

David Rosenboom

Composer-Performer, Interdisciplinary Artist, Researcher, Author, Educator

List of Works

Writings

Published/Distributed Recordings

Software and Electronic Instruments

Musical Works

Last revision: December 6, 2023

Writings

Articles/Papers—Peer Reviewed

- 2023 Editorial: Sonification, aesthetic representation of physical quantities. With D. Minciacchi and R. Bravi. *Frontiers in Neuroscience, Sec. Neuroprosthetics* 17 – 2023. <https://doi.org/10.3389/fnins.2023.1162383>.
- 2021 Music of many nows, musical configuration spaces and the networked possible. In Parra, J. C. (Ed.). *ECHO, #2*, Ghent, Belgium: Orpheus Institute. Online journal: <https://echo.orpheusinstituut.be>.
- 2020 Editorial: sonification, perceptualizing biological Information. With D. Minciacchi, R. Bravi, and E.F. Cohen. *Frontiers in Neuroscience, Sec. Neuroprosthetics* 14 - 2020 | <https://doi.org/10.3389/fnins.2020.00550>
- 2014 Active imaginative listening—a neuromusical critique. *Frontiers in Neuroscience, Auditory Cognitive Neuroscience, The Musical Brain*, 8, 1-7, DOI=10.3389/fnins.2014.00251.
- 2003 Propositional music from extended musical interface with the human nervous system. In Avanzini, G., Faienza, C., Lopez, L., Majno, M., and Minciacchi, D. (Eds.). *The Neurosciences and Music, Volume 999 of the Annals of the New York Academy of Sciences*, 1-9. (New York: NYAS).
- 1997 Propositional music: on emergent properties in morphogenesis and the evolution of music; part II: imponderable forms and compositional methods. *Leonardo Music Journal*, 7, 35–39.
- 1997 Propositional music: on emergent properties in morphogenesis and the evolution of music; part I: essays, propositions and commentaries. *Leonardo*, 30(4), 291–297.
- 1995 Center for Experiments in Art Information and Technology (CEAIT): studio report. With Coniglio, M. and Subotnick, M. In *Proceedings Of The 1992 International Computer Music Conference*. San Francisco: International Computer Music Association (ICMA).
- 1992 Parsing real-time musical inputs and spontaneously generating musical forms: Hierarchical Form Generator (HFG). In *Proceedings Of The 1992 International Computer Music Conference*. San Francisco: International Computer Music Association (ICMA).
- 1990 The performing brain. *Computer Music Journal*, 14(1), 48–66. [Includes accompanying sound sheet with two recorded excerpts from *On Being Invisible* with printed notes.]

- 1988 Extended musical interface with the human nervous system: assessment and prospectus. (Abstract of speech given to First International Symposium On Electronic Art, Utrecht, Holland). Leonardo, Electronic Art Supplemental Issue, 121.
- 1987 HMSL: overview (version 3.1) and notes on intelligent instrument design. With Polansky, L. and Burk, P. In Proceedings Of The 1987 International Computer Music Conference, 220–227. (San Francisco: International Computer Music Association (ICMA)).
- 1986 Symposium on computer music composition. With Roads, C. (ed.), Battier, M., Barlow, C., Bischoff, J., Brün, H., Chadabe, J., et. al. Computer Music Journal, 10(1), 40–63.
- 1985 Studio report: recent developments at the Center for Contemporary Music 1981– Mills College. With Polansky, L. In Proceedings of the International Computer Music Conference 1985, 419–424. (San Francisco: International Computer Music Association (ICMA)).
- 1985 HMSL (Hierarchical Music Specification Language) a real-time environment for formal, perceptual and compositional experimentation. With Polansky, L. In Proceedings of the International Computer Music Conference 1985, 243–250. (San Francisco: International Computer Music Association (ICMA)).
- 1975 A model for detection and analysis of information processing modalities of the nervous system through an adaptive, interactive, computerized, electronic music instrument. In Proceedings of the Second Annual Music Computation Conference, Part 4, Information Processing Systems, 54–78. (Urbana, IL: Office of Continuing Education in Music, University of Illinois).
- 1972 Method of producing sounds or light flashes with alpha brain waves for artistic purposes. Leonardo 5, 2 141-145. In Malina, F.J. (ed.). (1973). Kinetic Art, 152–156. (New York: Dover Pub.). Japanese translation, (1974). Space Design, 10. (Tokyo: Kajima Institute Pub. Co.).
- 1970 In support of a systems theoretical approach to art media. In Proceedings, 1970, 56–68. (New York: American Society Of University Composers/American Music Center).

Book Chapters/Articles/Papers—Invited and/or Commissioned

- 2023 Euphoric variations, notes on Katrina Krinsky's 1980. (For album release.) (New York: Unseen Worlds Records).
- 2022 "Drop Line . . . I know I don't know." In Kumpf, L. et. al. (eds.). Blank Forms 08: Transmissions from the Pleroma, 293-319. (About the work of composer Jerry Hunt.) (New York: Blank Forms).
- 2021 Illusions of form. In Impett, J. (ed.). Sound Work: Composition as Critical Technical Practice, 35-76 and 137-147. (Leuven, Belgium: Leuven University Press and Ghent, Belgium: Orpheus Institute).
- 2020 Exploring compositional choice in the SalMar construction and related early works by Salvatore Martirano. In Hagan, K. and M. Puckette (eds.). Between the Tracks, 113-151. (Cambridge, MA: The MIT Press).
- 2020 Resonance morphogenesis. In Bonnet, F. and B. Sanson (eds.). Spectres II – Resonances, 65-72 (in English and French). (Rennes, France: Shelter Press).
- 2020 Active imaginative reading . . . and listening. Leonardo Music Journal, Vol. 30, 1-2.

