

## **What is your score?**

Structure of your work in time.

## **What is your instrument?**

Structure of your work in space.



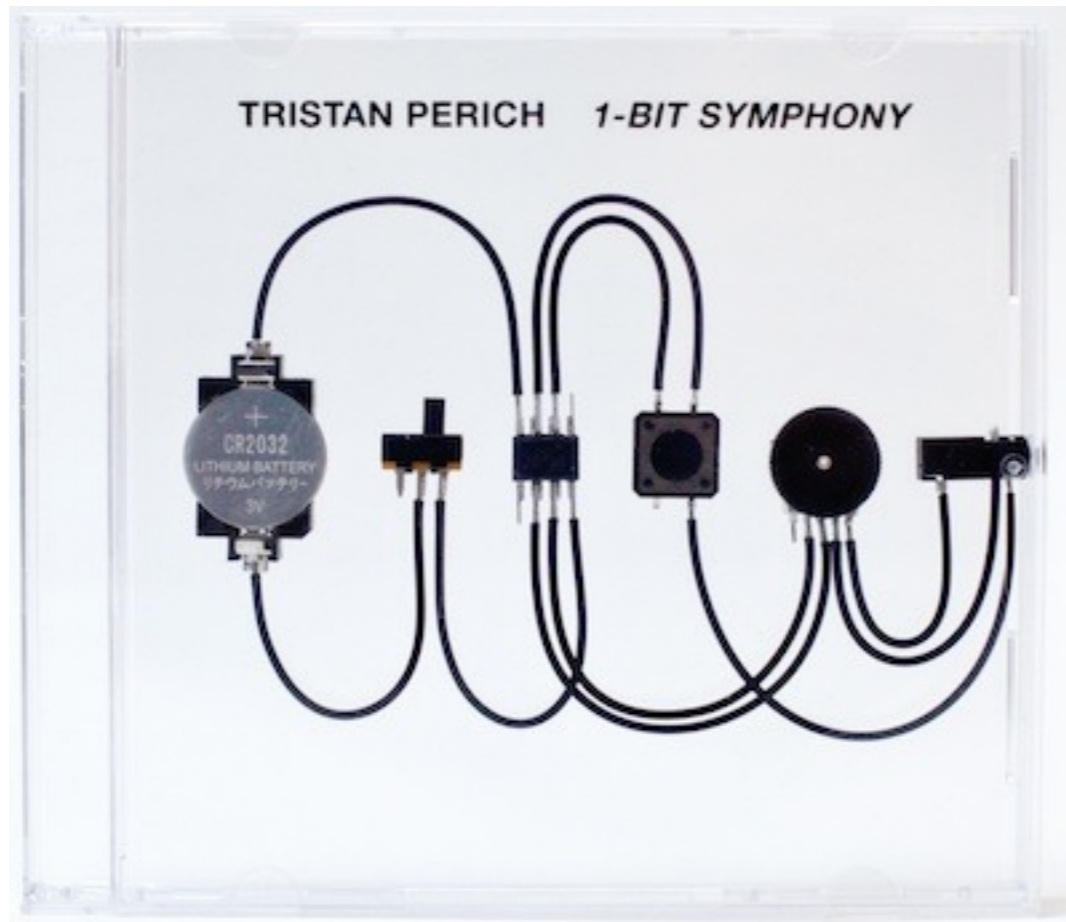
Small

