

Finding Aid for David Rosenboom, Music, Papers and Inventions, 1947 – 2023 | Personal Archive

*compiled by David Rosenboom (Performer-Composer Faculty, California Institute of the Arts),
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Collection Overview

Title: David Rosenboom, Music, Papers and Inventions, 1947 – 2023 | Personal Archive

Primary Creator: David C. Rosenboom

Extent: 39 Cubic Feet

Arrangement:

The collection is organized in 16 series:

Series 1, Public events: lectures, performances, presentations; Series 2, Photographs and personal materials; Series 3, posters; Series 4, Special projects and grant proposals; Series 5, software and hardware designs; Series 6, Personal and professional correspondence; Series 7, Compositional notes; Series 8, Research-related literature, notebooks and writings; Series 9, Manuscripts and printed scores; Series 10, Interviews and reviews; Series 11, Educational initiatives and teaching materials, institutional history; Series 12, Equipment; Series 13, Music publishing and association membership; Series 14, Audio recordings; Series 15, Video recordings; Series 16, Slides.

Materials in each series are arranged either chronologically or thematically depending on the continuity, scale and interrelationship of particular projects.

Note: Finding aid will be continued and updated as digital materials are added. **Date of assembling:** 06/30/2022

Updates: typographical and title corrections along with formatting and series, subseries, and box contents updates were made on 07/12/2023, additional typo corrections on 8-11-2023. (DR)

Subjects: Ann Arbor Film Festival, A.R.C., art-science, avant-garde, brainwave music, Buchla, CEAIT, Challenge, computer music, contemporary music, CalArts, Donald Buchla, electronic music, Electric Circus, experimental music, HMSL, ICES, Intermedia, improvisation, Maple Sugar, Mills College, new music, propositional music, sound sculpture, Touché, University of Illinois, York University.

Scope and Contents of the Materials

The collection consists of administrative documentation, audio, and video cassettes and tapes, correspondence, manuscripts, musical software and hardware, notebooks, scholarly papers, slides, photographs, press, scores, technical drawings, various media materials and more.

Materials cover historical events related to Rosenboom's time in such academic institutions as the University of Illinois Urbana-Champaign, State University of New York at Buffalo, New York University, University of Toronto, Mills College and California Institute of the Arts (CalArts).

Various documents and media materials provide an extensive overview of independent collaborations with artists such as Alvin Lucier, Antony Braxton, Donald Buchla, George Manupelli, Jaqueline Humbert, Katrina Krimsky, Libby Van Cleve, J.B. Floyd, John Cage, John Lennon, Jon Hassel, La Monte Young, Wadada Leo Smith, Martine Bellen, Michael Byron, Morton Subotnick, Richard Teitelbaum, Salvatore Martirano, Sarah Belle Reid, Sam Ashley, Gerald Shapiro, Terry Riley, Anthony Martin, Trichy Sankaran, Iannis Xenakis, William Winant, and others. It also contains rich material covering performance groups of David

Rosenboom, in particular – Challenge group, Light I and II, Maple Sugar, CalArts New Century Players, Time/Think Dog! and others. Also included are various business, entertainment, publishing and research projects, such as the Aesthetic Research Centre of Canada (A.R.C.), Center for Contemporary Music at Mills College, Center for Experiments in Art, Information and Technology (CEAIT at CalArts), Electric Circus, Intermedia/Automation House, Medtronic Project, Neurona Company and others.

Biographical Note

Biography of collection's creator

The collection covers the personal and professional pathways of experimental composer, educator, instrument designer, multifaceted scholar, and researcher who pioneered using neurofeedback for live performance with electronics – David Charles Rosenboom. Born in 1947 in Fairfield (Iowa) he moved with his family to Quincy (Illinois) as a child and spent his early years on a farm – exploring the outer world and practicing exercising his own imagination. The early interest in both science – particularly physics – and music – learning to play piano, violin, and trumpet as a young person – brought Rosenboom to the arena of experimental music practice.

Coming to the University of Illinois in Urbana-Champaign as a composition student in 1965 he had a chance to learn from pioneers of experimental electronic music (Lejaren Hiller, Salvatore Martirano, Kenneth Gaburo) and use the facilities of one of the earliest electronic music studios in the US – Experimental Music Studios founded in 1958. The atmosphere of interdisciplinarity – promoted by cyberneticians of the Biological Computer Laboratory at UIUC led by Heinz von Foerster stimulated Rosenboom to continue his studies beyond music composition.