- 2019 More than one—artistic explorations with multi-agent BCIs. With Mullen, T. In Nijholt, A. (ed.). *Brain Art, Brain-Computer Interfaces for Artistic Expression*, 117-143. (Springer Nature Switzerland AG).
- 2018 Propositional music—where art and science may meet in deep theoretical territory. Section of speech: Malina, R. with D. Rosenboom. Now that we have helped redesign the arts, let's start redesigning the sciences. L. Tuo (Transcription ed.). In Zhuangshi, 11, 024-027. (Beijing: Tsinghua University Design Journals), (in Chinese).
- 2018 Propositional music of many nows. In Bogdanovic, D. and X. Bouvier (Eds.) *Tradition and Synthesis—Multiple Modernities for Composer-Performers*, 121-142. (Lévis, Québec, Canada: Les Éditions Doberman-Yppan).
- 2018 Collapsing distinctions—performer-composer as metaphor for transcultural and transmodern music education. (Beijing: Global Forum Among Leaders of Higher Music Institutions, China Conservatory of Music).
- 2017 "2 + 2 = green" – innovation in experimental music at the University of Illinois. In Hoxie, F. (ed.) *The University of Illinois: Engine of Innovation*, 121-134. (Urbana-Champaign: University of Illinois Press).
- 2015 Ringing Minds. With Mullen, T. and A. Khalil. Part of Mullin, T., et. al. *MindMusic: Playful and Social Installations at the interface Between Music and the Brain*. In Nijholt, A. (ed.). *More Playful User Interfaces. Interfaces that Invite Social and Physical Interaction. Series: Gaming Media and Social Effects*, 221-229. (London: Springer-Verlag).
- 2014 Brain-computer music interfacing (BCMI): one place where science and music may meet in deep theoretical territory. In Reck, E. R. and J. Castet. (Eds.). *Guide to Brain-Computer Music Interfacing*, v-x. (London: Springer-Verlag).
- 2013 Fostering and supporting student creativity and innovation. In *Proceedings, The 88th Annual Meeting 2012*, 43-54. (Reston, VA: National Association of Schools of Music).
- 2012 A conversation about music between Iannis Xenakis and David Rosenboom 1983. In Kanach, S. (ed.). *Xenakis Matters - Contexts, Processes, Applications*, xxx-xlii. (Hillsdale, New York: Pendragon Press).
- 2005 How Important is the Scientific Aspect of Your Work? David Rosenboom. (New York: Newmusicbox). Online: <https://nmbx.newmusicusa.org/how-important-is-the-scientific-aspect-of-your-work-david-rosenboom/>
- 2004 Lejaren Hiller: a true American musical experimentalist. Preface in Bohn, J. M. *The Music of American Composer Lejaren Hiller and an Examination of His Early Works Involving Technology*, i-xix. (Lewiston, NY: Edwin Mellen Press).
- 2003 The imperative of co-creation in interstellar communication: lessons from experimental music. *Leonardo Electronic Almanac*, 11, 7. (Cambridge, MA: The MIT Press). [Online distribution.]
- 2002 Pleasure has an opposite, or somewhere over whose rainbow? *Leonardo Music Journal*, 12, 73-78.
- 2001 Propositional music and transformation in the new millennium—a chord is a verb, not a noun. *New Music LA*, January-February. (Los Angeles: American Composers Forum, Los Angeles Chapter).

- 2001 Propositional music: on emergent properties in morphogenesis and the evolution of music; essays, propositions, commentaries, imponderable forms and compositional methods. In Zorn, J. (ed.). *Arcana: Musicians on Music*, 203–232. (New York: Hips Road and Granary Books).
- 1996 Improvisation and composition–synthesis and integration into the music curriculum. In *Proceedings, The 71st Annual Meeting, 1995*, 19–31. (Reston, VA: National Association of Schools of Music).
- 1996 B.C.–A.D. and Two Lines, two ways of making music while exploring instability, in tribute to Salvatore Martirano. *Perspectives of New Music*, 34, (1), 210–226.
- 1992 Complex adaptive systems in music. (Abstract for invited presentation.) *The Journal of the Acoustical society of America*, 92, (4), (2), 2403.
- 1992 Interactive music with intelligent instruments–a new, "propositional music?". In Brooks, I. (ed.). *New Music Across America*, 66–70. (Valencia and Santa Monica, CA: California Institute of the Arts and High Performance Books).
- 1991 Music composition, scoring a painting. In *Sound & Images, Conference Report, Program for Art on Film*, 22–23. (New York: The Metropolitan Museum of Art and the J. Paul Getty Trust).
- 1992 Music notation and the search for extra–terrestrial intelligence. In Scholz, C. (ed.). *Frog Peak Anthology*. (Hanover, NH: Frog Peak Music). Also in (1993) *Leonardo*, 26, (4), 273–274.
- 1990 HMSL (Hierarchical Music Specification Language): a theoretical overview. With Polansky, L. & Burk, P., lead authors. *Perspectives Of New Music*, 28, (2), 136–178.
- 1987 A tribute to James Tenney. In Polansky, L. and D. Rosenboom. (Guest eds. for special issue). *Perspectives of New Music*, 25, 1 & 2, 434–591.
- 1987 Maple Sugar and James Tenney. *Perspectives of New Music*, 25, 1 & 2, 562–563.
- 1987 Frames for future music (six composition lessons). *Leonardo*, 20, 4, 363–365.
- 1987 A program for the development of performance oriented electronic music instrumentation in the coming decades: 'what you conceive is what you get'. *Perspectives of New Music*, 25, 1 & 2, 569–583.
- 1987 Cognitive modeling and musical composition in the Twentieth–Century: a prolegomenon. *Perspectives of New Music*, 25, 1 & 2, 439–446.
- 1987 Barry Truax: Sequence of Earlier Heaven. *Computer Music Journal*, 11, 2, 71–72.
- 1985 FOIL–85 and Meta–FOIL source listings. (Valencia, CA: David Rosenboom Publishing).
- 1984 On being invisible. *Musicworks*, 28, 10–13. (Toronto: Music Gallery).
- 1983 FOIL–83 source listings. (Santa Clarita, CA: David Rosenboom Publishing).
- 1982 Towards a language for self–directed learning by computer facilitated interaction with large visual knowledge bases. [Online: <http://www.davidrosenboom.com>]
- 1982 Artificial intelligence and art education. [Online: <http://www.davidrosenboom.com>]
- 1980 FOIL source listings. (Berkeley, CA: Buchla and Associates).
- 1980 User's guide to playing Touché and programming with FOIL. (Berkeley, CA: Buchla and Associates).
- 1980 Programmer's notes on FOIL (Far Out Instrument Language). (Berkeley, CA: Buchla and Associates).