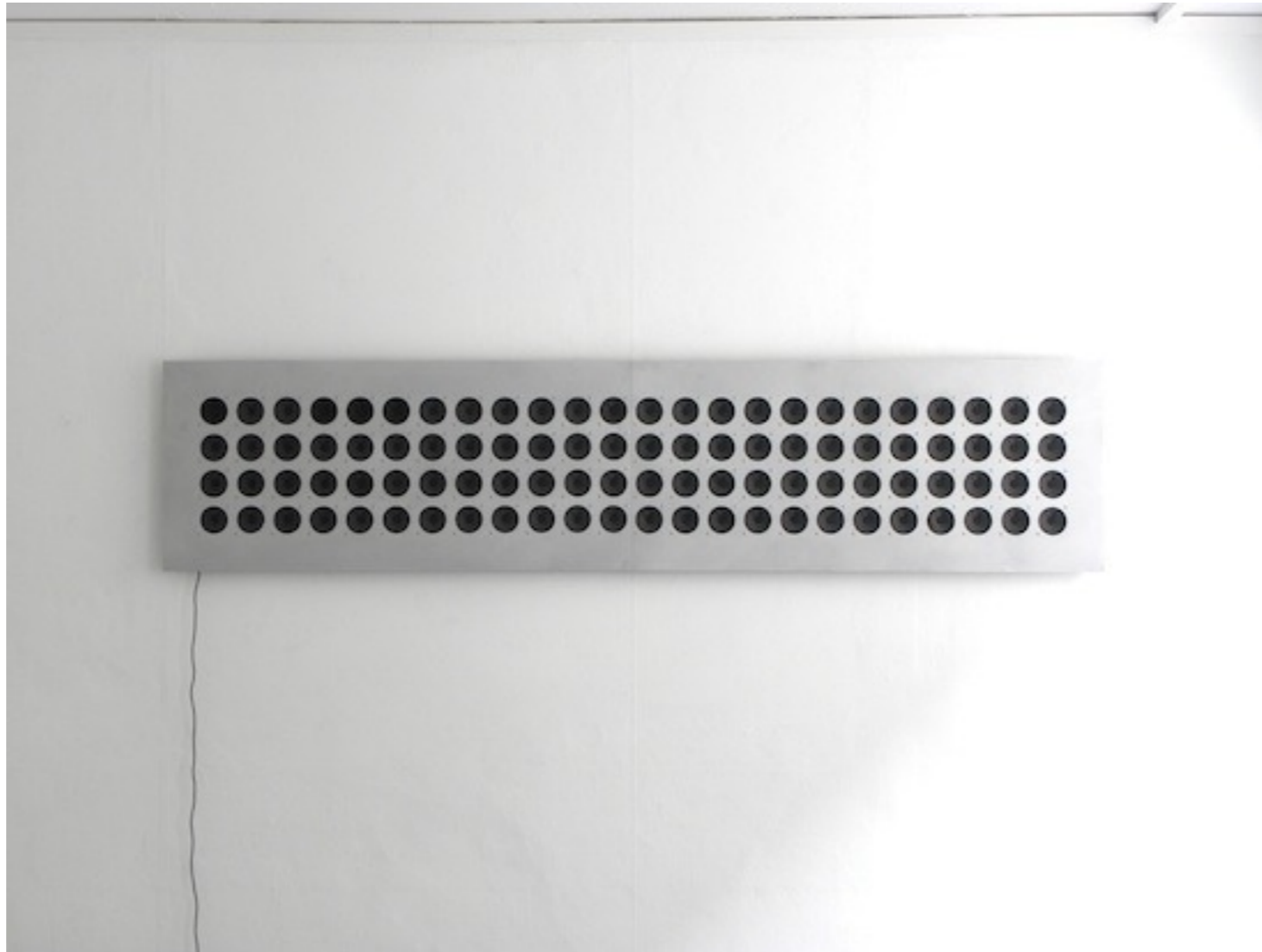
Large



Human-sized

(e.g. traditional instruments)





Tristan Perich: *Interval Study #3: 96 divisions of the perfect 13th from E3 to B4*