Leaving UIUC in 1967 as a result of accepting a proposal from composer and director of Creative Associates – Lucas Foss, he began to design a creative pathway of his own as a Creative Associate at the State University of New York Buffalo. After co-founding the experimental rock group Think Dog! /Time and recording a debut album in 1968, he soon left both the group and Buffalo to become a part of the Downtown scene in New York. Here Rosenboom met Donald Buchla and became close with Morton Subotnick, Anthony Martin and Terry Riley and joined the Electric Ear group participating in the organization of many experimental happenings. Around the same time, he met his mentors Lester Fehmi and Edgar E. Coons, both then psychology professors, Fehmi at State University of New York at Stony Brook and Coons at New York University, and studied experimental psychology as well as participated in laboratory tests and designing his own experimental agenda. During his time late 1960s/early 1970s time in New York, Rosenboom discovered the possibility of consciously controlling brainwave signals and made an assumption that the capacity to control them might be trained as any other skill. In parallel with this research, he achieved a certain level of mastery in circuit design and created his own hardware which he tried maintaining as a business enterprise (Neurona Company) in 1969-1970.

In the early 1970s, already widely known for his experiments with neurofeedback and use of brain signals for music performance, along with his instrumental works and early recordings, Rosenboom moved to Canada to help develop a Music Department at York University. While in Canada he actively performed in groups (Light I and II) and solo at Ontario Art Gallery, the University of Toronto, York University, A-Space Gallery, Music Gallery, Western Front and multiple other venues, toured in Europe with J.B. Floyd, Jacqueline Humbert and Trichy Sankaran in 1974, joined the Aesthetic Research Center of Canada (A.R.C.), releasing books (including his foundational work *Biofeedback and Arts*, 1974) and music recordings. Soon after, together with friends-experimental artists, he co-founded the performance art group Maple Sugar which existed from the mid-1970s till late 1979, the time when Rosenboom left York University to collaborate with Donald Buchla on a new instrument and join the Music Department of Mills College as a faculty. The Maple Sugar group, which emerged as a result of particularly close collaboration with Jaqueline Humbert and film director George Manupelli, was most active in 1976-1978 giving many performances and initiating avant-garde happenings. In 1977 Rosenboom and Humbert released *J. Jasmine . . . My New Music* for the yearly Ann Arbor Film Festival which was founded and organized by Manupelli.

While residing in Canada, Rosenboom continued to make extensive summer visits to the US, particularly

to California where he worked with Donald Buchla on the design of electronic music instruments. The important outcome of this friendship and collaboration became a unique hybrid digital-analog keyboard instrument Touché, completed in 1979 and extensively used in recordings of Rosenboom – such as *Daytime Viewing* (1983), recorded with J. Humbert, *Future Travel* (1981) and others. The joint creative work of Buchla and Rosenboom also manifested itself in a musical form – the two recorded an album *Rosenboom and Buchla: Collaboration in Performance* (1978.)

From 1979 and through most of the 1980s Rosenboom taught at Mills College, coordinated work of the Center for Contemporary Music and eventually the Music Department, recording and releasing music by artists associated with Mills and others. Within the decade he completed and released some of his most monumental projects – *In the Beginning* (1978-1981), *Zones of Influence* (1984-85), in collaboration with virtuoso percussionist William Winant, and *Systems of Judgment* (1987-88). Together with Winant and Anthony Braxton, Rosenboom created a performance group Challenge which was active in 1986-1989. In the late 1980s, working together in a team with Phil Burk and Larry Polansky, the development of Hierarchical Music Specification Language (HMSL) was completed – an object-oriented programming language designed for real-time computer music composition and performance.

In 1990 Rosenboom joined the California Institute of the Arts as a faculty member and dean of the Herb Alpert School of Music – a position he maintained for three decades (stepping down at the end of 2020). Around the same time, he began to develop the concept of propositional music – which encapsulates his compositional approach and philosophy, being the most precise (post) genre identification for his own music. Music that oftentimes based on mathematical calculation, scientific reasoning, intuitions, and theories of an extensive spectrum of scientific fields. Some of the most notable musical releases of the decade became the album *Two Lines* (1994), a collaboration with Anthony Braxton. In 1998 he also completed composing a complex piece *Bell Solaris* that was well received and extensively performed since the late 1990s and in decades to come.