- 1977 On Being Invisible: I. The qualities of change II. On being invisible (1978), III. Steps towards transitional topologies of musical form (1982). (1984). *Musicworks*, 28, 10-13. (Toronto: Music Gallery).
- 1977 Maple Sugar. With Humbert, J. (Description of performance art project). In *Parallelogram Retrospective 1976-1977*, 138-139. (Montreal: Association of Non-Profit Artists' Centers).
- 1977 Churchman and Valenstein: a critical review. [Online: <http://www.davidrosenboom.com>]
- 1976 Prolegomenon to extended musical interface with the human nervous system: an outline mandala of electro-cortical forms observable through point consciousness. In Byron, M. (ed.). *Pieces: A Second Anthology*, 105-114. (Toronto: Michael Byron Pub.). Also, (1984). *Musicworks*, 28. (Toronto: Music Gallery).
- 1973 Rosenbluth and Halacy: a joint review. Book review. *Leonardo*, 6, 267-268.
- 1973 Vancouver piece. (Description of biofeedback installation piece). In Grayson, J. (ed.). *Sound Sculpture*, 128-131. (Vancouver: Aesthetic Research Centre of Canada Publications).
- 1973 Three-day biofeedback learning experience for Brown University. (Japanese translation). *Transonic*, 3. (Tokyo: Zen-On Music Co.).
- 1971 Notes on Morton Subotnick's 'Laminations' and William Bergsma's 'Violin Concerto'. Record liner notes. (New York: VOX Records).
- 1970 ...The future of art and power. for the last several million years.... *The Composer*, 1, (4). (Redondo Beach, CA: Composers Autograph Publications).
- 1968 Saturation in multi-media. *The Continuum*, 1, (3). (Urbana, IL: Association of Independent Composers and Performers.)
- 1968 Program notes for an Electric Ear Concert: Hiller, Reynolds, Subotnick, Martin, & Martirano. (New York: Electric Circus).
- 1968 Electric Circus analogus. (New York: Electric Circus).

Books/Monographs

- 2003 *Collapsing Distinctions: Interacting Within Fields of Intelligence on Interstellar Scales and Parallel Musical Models*. (Santa Clarita, CA: David Rosenboom Publishing). [Online: <http://www.davidrosenboom.com>] Also in Luska, J. (ed.). *Interdisciplinární výzkum hudební kultury I. Sborník přednášek a tezí*. (Olomouci, Czech Republic: Univerzita Palackého v Olomouci) (2012).
- 1990 and 1997 *Extended Musical Interface with the Human Nervous System: Assessment and Prospectus*. *Leonardo Monograph Series*, 1. (Berkeley, CA: International Society for the Arts, Sciences, and Technology). Revised version. (1997). (Cambridge, MA: The MIT Press, *Electronic Journals*, *Leonardo Monograph Series*, 1). [Online: <http://www.davidrosenboom.com>]
- 1987 *Collected Scores 1965-1973*. (Hanover, NH: Frog Peak Music). [Scores for twelve musical works.]
- 1987 *Music for Keyboard Instruments and Improvisation Groups, 1964-1981*. (Hanover, NH: Frog Peak Music) [Scores for ten musical works.]

- 1987 *In The Beginning, a Collection of Works, 1978–1981*. Santa Clarita, CA: David Rosenboom Publishing. (Hanover, NH: Frog Peak Music). [Scores and documentation for nine musical works.]
- 1984 *Collected Articles (1968–1982)*. (Hanover, NH: Frog Peak Music).
- 1978 *The J. Jasmine Songbook*. With Humbert, J. (ed.) & Manupelli, G. (Hanover, NH: Frog Peak Music). [A set of piano–vocal scores.]
- 1975 *Biofeedback and the Arts: Results of Early Experiments*, (ed.). (Vancouver: Aesthetic Research Centre of Canada; and Hanover, NH: Frog Peak Music).

Selected Interviews of David Rosenboom

- 2022 Finkelman J. Interview of David Rosenboom, WEFT Champaign 90.1 FM, <http://new.weft.org>
- 2022 Anderson, A. Synth War, Twenty Thousand Hertz. Online: <https://www.20k.org/episodes/synthwar>
- 2021 Bejarano, N. Episode 21: David Rosenboom, Composer. The Arts Salon, Anchor by Spotify. Online: <https://anchor.fm/artssalon/episodes/Episode-21-David-Rosenboom-Composer-e1079e9>
- 2018 Bazin, A. Concerts Focus au Centquatre, David Rosenboom, Portable Gold and Philosopher’s Stones (Deviant Resonances), (Paris, INA/GRM). Online: <https://www.youtube.com/watch?v=6-EuoyplYfs&t=18s&list=PL8NovBiM4ExJVEHpl89XRFuMfxBvWMnBX&index=20>
- 2017 Rovner, L. Interview for the film *Sisters with Transistors*.
- 2016 Interview of David Rosenboom, in: Luke Fowler and Mark Fell: *Computers and Cooperative Music-Making*, (London: Whitechapel Gallery). Online: <https://www.youtube.com/watch?v=lmko56liahw&list=PL8NovBiM4ExJVEHpl89XRFuMfxBvWMnBX&index=2>
- 2015 Field, C. Interview for documentary film on Donald Buchla, in progress.
- 2009 Bellen, M. Interview of David Rosenboom. Online: <http://www.martinebellen.com>
- 2008 Gluck, B. Interview of David Rosenboom for publications: *Electric Circus*, *Electric Ear* and the Intermedia Center in Late-1960s New York, *Leonardo*, 45:1, 2012, pp. 50-56; *Nurturing Young Composers: Morton Subotnick’s Late-1960s Studio in New York City*, *Computer Music Journal*, 36:1, 2012, pp. 65-80; *Silver Apples*, *Electric Circus*, *Electronic Arts*, and *Commerce* in Late-1960s New York, *International Computer Music Conference*, 2009.
- 2006 Soltes, E. Interview with David Rosenboom. In *Oral History of American Music*. (New Haven, CT: Yale University).
- 2003 Beckwith, S. David Rosenboom. In *York, the Founding Generation, 1970–2000*, 69–78. (Toronto: Department of Music, Faculty of Fine Arts, York University).
- 1986 Paul, D. Biomusic and the brain—interview of David Rosenboom. *Performing Arts Journal*, 29, 12–16.
- 1983 Polansky, L. Interview with David Rosenboom. *Computer Music Journal*, 7(4), 40–44. Also in *OP Independent Music Magazine*, U, 49–51. (1984). (Olympia, WA: Lost Music Network). Also in Roads, C. (ed.). *The Music Machine, Selected Readings from the Computer Music Journal*, 45–49. (1989). (Cambridge, MA: The MIT Press).