Christian Marclay: *Tape Fall*, 1989





Walter Kitundu: *PhonoHarp*



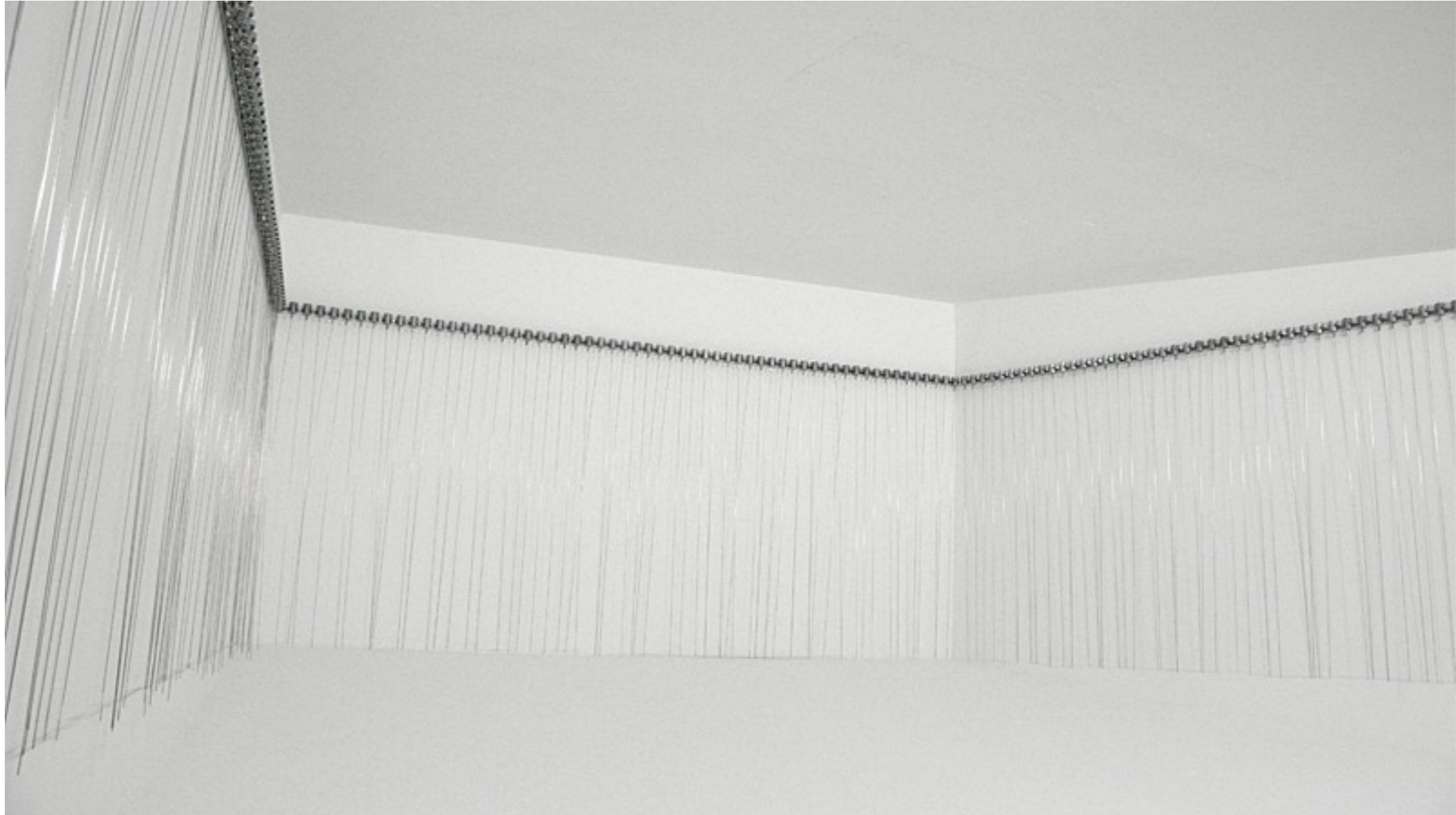
Zimoun 2009 25 woodworms, wood, microphone, sound system