2000-10s became notable for big collaborative multimedia performance realizations of such pieces as *Bell Solaris (theatrical version)* (2005) and *Ah! Opera* (2009), both produced in collaboration with director Travis Preston and CalArts' Center for New Performance. In 2015 Rosenboom presented a series of three concerts and a demonstration event arranged for a fifty-year retrospective of his work held at the Whitney Museum of American Art during which he had an opportunity to perform with many of his long-term musical collaborators as well as with light artist Anthony Martin, animated filmmaker Maureen Selwood and video artist Jinku Kim, all of whom created visual elements for various performances. About the time of 2014 Rosenboom resumed performing brainwave pieces (such as *Portable Gold and Philosophers' Stones (Deviant Resonances)* and *Ringling Minds*) and conducting research on neurofeedback due to support of neuroscientist and musician, designer of biomedical devices Tim Mullen. Currently, Rosenboom teaches at CalArts and also continues an active performance life.

Scope and contents

Material contained in the collection might be used for multiple purposes. From performing scholarly research about the history of experimental music to scientific experimentation with biofeedback to developments in modeling musical composition. Multiple technical documentation and technological artifacts might be a source for recreation or update of software and hardware developed by David Rosenboom. Grant proposals and project developments providing information about unique but not realized by the author himself installations, inventions, and research studies could be revised in the contemporary cultural milieu with new technologies and tools available.

Administrative documents, correspondence, event programs and press releases available might be a source of unique information about the history of academic institutions, such as CalArts, Mills College and York University, as well as of creative groups, such as Electric Circus or Maple Sugar, Rosenboom was a part of. Course materials and documentation related to educational initiatives keep their relevance and might illuminate the work of teachers and academic administrators in our days.

Information about the creative work and personal lives of many artists and composers, whose life and legacy didn't receive scholarly coverage (for instance, work of Mary Ashley, Jon Hassel, Salvatore Martirano and others) are represented through correspondence, photographs, and other media materials in the collection.

The body of compositional work spanning over 60 years, including instrumental, vocal, electronic, multimedia and more, might be employed for performance and new interpretations of Rosenboom's

pieces. Collection of audio materials taking more than 10 boxes might be (and is already) used for releases and re-releases of original recordings.

Photographs and video materials might be used for the creation of documentaries, exhibitions, and book writing. Some video recordings related to such creative groups as Challenge, CEAIT, and others that are stored on obsolete videotapes might be recovered and resealed due to their historical significance.

Administrative Information

Repository: the collection is stored at the place of residence of David Rosenboom in Valencia, CA.

Related Materials:

The *personal website* of David Rosenboom provides extensive information about his scholarly and compositional work, recent performances and lectures and record releases. The vast array of his work is digitized and might be accessed and downloaded from the website.

Related materials from other archival collections:

- John Myhill Collection of Manuscript Scores and Papers, circa 1967-1984, State University of New York at Buffalo. Music Library
- Music Department Photograph Collection, Digital Collections, State University of New York at Buffalo
- The California Institute of the Arts Photographic Materials Collection, 1964-2004, CalArts-004
- The Kitchen videos and records, 1967-2011 (bulk 1971-1999), The Getty Research Institute Special Collections
- UCSD Center for Music Experiment Recordings Archives, UC San Diego Library
- School of Music Audio Department Sound Recordings, 1945-1992 | The Sousa Archives and Center for American Music
- Music Gallery concert recordings, York University Archives & Special Collections (CTASC)
- New Music Concerts, Concert season: 1972-1973, University of Toronto Music Library

Box and Folder Listing

Browse by Series:

[Series 1: Public events: lectures, performances, presentations]

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Series 1: Public events: lectures, performances, presentations, brochures, posters, press, programs

Box 1

Folder 1: programs, Quincy, 1965-66

Folder 2: programs, University of Illinois Urbana-Champaign, 1966-67, 1969

Folder 3: programs related to the time at University of Illinois Urbana-Champaign, 1966-67