- 1983 Plush, V. Interview with David Rosenboom. In *Oral History of American Music*. (New Haven, CT: Yale University).
- 1982 Siddal, J & Timar, A. In conversation: David Rosenboom and Richard Teitelbaum. *Musicworks*, 21, 12–14. (Toronto: Music Gallery).
- 1982 Soltes, E. David Rosenboom: an emerging electronic aesthetic. *City Arts Monthly*, March/17. (San Francisco).
- 1980 Millar, H. Rosenboom brings electronic flair to music. *The Mills Stream*, October 2. (Oakland, CA: Mills College).
- 1978 Davis, B. David Rosenboom: recent cybernetic insights. *Synapse*, 18–19, 42. (Los Angeles).
- 1976 & 2020 Zimmermann, W. In *Desert Plants: Conversations with 23 American Musicians*, 83–192. (Cologne and Vancouver: Beginner Press and Aesthetic Research Centre of Canada Publications). 2020 edition with CD containing audio recordings of the interviews. (Köln, Germany: Musik Texte).
- 1972 Dewar, S. Biofeedback opens the door to man's internal life. *The Globe and Mail*, November 11, 1972. (Toronto).
- 1971 Collier, B.L. Brain power, the case for bio–feedback training. *Saturday Review*, April 10, 1972.
- 1970 Henahan, D. Music draws strains direct from brains. *The New York Times*, November 20, 1970.
- 1969 Henahan, D. Multimedia's mother of them all. (Interview with Robert Ashley, Salvatore Martirano & David Rosenboom for article about Thais Lathem. *The New York Times*, April 13, 1969.
- 1968 Putnam, T. Composer stresses naming works. *Buffalo Courier–Express*, March 3, 1968.
- 1968 Brady, K. Composing long–hair folk rock–music in a world of symbols. *Buffalo Evening News*, March 1, 1968.

Published/Distributed Recordings

Recordings of Original Compositions

- 2023 *The 200 Things*. Online: *Modulism 094*, <https://modular-station.com/modulisme/session/94/>
- 2022 *NOWS*, (with Sarah Belle Reid). (North Hampton, NH: Ravello Records) [CD and digital].
- 2021 *Live Ateliers Claus*. <https://davidrosenboom.bandcamp.com/album/live-ateliers-claus> (Brussels: Les Ateliers Claus) and <https://www.cafeoto.co.uk/shop/david-rosenboom-live-ateliers-claus/> (London: Café OTO). [digital album].
- 2019 *Deviant Resonances—Live Electronic Music with Instruments, Voices & Brains*. (North Hampton, NH: Ravello Records) [2-CD set and digital].
- 2019 *Brainwave Music (inc. On Being Invisible (Live at Western Front, Vancouver). Remastered*. (Black Truffle Records). [LP].
- 2018 *J. Jasmine . . . My New Music (inc. Oasis in the Air)*, (with Jacqueline Humbert). Remastered. (New York: Unseen Worlds Records). [LP and digital].
- 2017 *Lucha's Quinceañera Song and Hades*. On *Hopscotch*. (Los Angeles: The Industry Records) [Digital media USB key].

- 2015 Naked Curvature (a whispered opera). (New York: Tzadik) [CD].
- 2014 Zones of Influence, five movements for percussion soloist and computer music system. (Chester, NY: Pogus Productions). [2-CD set].
- 2013 Daytime Viewing, (with Jacqueline Humbert). Re-mastered. (New York: Unseen Worlds). [LP, CD, and digital].
- 2012 In the Beginning (eight compositions). (New York: New World Records). [2-CD set].
- 2012 Life Field, retrospective selections 1964-2004. (New York: Tzadik) [CD].
- 2012 Hymn of Change, (arrangement for string quartet by A. Tholl). In Cold Blue Two. (Los Angeles: Cold Blue Music). [CD].
- 2012 Roundup Two, Selected music with electro-acoustic landscapes (1968-1995). (Japan: Art Into Life). [2-CD set].
- 2011 J. Jasmine . . . My New Music (inc. Oasis in the Air), (with Jacqueline Humbert). Re-mastered. (Seoul, Korea: Big Pink Music). [CD].
- 2009 How Much Better If Plymouth Rock Had Landed On The Pilgrims. (New York: New World Records). [2-CD set].
- 2008 Predictions, Confirmations and Disconfirmations. On Experimental Music Studios (1958-2008). (Urbana-Champaign, IL: University of Illinois School of Music). [4-CD set].
- 2007 Future Travel & And Out Come the Night Ears, (New York: New World Records). [CD].
- 2006 Brainwave Music 2006. (Tokyo: EM Records). [CD].
- 2006 On Being Invisible (Excerpt). Computer Music Journal, 30,4 [CD accompanying journal].
- 2005 Zones of Coherence & Music for Unstable Circuits (+Drums+Trumpet). On Daniel Rosenboom, Bloodier, Mean Son. (Los Angeles: Nine Winds Records). [CD].
- 2004 And Come Up Dripping. In Libby Van Cleve, Oboe Unbound. (Lanham, MD: Scarecrow Press). [CD contained in book.]
- 2004 Suitable for Framing (inc. Suitable Bonus), (with J.B. Floyd and Trichy Sankaran). (New York: Mutable Music). [CD].
- 2004 Chanteuse, Songs of a Different Sort, (with Jacqueline Humbert). (New York: Lovely Music Ltd.). [CD].
- 2000 Invisible Gold. (Chester, NY: Pogus Productions). [CD].
- 2000 Music from—On Being Invisible II (Hypatia Speaks fo Jefferson in a Dream). On Austin, L. & Trayle, M. (producers). Transmigration Music. (Baton Rouge, LA: Centaur Records, Inc., Consortium to Distribute Computer Music, 30). [CD].
- 1999 Challenge, (with Anthony Braxton and William Winant). On Bidi, Bidi, Bidi, Bananafish, 13, (San Francisco: Tedium House Publications). [CD accompanying periodical].
- 1992 Two Lines/David Rosenboom/Anthony Braxton. (New York: Lovely Music, Ltd.0. [CD].
- 1993 Extended Trio: Sampler, (with Charlie Haden and Trichy Sankaran). On Parsons, J, (producer). Hallways, Eleven Musicians and HMSL. (Hanover, NH: Frog Peak Music). [CD].
- 1991 A Precipice in Time. On Austin, L. (producer). The Virtuoso in the Computer Age. (Baton Rouge, LA: Centaur Records, Inc., Consortium to Distribute Computer Music, 10). [CD].
- 1990 On Being Invisible (Excerpt). Computer Music Journal, 14,1. [Sound sheet accompanying journal].