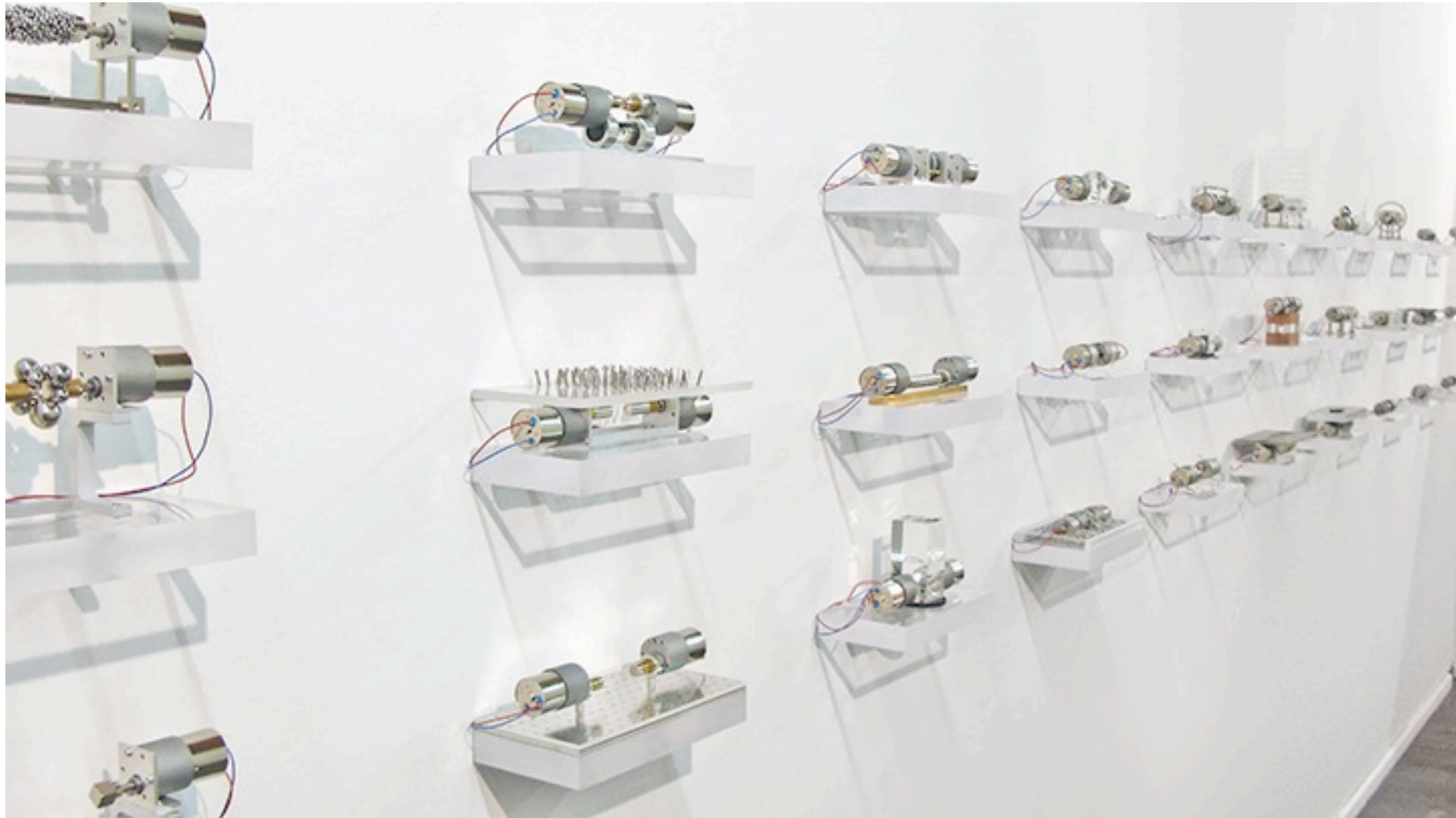


Zimoun 2010









Pe Lang *moving objects series* | n° 68 - 427





Pe Lang, *moving objects* | n° 428 - 481 2010





Pe Lang, *falling objects* | n° n° 60 - 67 2009



Luke Jerram, Aeolus





Mike Tonkin and Anna Liu, *Singing Ringing Tree* 2006



O+A Harmonic Bridge @ Mass MOCA





Bill Fontana Harmonic Bridge @ Tate Modern

“I began my artistic career as a composer.  
What really began to interest me was not so much the music that  
I could write, but the states of mind I would experience when I  
felt musical enough to compose.

In those moments, when I became musical,  
*all the sounds around me also became musical”*.

Bill Fontana

With the digital revolution wound up and rattling, the  
deconstructionists are combing the wreckage of our age. They are  
cannibalizing the marooned shuttle to send us on to a place that will  
sound like a roaring player piano left burning on the beach.

Tom Waits