Folder 4: programs, University of Buffalo, 1967-68

Folder 5: brochures & programs, 1970

Folder 6: brochures, posters, programs, 1971-72

Folder 7: programs, 1973

Folder 8: programs, 1974

Folder 9: brochures & programs, 1975

Folder 10: brochures, posters, programs, 1976

Folder 11: press & programs, 1977

Folder 12: brochures & programs, 1978

Folder 13: posters & programs, 1979

Folder 14: posters & programs, 1980

Folder 15: press, posters, programs, 1981

Folder 16: press, posters, programs, 1982

Folder 17: posters & programs, 1983

Folder 18: press, posters, programs, 1984

Folder 19: brochures, posters, programs, 1985

Folder 20: brochures & programs, 1986

Folder 21: posters & programs, 1987

Folder 22: brochures & programs, 1988

Folder 23: posters & programs, 1989

Folder 24: press, posters, programs, 1990

Folder 25: posters & programs, 1991

Folder 26: brochures, Posters, Programs, 1992

Folder 27: press, posters, programs, 1993

Folder 28: brochures & programs, 1994

Folder 29: brochures, press, posters, programs, 1995

Folder 30: brochures & programs, 1996

Folder 31: brochures & programs, 1997
Folder 32: brochures, press, programs, 1998
Folder 33: brochures & programs, 1999

Box 2

Folder 1: posters & programs, 2000
Folder 2: programs, 2001
Folder 3: programs, 2002
Folder 4: programs, 2003
Folder 5: programs, 2004, part 1
Folder 6: programs, 2004 part 2
Folder 7: programs, 2005
Folder 8: brochures, posters, programs, 2006
Folder 9: brochures, posters, programs, 2007
Folder 10: press & programs, 2008
Folder 11: press & programs, 2009
Folder 12: press & programs, 2010
Folder 13: programs, 2011
Folder 14: press & programs, 2012-13
Folder 15: posters & programs, 2014
Folder 16: press, posters, programs, 2015
Folder 17: posters & programs, 2016
Folder 18: programs, 2017
Folder 19: brochures, press, posters, programs, press, 2018
Folder 20: posters & programs, 2019
Folder 21: programs, 2020
Folder 22: programs, 2022 [ongoing]

Series 2: Photographs & Personal Materials

Box 1

Folder 1: EEG Alpha, 1969
Folder 2: photographs, Interlochen, 1964
Folder 3: photographs, Quincy, UIUC, Time/Think Dog!, New York, 1960s
Folder 4: photographs, Colleagues, Light II, Performances, 1970s
Folder 5: photographs, Colleagues, Future Travel, Portraits, Performances, 1980s
Folder 6: photographs, Colleagues, Performances, Portraits, 1990s
Folder 7: photographs, Colleagues, Performances, Portraits, Other Events, 2000s
Folder 8: photographs, Early childhood & Family
Folder 9: scrapbook of Dorothea Rosenboom related to David Rosenboom, 1952-62
Folder 10: scrapbook of Dorothea Rosenboom related to David Rosenboom, 1953-65
Folder 11: scrapbook of Dorothea Rosenboom related to David Rosenboom, 1962-73

Series 3: Posters

Box 1

Folder 1: Maple Sugar, 1975-79
Folder 2: Performances, 1966-2022
Folder 3: Miscellaneous

Box 2 (tube)

- Folder 1: Ann Arbor Film Festival, 1973-81
- Folder 2: Performances, 1966-2018

Series 4: Special Projects

Box 1

- Folder 1: Electric Circus & Electric Ear, scrapbooks, 1967-70
- Folder 2: Electric Circus & Electric Ear, brochures, correspondence, press, programs, proposals, technical documentation, 1967-70
- Folder 3: The Association of Independent Composers & Performers, newsletter, 1968-70
- Folder 4: Electric Circus & Electric Ear, photos & negatives, 1969-70
- Folder 5: Intermedia/Automation House, photographs, 1970
- Folder 6: Aesthetics Research Center, brochures, correspondence, press, posters, reports, resume, 1971-78
- Folder 7: Medtronic Project, correspondence, diagrams, illustrations, invoice, proposal, 1973-75
- Folder 8: Maple Sugar, correspondence, press, programs, proposals, 1975-79
- Folder 9: Maple Sugar, photographs, 1975-79
- Folder 10: Maple Sugar, photographs for "Avanti Popolo" performance at Art Gallery of Ontario, 1979
- Folder 11: Maple Sugar, scrapbook, 1975-79
- Folder 12: In the Beginning V (The Story), film project, 1980-81
- Folder 13: Exploratorium, project proposal for the TV shows, 1982
- Folder 14: Challenge, correspondence, notes, photos, press, programs, 1986-90
- Folder 15: Ecomusic, 1989
- Folder 16: Rolywholyover A Circus, an exhibition of John Cage's & associated artists' work – "It is About to Sound," 1993-95