- 1990 Study for 'ZONES'. In Musicworks, 28. [Cassette accompanying periodical]. Also on one.source, HMSL. (Hanover, NH: Frog Peak Music). [Cassette].
- 1989 Systems of Judgment. (Baton Rouge, LA: Centaur Records, Consortium to Distribute Computer Music, 4). [CD].
- 1987 Roundup: A Live Electro-acoustic Retrospective (1968-1984). ('s-Hertogenbosch, The Netherlands: Slowsan Editions, 7). [Cassette].
- 1986 In The Beginning: Etude I (Trombones). On Rosenboom, D. (ed.): Music From Mills. (Oakland, CA: Mills College and Hanover, NH: Frog Peak Music). [3-record anthology].
- 1983 On Being Invisible (Excerpt). On, Musicworks Cassette #28. (Cassette accompanying periodical).
- 1983 Music of J.B. Floyd and David Rosenboom. (Miami, FL: National Public Radio, Miami).
- 1983 and 1988 second edition. Daytime Viewing (with Jacquelin Humbert). (Santa Clarita, CA: Chez Hum-Boom Publishing) [Cassette].
- 1982 Future Travel. (Detroit, MI: Street Records). [LP record].
- 1981 In The Beginning: Etude II (keyboard-mallets-harps). On Soltes, E. (producer). Contemporary Keyboard Music. (Albany, CA: National Public Radio.)
- 1978 Rosenboom and Buchla: Collaboration in Performance. (Berkeley, CA: 1750 Arch Records). [LP record].
- 1977 J. Jasmine . . . My New Music, (with Jacqueline Humbert). (Ann Arbor, MI: Ann Arbor Film Festival). [LP record].
- 1977 The Seduction of Sapientia. On Peggy Sampson, The Contemporary Viola da Gamba. (Toronto: Music Gallery Editions). [LP record].
- 1977 On Being Invisible. (Toronto: Music Gallery Editions). [LP record].
- 1976 Keyboard Encounter for Two Pianos and Two Unacquainted Pianists, (with Charles McDermed). Donald Buchla (organizer). Composers Cassettes, Vol. VII. (Los Gatos, CA: Ocean Records). [Cassette].
- 1976 Brainwave Music. (Toronto: Aesthetic Research Centre of Canada, A.R.C. Records). [LP record].
- 1976 Continental Divide (Rosenboom, D.) and Chilean Drought (Rosenboom, D. & J. Humbert), (with NEXUS). (Toronto: Canadian Broadcasting Corporation).
- 1975 Light, (with Terry Clarke, J.B. Floyd, Rick Homme, Kathy Moses, and Bruce Pennecook). (Toronto: Canadian Broadcasting Corporation).
- 1975 Suitable for Framing: Forms of Freedom for Two Pianos and Mrdangam, (with J.B. Floyd and Trichy Sankaran). (Toronto: Aesthetic Research Centre of Canada, A.R.C. Records). [LP record].
- 1972 And Come Up Dripping. In H.R. Wilson, et. al., Growing With Music, 8. (Englewood Cliffs, NJ: Prentice-Hall, Triton Records). (LP record included with book).

As Perform or Producer of Works by Others

- 2005 (Percussionist). With McFaul, T., Newton, L.D., Stanley, R. & Stuhler, B. THINK DOG - Dog Days. (Germany: Shadoks). (LP record and CD).
- 2003 (Percussionist). With McFaul, T., Newton, L.D. & Stanley, R. Before There Was Time. (Germany: Shadoks). [LP record and CD].

- 2004 (Producer, performer, arranger, electronic landscapes). Chanteuse, Songs of a Different Sort. (Works by Ashley, R., Ashley, S., La Barbara, J., Humbert, J., Manupelli, G., Tenney, J., Polansky, L., Krinsky, K., Lucier, A., Matamoros, G., & Rosenboom, D.). (New York: Loveley Music Ltd.). [CD].
- 2000 (Conductor, pianist). (Works by Byron, M.). Music of Nights Without Moon or Pearl. (Venice, CA: Cold Blue). [CD]
- 2000 (Conductor). (Work by LeBaron, A.). Telluris Theoria Sacra. On Sacred Theory of the Earth. (New York: Composers Recordings, Inc.). [CD].
- 1999 (Conductor), (Work by Smith, W. L.). Nur: Luminous, Light Upon Light. On Light Upon Light. (New York: Tzadik). [CD].
- 1992 (Co-producer with Ashley R. of Ashley work). Improvement (Don Leaves Linda). (New York: Elektra Nonesuch). [CD].
- 1991 (Pianist and interactive computer instruments). (Work by Braxton, A.). Composition No. 107. On Austin, L. (producer). The Virtuoso in the Computer Age. (Baton Rouge, LA: Centaur Records, Inc., Consortium to Distribute Computer Music, 10). [CD].
- 1988 (Pianist), The Anthony Braxton Quartet, "...if my memory serves me right". (Wuppertal, Germany: West Wind, Bellaphon Records, ITM-Records). [CD].
- 1987 (Pianist). (Work by Byron, M.). Starfields. (New York: TELLUS Cassettes, 4). (143 Ludlow St., Suite 14, NYC, 10002), New York, 1987.
- 1987 (Pianist), Anthony Braxton Five Compositions (Quartet). (Milan, Italy: Black Saint IREC). [CD].
- 1986 (Pianist, producer, editor). (3-record anthology of 21 composers). Music From Mills. (Oakland, CA: Mills College).
- 1984 (Producer, recording engineer). (Work by Byron, M.). Marimbas in the Dorian Mode. (Los Angeles: Cold Blue Records). (LP record)
- 1982 (Electronic arrangement). (Work by Elbel, L.). The Victors. (Birmingham, MI: Streetside Records). [45 rpm single record].
- 1982 (Pianist). (Work by Byron, M.). Entrances. On Tidal: Michael Byron. (New York: Neutral Records). (LP record, N5).
- 1982 (Producer, engineer). (Recording to accompany book). Sankaran, T. The Art of Drumming: Mrdangam. (Toronto: York University).
- 1978 (Violinist, violist). (Work by Bekaert, J.). Summer Music. (New York: Lovely Music, Ltd.). (LP record).
- 1977 (Percussionist, electronics, engineer). (Works by Hassell, J.). Vernal Equinox. (New York: Lovely Music, Ltd.). [LP and CD].
- 1975 (Violinist, synthesizer). (Works by Kaufman, M.). Solar Explorations. (Toronto: GRT Records) [LP record].
- 1975 (Producer, performer, engineer). The Sounds of Sound Sculpture. (Toronto: Aesthetic Research Centre of Canada, A.R.C. Records). [LP record].
- 1968 (Violist). (Work by Riley, T.). In C. (New York: Columbia CBS Records). [LP record and CD].
- 1967 and 1987 (Violinist). (Work by Hiller, L. & Isaacson, L.). Illiac Suite. On Computer Music from the University of Illinois. (New York: MGM-Heliodore). Re-released as

Quartet No. 4 for Strings 'Illiac Suite' (1957). On Lejaren Hiller: Computer Music Retrospective. (Mainz, Germany: Wergo). [CD].
1964 (Violinist). (Works by Williams, V. & Taylor, D.) Van Cliburn Conducts. (New York: RCA Victor). [LP record].

Software and Electronic Instruments

Distributed Computer Music Software

HMSL (Hierarchical Music Specification Language). Co-developed with Phil Burk and Larry Polansky, an object-oriented software environment for music composition, performance, and experimentation, developed in the early 1980's at the Center for Contemporary Music at Mills College and continuing independently into the 1990's, version up to 4.21 were created; now available from Frog Peak Music, Hanover, NH.

