technique 114
- Metronome marks 120
- Preparation of scores for premières and rehearsals 122
- Vocal issues 128
- Electronics 134
- Practical issues 137
- Academic aspects 139
- Programming contemporary music 141

## **PART THREE Case studies**

- Pierre Boulez, *Le Marteau sans maître* 147
- Karlheinz Stockhausen, *Zeitmaße* 179
- Olivier Messiaen, *Couleurs de la cité céleste* 191
- Harrison Birtwistle, *Silbury Air* 202

## **Conclusion 210**

- Notes 211
- Bibliography 213
- Index 217
- Contents of the DVD 221