– 1st interactive media installation commissioned by Museum of Contemporary Art (MOCA), Los Angeles, and prepared in collaboration with CEAT. It went on a 2-year tour (1994-1995) being presented at the Menil Collection, Houston; Solomon R. Guggenheim Museum, New York; Art Tower Mito Contemporary Art Center, Japan; and Philadelphia Museum of Art. The entire "Rolywholyover A Circus" project was initiated by MOCA (LA.)

Role: in charge of the development of the installation concept.

Contains: correspondence, design information, and technical documentation.

- Folder 17: Rolywholyover A Circus, an exhibition of John Cage's & associated artists' work – "It Is - Vexations," 1993

– 2nd interactive media installation commissioned by Museum of Contemporary Art (MOCA), Los Angeles. The exhibition was conceived as an homage to Erik Satie. Displayed at MOCA from September 12 to November 28, 1993. The entire "Rolywholyover A Circus" project was initiated by MOCA (LA.)

Role: in charge of development and realization of the installation.

Contains: correspondence, technical documentation, program notes.

- Folder 18: Rolywholyover A Circus, performances of John Cage's compositions by CalArts New Century Players & Guest Musicians, 1993

– performed at the Museum of Contemporary Art (MOCA), Los Angeles, during the period of installations' display, i.e. September - November 1993. The entire "Rolywholyover A Circus" project was initiated by MOCA (LA.)

Role: in charge of performances' curation.

Contains: administrative documentation, correspondence, notes, and programs.

Folder 19: Rolywholyover A Circus, documentation related to the whole event series, 1993

Contains: announcements, correspondence, diagrams, programming notes, press, programs, project notes.

Folder 20: Rolywholyover A Circus, paperwork related to "It Is About To Sound," part 1, 1993-95

Contains: administrative & legal documentation, correspondence.

Folder 21: Rolywholyover A Circus, paperwork related to "It Is About To Sound," part 2, 1993-95

– compiled by Roxanne Merryfield, Music Archive Assistant to the Dean of the School of Music of CalArts / Production Assistant for the Cage Project.

Contains: administrative & legal documentation, correspondence.

Folder 22: Equipment information for "It is About to Sound," 1993-95

Folder 23: Tudor Project, 1999-2001

Folder 24: Think Dog!/Time, manuscripts of L.D.Newton, 2000-01

Folder 25: Xenakis Project, 2010-11

Folder 26: Whitney Museum, "Propositional Music, 50-Year Retrospective," 2015

Folder 27: Whitechapel Gallery, HMSL exhibition, 2015

Folder 28: Centre Pompidou-Metz, an exhibition of work with brainwave music, 2015-16

Folder 29: Grant proposals

Box 2

Folder 1: Ah! Opera, brochures, press, programs, 2006-09

Folder 2: Ah! Opera, composition notes, 2006-09

Folder 3: Ah! Opera, correspondence between D. Rosenboom & M. Bellen, 2006-09

Folder 4: Ah! Opera, production notes for the REDCAT performance, 2009

Folder 5: Ah! Opera, development notes for the REDCAT performance, 2009

Folder 6: Ah! Opera, correspondence & sketches related to the preliminary stage – "A Counterpoint of Tolerance," 2007

Folder 7: Ah! Opera, draft scores, 2008-09

Folder 8: Ah! Opera, final scores, 2009

Folder 9: Ah! Opera, manuscripts, prospectus, 2006-09

Folder 10 Ah! Opera, workshop notebook, 2008-09

Folder 11: Bell Solaris, composition notes, correspondence, data printouts related to the solo piano score, 1997-8

Folder 12: Bell Solaris, production of the REDCAT performance, 2004-05 Folder 13: Bell Solaris, correspondence, program notes, project design, technical documentation related to performance proposals, 2007-08