MetaFOIL, MetaHMSL, and FOIL-83. Further languages for the Touché developed to facilitate algorithmic composition, intelligent instrument performance, and interface with other instrument and sensors; MetaHMSL was a precursor to the later development of the widely used HMSL described below; David Rosenboom Publishing, Piedmont and Santa Clarita, CA, 1979 to 1983.

FOIL (Far Out Instrument Language). Instrument definition and performance language for the Touché computer music instrument, an early keyboard instrument with digital tone generation and interactive performance software, developed at Buchla and Associates, Berkeley, CA, 1979.

Undistributed Computer Music Software

Composition software written in Reaktor, Supercollider and related applications for many compositions and interactive performance tools from 1990s to the present.

Touché II. Software instrument inspired by the original Touché digital keyboard instrument (Donal Buchla in collaboration with David Rosenboom), greatly expanded and written in Reaktor by David Rosenboom and Martijn Zwartjes in 2007.

OBI II. Tools for data acquisition, brain signal analysis, and detection of event related potentials (ERP's) with links to HFG software described above and the HMSL/DSP digital synthesis tools created by Phil Burk, developed in the mid-1990's.

HFG (Hierarchical Form Generator). Interactive language for improvisation based on a partial model of perception used to parse musical inputs and re-map them onto a performing input device along with parametric shape transformation routines, written in HMSL, developed in the early 1990's.

HMSL Compositions. A large library of software tools for various compositions and algorithmic music projects written in HMSL, 1980's through 1990's.

OBI I. Software tools for brain signal analysis and self-organizing musical form generation written in the mid-1970's for Interdata mini-computers with interfaces to data acquisition equipment, signal correlation function and Fourier analysis equipment, and Buchla 300 Electronic Music System, created to enable the composition, On Being Invisible.

Algorithmic Composition Toolkit in BASIC. Written in the 1970's for Interdata mini-computers.

Composition software. Software specific to various compositions and research projects written for various IBM and Digital Equipment Corporation computers from the late 1960's to mid-1970's.

Electronic Instruments

1979-1980 Touché, collaboration with Donald Buchla on development of computerized, hybrid, digital-analog keyboard instrument.

1974 Portable Gold and Philosophers' Stones II, portable biofeedback instrument based on design of systems used in neuromusic composition Portable Gold and Philosophers' Stones (Music from Brains in Fours) (1972) built for Medtronic Archive, Museum of Electricity and Life, Minneapolis, MN.

1969-1970 Neurona Company, with William Rouner, Neurona Omnivoila electronic music systems, New York, NY.

Musical Works

Works With Scores Available

Note: publishers for many of these works include: (Hanover, NH: Frog Peak Music), (London: Boosey & Hawks), (New York: Seesaw Music Corp.), (Sacramento, CA: Composer/Performer Edition), (Toronto: Aesthetic Research Centre of Canada), (Tokyo: Zen-On Music Co.), (Berkeley, CA: Other Music), (Valencia, CA: David Rosenboom Publishing, available online at: <http://www.davidrosenboom.com>), and various music journals and periodicals.

2020 Collection of nine works for piano in *Alones*, compiled by Jody Diamond, Ken Hullican, and Wendy Reid, (Hanover, NH: Frog Peak Music). Includes: Unverifiable Intuitions, Untitled Little Piano Piece, Twilight Language, Tango Secretum, Six Pieces for Piano, Kicking Shadows, In the Beginning: Etude III, Bell Solaris, and The Accidental Lion.

2019 Quartet for the Beginning of a Time, string quartet

2018 Battle Hymn of Insurgent Arts, brass quintet, electric rhythm section, singer

2018 Out of Truth (Don't Motto), variable instrumentation including keyboard, guitar, percussion, electronics, and other instruments

2018 Transformations on Hymn of Change, Disklavier and computer

2017 Fanfare for Evolution Arts, brass quintet, electric rhythm section, vocalist/speaker

2017 Earth Encomium, solo piano

2017 Nothingness is Unstable, solo piano and/or Disklavier and computer/electronics

2017 Earth Encomium, solo piano and/or Disklavier

2015 Unverifiable Intuitions, solo piano

2015 The Experiment (from Hopscotch mobile opera for 24 cars), baritone voice, tenor voice, electronics-software performer, 4 brainwave active imaginative listening performers

2015 Hades (from Hopscotch mobile opera for 24 cars), 4 principal voices: soprano, 2 baritones, bass; vocal trio: 2 sopranos, mezzo-soprano; 3 trumpets, 3 percussion

2015 Lucha's Quinceañera Song (from Hopscotch mobile opera for 24 cars), solo voice, piano/keyboard (may be arranged; arrangement for Mexican instruments has been made by Jerónimo "Jxel" Rajchenberg)

- 2014 The Accidental Lion, solo piano
- 2009 AH! opera no opera, with writer, Martine Bellen, for instruments, singers, actors, dancer, live-performance video, interactive media, Internet, and multi-national/multi-cultural/multi-lingual collaborating composer-performer group, A Counterpoint of Tolerance
- 2007 Kicking Little Shadows, solo piano
- 2007 Kicking Shadows, solo piano with improvisational components, may be arranged
- 2006 Tango Secretum, for solo piano, may be arranged
- 2004 Twilight Language, solo piano
- 2003 Zones of Coherence, solo or multiple trumpets
- 2003 On the Seduction of Sapientia, various realizations for stringed instruments, including solo violin, solo viola, solo cello, and violin duet, in process
- 2002 Shiftless Drifters, duet for glissando instruments
- 2001 Naked Curvature (Four Memories of the Daimon), whispered chamber opera for instrumental sextet (flute/piccolo, clarinet/bass clarinet, violin, cello, piano/Midi keyboard, and percussion/Midi mallet instrument), whispering voices, sound effects and interactive computer software
- 2001 Four Lines, multiples of four instruments, various combinations
- 1999 Attunement, multiple voices (minimum 6) and freely realized harmonies
- 1998-1999 Mood-When the Ground Screams from Seeing the Small in the Large, chamber orchestra
- 1998-1999 Seeing the Small in the Large, (Six Movements for Orchestra)
- 1997-1998 Bell Solaris (Twelve Movements for Piano) Transformations of a Theme, solo piano, some movements have expanded versions with interactive software and computer/electronics
- 1989 Two Lines, two or more instruments
- 1987 Champ Vital (Life Field), violin, piano and percussion
- 1984 Keyboard Study for 'ZONES,' computer assisted keyboard instrument
- 1983-1985 Zones of Influence, for percussion soloist with computer assisted electronic music system, auxiliary keyboard and melodic instrument parts
- 1979-1982 Daytime Viewing, with Jacqueline Humbert, performance art theater with song stories, narration, fashion show, video, computer graphics, costumes, and sets
- 1981 Palazzo from Future Travel, variable instrumentation
- 1980 In the Beginning V (The Story), chamber orchestra, optional film or video projection and speaking parts
- 1980 In the Beginning: Etude III (Piano and Two Oranges)
- 1980 In the Beginning: Etude II (Keyboards - Plucked Strings), two, four, six, or eight players
- 1980 In the Beginning IV (Electronic), for computer-assisted electronic music system
- 1979 In the Beginning: Etude I (Trombones), for any number of trombones
- 1979 In the Beginning III (Quintet), woodwind quintet
- 1979 In the Beginning II (Song of Endless Light + Sextet), violas and/or cellos, trombone and percussion
- 1978 In the Beginning I (Electronic), for computer-assisted electronic music system
- 1980 Lightmotifs, motifs and patterns for improvisation groups