Box 3

Folder 1: Ann Arbor Film Festival, G. Manupelli, miscellaneous, 1975-81

Folder 2: Ann Arbor Film Festival, program package, 1977

Folder 3: Ann Arbor Film Festival, program package, 1973

Folder 4: Ann Arbor Film Festival, program package, 1974

Item 1: Ann Arbor Film Festival, gift package, 1977

Contents: programs, posters, vinyl record (Rosenboom D., Floyd J.B., & Sankaran T., "Suitable for Framing...", 1975)

Series 5: Software & Hardware Designs

Box 1

- Folder 1: circuit designs, diagrams for the Neurona Comp. & personal projects, 1968- 69
 - Folder 2: Neurona Comp., documentation, reports, photographs, press, stationary, 1969-70
 - Folder 3: Biophysical Computing Devices, correspondence & proposals, 1970-71
 - Folder 4: Touché, software development notes, part 1, 1979-80
 - Folder 5: Touché, software development notes, part 2, 1979-80
 - Folder 6: Touché, Programmer's Notes on FOIL, 1979-80
 - Folder 7: Touché, circuit drawings & supplementary documentation, 1979-80
- Contents: advertisements, administrative documentation, brochures, drawings, photos, technical documentation
- Folder 8: Touché, user guide & printouts of code for FOIL, 1980
 - Folder 9: Touché, printouts of code for FOIL-83
 - Folder 10: Touché, manuals & notes for FOIL-83 & version 0.3, 1987
 - Folder 11: Touché, printouts of code for FOIL-85

Box 2

- Folder 1: HMSL, articles, manuals, printouts of code for META, 1978
- Folder 2: HMSL, articles by others, 1980-90s
- Folder 3: HMSL, software development notes, proposals, 1981-98
- Folder 4: HMSL for Touché, notes on the prototype, 1984
- Folder 5: HMSL, administrative documentation, brochures, correspondence, press, proposals, reports, technical documentation, 1985-93
- Folder 6: HMSL, articles & writings, 1985-92
- Folder 7: HMSL, printouts of code, notes, 1987-89
- Folder 8: HMSL, Composition Toolkit Project, notes, printouts of code, 1988-92
- Folder 9: HMSL, correspondence, printouts of code, notes, 1988-2000
- Folder 10: HMSL, theoretical overview, 1989-90; WIRE, articles, 1992
- Folder 11: HMSL & DSP56000, manuals, printouts of code, 1991-92
- Folder 12: HMSL, manual and Macintosh Supplement, 1991, 1993
- Folder 13: Hierarchical Form Generator (HFG), printouts of code, 1996
- Folder 14: Hierarchical Form Generator (HFG), On Being Invisible II, printouts of code, 1996
- Folder 15: JMSL, articles by N.Didkovsky, 2001
- Folder 16: HMSL, illustrations

Box 3

Item 1: Black Box (Touché), 1984-85

Contains: 8-channel interface for audio signals & triggers including pre-amplifiers, low/high/comb-pass filters, envelope followers with dual-level pulse outputs, and an interface connector for Touché.

Item 2: Front panels for the Neurona Comp., 1969-70

Contains: 5 synthesis models of Omnivoila-type, 1 of Fourier Synthesis-type, 1 of Analog Computer type; and 1 circuit board for Omnivoila.

Item 3: Circuit boards for the Medtronic device, 1973-74

Contains: 7 copies of the biosignal preamp, 4 copies of the brainwave filters, and 6 copies of the envelope follower/ threshold-detector circuit board.

Series 6: Personal and professional correspondence

Box 1

- Folder 1: Correspondence, 1960-70s
- Folder 2: Correspondence, 1980s
- Folder 3: Correspondence, 1990s
- Folder 4: Correspondence, 2000s
- Folder 5: Correspondence, 2010s