- 1978 Study for On Being Invisible, for brainwave performer and computer music system
- 1976-1978 Androgyny, Broke and Blue, Wild About the Lady, Strong Arms, Grand Canyon Heartache, Clear Light, Younger Lady, Oasis in the Air, with Jacqueline Humbert, eight songs for voice and piano with optional subsidiary parts
- 1973-1974 The Seduction of Sapientia, viola da gamba and electronics, may be arranged for cello and electronics
- 1974 Chilean Drought, with Jacqueline Humbert, for speaking and chanting voices, brainwave performer, piano and optional percussion
- 1974 Is Art Is, variable ensembles with keyboard parts, bass lines, rhythms, chords and melody lines
- 1972 Portable Gold and Philosophers' Stones (music from brains in fours), brainwave performers and electronics
- 1972 Patterns for London, keyboards and variable ensembles
- 1972 Portable Gold and Philosophers' Stones (music with trills), brainwave performers and electronics
- 1971 Piano Etude I, two pianos or one piano with delay system, another version for pianist with brainwaves and electronics
- 1969-1972 How Much Better if Plymouth Rock Had Landed on the Pilgrims, various sections with gradual process melodic, rhythmic, and harmonic materials for creatively constituted variable ensembles
- 1968 And Come Up Dripping, oboe soloist and electronics
- 1968 She Loves Me, She Loves Me Not, . . . , a ritualistic theater piece, four-channels of recorded electronic, spoken text, a ceremonial light distribution system, projections, two musician-mimes, sound feedback system, piano, and percussionists
- 1968 mississippippissism, setting of poem by Emmett Williams for 32 players who speak and play clavés, with recorded sound environment and conductor
- 1967 Then We Wound Through An Aura of Golden Yellow Gauze, configuration space score, has been arranged for flute, trombone, electric guitar, percussion, and piano/electric harpsichord, two actresses; may be arranged for other ensembles
- 1967 To That Predestined Dancing Place, percussion quartet
- 1966 A Precipice In Time, two percussionists, with a doubled trio of piano-celeste, alto saxophone, and cello parts, four-channel sound rotator
- 1966 Chart Pieces, graphic scores for any large or small instrumental group
- 1966 Caliban Upon Setebos (after Robert Browning), chamber orchestra
- 1966 Trio, clarinet, trumpet, and contrabass
- 1966 Pocket Pieces, flute, alto saxophone, viola, and percussion
- 1965 Untitled Little Piano Piece
- 1965 Dances, jazz or improvisation ensemble
- 1965 Sextet, string quartet, flute, and bassoon
- 1965 Movement for Two Pianos
- 1965 Prelude and Dance Fantastique, symphonic band,
- 1964 Continental Divide, cyclical gradual process music for variable ensembles, also chamber orchestra version (2001)
- 1964 Twelve Stories High, jazz band

- 1964 Six Pieces for Piano
- 1964 Septet, trumpet, French horn, trombone, violin(s), viola(s), cello(s), piano
- 1963 Contrasts for Violin and Orchestra

Works Developed Through Interactive Computer-Electronic Media Systems Practice

- 2023 The 200 Things, electroacoustic, for small set of Buchla 200 Series analog modules.
- 2021 Nows, eleven compositions co-composed with Sarah Belle Reid, Never Know Night Ears, Accelerated Mitosis, Bowing Stream Invitation, Morphcycle, Pluck Ping Scatter, Softspace, Before Cove x Two, Folded Orbit, Time-Sound Canvas Fire Brush, Concurring, and Tolling; electric strings, horns, modular synthesizers, analog signal processors, computers, urban and desert soundscapes, and more
- 2015 Portable Gold and Philosophers' Stones (Deviant Resonances), 2 brainwave active imaginative listening performers and computer/electronics
- 2014 Ringing Minds, with Tim Mullen and Alexander Khalil, 4 brainwave active imaginative listening performers; brain hyperscanning, POP, and ERP analysis; computer electronics, violin, lithoharp, and visualization video projection
- 2013 Swarming Intelligence Carnival, live electronics for collaborative spectacle with dance, video and music, with Sardono W. Kusumo, Otto Sidharta and Dwiki Darmawan
- 2010 Rain Coloring Forest, live electronics for choreography by Sardono W. Kusumo, lighting by Jennifer Tipton, and animation by Maureen Selwood
- 2005 Imaginary Wave Fields, solo violin and electronic resonators
- 2005 Hunter/Hunted, eight singers and interactive computer music system, made for dance work choreographed by Tina Yuan
- 1994-1995 On Being Invisible II (Hypatia Speaks to Jefferson in a Dream), self-organizing, interactive multi-media chamber opera, non-linear narrative for two performers with computer music systems capable of measuring auditory event-related potentials (AERPs) from their brains, two improvising musicians, narrator, computer performer(s), computer-controlled image projection, slide projections, pre-recorded voices, OBI software written in HMSL (Hierarchical Music Specification Language), and real-time digital synthesis system
- 1992 Lineage, Enactment, Transfiguration and Transference, with Anthony Braxton, MIDI grand piano, responding piano controlled by computer, with soprano, soprano, and alto saxophones, clarinet, and flute and HFG (Hierarchical Form Generator) software
- 1992 Extended, with Charlie Haden and Trichy Sankaran, two Yamaha Disklavier pianos, pitch follower and event triggers, HFG (Hierarchical Form Generator) computer software, and three computer music systems
- 1991 Predictions, Confirmations, and Disconfirmations, for soloist with MIDI keyboard or pitch follower, HFG (Hierarchical Form Generator) computer software, and automatically responding instruments
- 1990 Layaganam, with Trichy Sankaran, South Indian mrdangam and computer music system
- 1981 Future Travel, seven pieces realized with computer assisted instruments, piano, violin, percussion, and electronically processed speech; some can be arranged for instruments

- and electronics: Station Oaxaca, Nazca Liftoff, Corona Dance, Time Arroyo, Desert Night Touch Down, and Nova Wind
- 1987 Systems of Judgment, seven movements for computer assisted synthesis and processing systems, environmental recordings, keyboards, violin, auxiliary sound objects and sampled sounds
- 1976-1977 On Being Invisible, self-organizing musical form for soloist with computer assisted brain signal analysis
- 1973 Vancouver Piece, multi-agent participation, biofeedback arts installation made for Sound Sculpture show at Vancouver Art Gallery,
- 1970-1971 Ecology of the Skin, biofeedback music and art installation and demonstration-participation-performance event premiered in 1970 at Intermedia Institute, Automation House, New York, NY
- 1968 Music for Unstable Circuits, second version (+Drums) (1984), third version (+Drums+Trumpet) (2005), fourth version (+Piano) (2018) electronics plus instruments as indicated
- 1968 URBOUI, music for the play, Ubu Roi, live electronics
- 1968 Two Pieces for Analog Computer: Music for Unstable Circuits, electronics

Works Developed Through Improvisation Practice

- 2018 Transformations on Hymn of Change, Disklavier and computer
- 1978 Epilogue, solo piano
- 1977-1978 And Out Come the Night Ears, solo piano interfaced with Buchla 300 Series Electronic Box
- 1976 Keyboard Encounter for Two Pianos and Two Unacquainted Players
- 1975 19IV75, with J.B. Floyd, two pianos

Performance Art Works

- 2006 À La Surface / On Surface, (with Geneviève Sabaté-Verseau, Jean De Loisy, and Fabien Rigobert), texts, music and images for performance/installation
- 1978 Throughout: The Coordinated Effect of Attraction and Repetition on Uncoordinated Presence, (with George Manupelli and Jacqueline Humbert), performance art ensemble
- 1977 Thaddeus Cahill, Deceased (or Drums Mark the End), (with G. Manupelli, J. Humbert, M. Moulton, W. Winant, J. Tenney, A. Holloway, M. Byron, and C. Arnoldin), performance art ensemble
- 1977 There Are Sixteen Hours in a Day, Four Days in a Week, Two Weeks in a Month, Seven Months in a Year, The Rest of the Time is Spent Listening and in Contemplation of Fire, (with George Manupelli), performance art with electronic music and theater
- 1976 Rain, A Lament for the Peoples of Chile, (with George Manupelli), performance art ensemble with electronic music
- 1976 The Naked Truth, (with George Manupelli and Michael Byron), performance art ensemble
- 1967 Electrovoice, one performer, electrodynamic speaker, 110 volts AC
- 1967 The Brandy of the Damned, solo theater piece with electronic tape

1967 To Whom It May Concern, (with William Youhass), any number of players, narrator, conductor, electronic tape

Works Composed for Recording Media

- 1995 Brave New World (music for the play), computer music system
1984 Study for 'ZONES,' computer-controlled MIDI synthesizer ensemble
1982 Musical Intervention 1982, electronic processing based on The Internationale
1979 Musical Intervention 1979, electronic process based on Himno Nacional de Chile
1978 Music for the Movie: 'Almost Crying,' (for film by George Manupelli), Buchla 300 Electronic Music System, piano, violins, and trumpets,
1973 Mass, (with Robert Fisher, Diane Roblin, and Martin Backler), (for choreography by Robert Cohan), ARP 2500 synthesizer
1975 Music for the Film: 'Olympic Gymnastics,' ,(Canadian television documentary), ARP 2500 synthesizer
1971 Music for the Film: 'Computer Art,' (film by Les Mezei,) ARP 2500 synthesizer
1971 Music for the Movie: 'Red-Yellow-Blue, (film by Stuart Murphy), trumpet, tape delay, Hammond B3 organ, violin, bass, drums, and ARP 2600 synthesizer
1969 Body Music, electronic sounds presented with slides
1969 Two Short Electronic Organ Pieces, Vox electronic organ and Neurona Omnivoila voltage controlled frequency dividers
1968 City Mix, analog computer synthesis
1968 Four Soundings from URBOUI: 1. Père Facts 2. The Fats of Life 3. Meu-sic 4. Earie, (material recorded during live electronic music performances with Alfred Jarry's play, Ubu Roi), analog computer, tape delay, and electronic devices
1967-1968 Telluspeep, analog synthesis and tape collage
1966-1967 Music for the Movie, I'll Be Damned, orchestra and electronic tape collage
1966 Internals, analog synthesis and tape manipulation

Collective Composition—some collaborators with whom significant repertoire was developed in goup improvisation practice

- 1987-1970 Challenge, (with Anthony Braxton and William Winant)
1986 The Anthony Braxton Quartet, (with Anthony Braxton, leader/founder, Gerry Hemmingway, and Mark Dresser)
1984 It's Only Worth Being Strapped In During Take-Off and Landing, (with William Winant)
1975-1979 Maple Sugar, (collective performance art ensemble with Jacqueline Humbert, Mary Moulton, George Manupelli, Michael Byron, Francis Leeming, William Winant, Ann Holloway, James Tenney, Harvey Chao, Jean Moncrieff, and others)
1977-1978 Trio II, (with Michael Byron and William Winant)
1975-1976 Trio I, (with Richard Teitelbaum and Michael Byron)
1974-2011 David Rosenboom and J.B. Floyd, two piano duo
1969-1970 It Takes a Year One Earth To Go Around the Sun, (with Gerald Shapiro), cyclical gradual process music and audience interactive pieces with electronic music

- 1973-1974 Light II, (with J.B. Floyd, Terry Clarke, Rick Homme, Kathy Moses, and Bruce Pennecook), cross-stylistic improvisation utilizing composed starting points
- 1972 Light I, (with Jon Hassell, J.B. Floyd, Terry Clarke, and Rick Homme), cross-stylistic improvisation utilizing composed starting points
- 1969 and 1995 B.C.-A.D., (with Salvatore Martirano), live electronic music with custom-made systems
- 1969 The Persian Surgery Orchestra, (with Terry Riley, leader/founder; Jon Hassell; and Ed Burnham)
- 1968-1969 The Electric Ear, (with Anthony Martin and Morton Subotnick), multimedia and music touring
- 1967-1968 Time and Think Dog!, (with Richard Stanley, Thos. G. McFaul, and Lynn Newton), extended notions of rock-'n-roll and new music