Series 7: Compositional notes

Box 1

- Folder 1: A Precipice in Time, 1966
- Folder 2: Then We Wound Through An Aura Of Golden Yellow Gauze, 1967, 1986
- Folder 3: She Loves Me, She Loves Me Not, 1968
- Folder 4: And Come Up Dripping, 1968
- Folder 5: Seduction of Sapientia, 1974
- Folder 6: Thaddeus Cahill, Deceased (or Drums Mark the End), 1977
- Folder 7: Package Deal, 1979
- Folder 8: Systems of Judgment, 1986-87
- Folder 9: Systems of Judgment, performance materials, 1986-87
- Folder 10: Champ Vital, 1987
- Folder 11: Layagnānam, 1990
- Folder 12: Brave New World, 1994
- Folder 13: Seeing the Small in the Large, 1998-99
- Folder 14: Naked Curvature, 2001
- Folder 15: Twilight Language, 2004
- Folder 16: Tango Secretum, 2006
- Folder 17: A La Surface, 2007
- Folder 18: How Much Better If Plymouth Rock Landed on Pilgrims, recording notes, 2009
- Folder 19: Rain Coloring Forest, 2010
- Folder 20: Swarming Intelligence Carnival, 2013
- Folder 21: Hopscotch, 2015
- Folder 22: Earth Encomium, 2016
- Folder 23: Unverifiable Intuitions, 2016
- Folder 24: Battle Hymn for Insurgent Arts, performance notes, 2018
- Folder 25: Quartet for the Beginning of a Time, 2019

Series 8: Research-related literature & writings

Subseries 1. Articles by other authors and personal notes

Box 1

- Folder 1: affect studies on aesthetics
- Folder 2: art/science
- Folder 3: Bellen, Martine
- Folder 4: biofeedback

Folder 5: biological models
 Folder 6: cognitive models
 Folder 7: compositional algorithms
 Folder 8: computer arts & graphics
 Folder 9: computer/music computation
 Folder 10: Gaburo, Kenneth
 Folder 11: Grayson, John
 Folder 12: epistemological models
 Folder 13: event-related potentials
 Folder 14: Martirano, Salvatore
 Folder 15: music composition/ theoretic systems - miscellaneous
 Folder 16: measurement & scaling
 Folder 17: music articles by/about composers - miscellaneous
 Folder 18: music - program notes of interest
 Folder 19: neurometrics - models/theory/miscellaneous
 Folder 20: random number generation
 Folder 21: research notes & circuit designs
 Folder 22: Rothenberg, David, part 1
 Folder 23: Rothenberg, David, part 2
 Folder 24: sonic imagery and improvisation
 Folder 25: sound sculpture
 Folder 26: semantic differentiation and music perception
 Folder 27: Tenney, James
 Folder 28: timbre
 Folder 29: Xenakis, Iannis
 Folder 30: Young, La Monte

Subseries 2. Personal notebooks and various writings

Box 1

Item 1: Compositional sketches, philosophical musings, 1965-72
 Item 2: Social Psychology (UIUC class) notes, 1966
 Item 3: Biofeedback, bouncing & flexible radio, EEG, OBI, 1969-75
 Item 4: Circuitry, Multiple Arbitrary Function Generator, 1st Hybrid System-related notes, 1969-77
 Item 5: Theory of time, learning tabla with T. Riley, 1969-70
 Item 6: Experimental Psychology (NYU class) notes, 1970
 Item 7: HMSL, stimulus-response mapping ideas, 1970s
 Item 8: Systems for pitch perception, 1970s
 Item 9: Notes on circuitry design, holographic TV, phosphenes, 1970-1
 Item 10: Buchla 300 System notes, 1978
 Item 11: Patch IV, instrument design notes, 1978
 Item 12: Notes on propositional music, 1986-1991
 Item 13: Compositional ideas, philosophical and technical notes, 1995-2000
 Item 14: On the Invocation of Spatial and Temporal Metaphors, 2000-today
 Item 15: Reflections on readings, 2000-01
 Item 16: Notes on compositions, philosophy, physics, personal thinking, 2001-04
 Item 17: Zones of Influence & Touche II notes, 2002
 Item 18: Personal thinking & notes, 2006
 Item 19: Collection of ideas, notes on various compositions, 2009-14

Item 20: IIT-related curriculum design notes, 2012
Item 21: Mathematical Physics (book) notes, 2014-18
Item 22: Technical performance notes, 2014-today
Item 23: Notes on propositional music, 2016-18
Item 24: Collection of ideas, 2017
Item 25: Dean's chronicles, 2018-21
Folder 1: CEAIT-related notes, circa 1992
Folder 2: New Music Across America book, 1992-94
Folder 3: article's draft ("Pleasure Has an Opposite..."), 2001-02
Folder 4: abstracts, 1987-2003
Folder 5: miscellaneous

Series 9: Manuscripts & printed scores, composition & technical notes

Subseries 1. Manuscripts

Box 1

Folder 1: Contrasts for Violin and Orchestra, 1963
Folder 2: Continental Divide, 1964
Folder 3: Sextet, 1965
Folder 4: Then We Wound Through an Aura of Golden Yellow Gauze, 1967, 1986
Folder 5: Arrangements on Patterns by Terry Riley, 1969-72
Folder 6: How Much Better If Plymouth Rock Landed on Pilgrims, 1969-72
Folder 7: Patterns for London, 1972
Folder 8: Seduction of Sapientia, 1974
Folder 9: In the Beginning I (Electronic), 1979
Folder 10: In the Beginning: Etude I, 1979
Folder 11: In the Beginning: Etude III, 1980
Folder 12: Future Travel, 1981
Folder 13: Champ Vital, theoretical drawings, 1987

Box 2

Folder 1: Twelve Stories High, 1964
Folder 2: Prelude and Dance Fantastique, 1965
Folder 3: Pocket Pieces, 1966
Folder 4: A Precipice in Time, 1966, 1983
Folder 5: To That Predestined Dancing Place, version 1, 1967
Folder 6: And Come Up Dripping, 1968
Folder 7: She Loves Me, She Loves Me Not..., 1968
Folder 8: Daytime Viewing, 1979-80
Folder 9: In the Beginning II (Quartet), 1979
Folder 10: In the Beginning III (Quintet), 1979
Folder 11: In the Beginning: Etude II, 1980
Folder 12: In the Beginning V (The Story), 1981
Folder 13: Zones of Influence, original manuscript, 1984-85
Folder 14: Zones of Influence (Touché, performance materials), 1984-85
Folder 15: Golder Gestures, 1986
Folder 16: Two Lines, 1992
Folder 17: Bell Solaris, 1998

Folder 18: Ah! Opera, 2009
Folder 19: Zones of Influence (Touché, performance materials), 2014
Folder 20: Summary History of Humans in the World, manuscript for video performance, 2018

Box 3

Folder 1: Future Travel, 1981
Folder 2: In the Beginning, recording notes, 2009-10
Folder 3: In the Beginning, 1979-81
Folder 4: On Being Invisible, technical notes, 1976-77
Folder 5: On Being Invisible II, 1994-95
Folder 6: On Being Invisible II, performance notes, 1995-97
Folder 7: Printouts of BASIC code used for composing, 1976-87
Folder 8 Ringing Minds, 2014
Folder 9: Zones of Influence, scores, 1984-86, 2014
Folder 10: Zones of Influence, performance notes, 2014
Folder 11: Zones of Influence, project notes, 2002
Folder 12: Zones of Influence, HMSL, printouts of code, 1991-92
Folder 13: Zones of Influence, Black Box, 1984-85
Folder 14: Zones of Influence, Touché II, 2014
Folder 15: Zones of Influence, composition notes, 1984-92
Folder 16: Zones of Coherence, composition and recording notes, 2003

Box 4

Folder 1: Land of Sky Blue Water, 1962
Folder 2: On A Poem by Poe, 1962
Folder 3: Contrasts for violin and orchestra, 1963
Folder 4: Septet, 1964
Folder 5: Dances, 1965
Folder 6: Chart Pieces, 1967
Folder 7: mississippippissism, 1967
Folder 8: J. Jasmine . . . My New Music, 1977
Folder 9: Michigan Fight Song, 1982

Box 5

Folder 1: Prelude and Dance Fantastique, 1965
Folder 2: Movement for Two Pianos, 1965
Folder 3: Trio, 1966
Folder 4: Caliban Upon Setebos (after Robert Browning), 1966
Folder 5: Portable Gold and Philosophers' Stones (Music with Trills), 1972
Folder 6: Lightmotifs, 1980
Folder 7: Chanteuse, Songs of a Different Sort, 2004

Box 6 (tube)

Items 1-5: Then We Wound Through an Aura of Golden Yellow Gauze, original plastic score overlays, 1967

Box 7 (tube)

Items 1-2: Then We Wound Through an Aura of Golden Yellow Gauze, 2 full-size and 2 smaller-size copies of the score, 1967

Subseries 2. Sketches

Box 6

- Folder 1: Sketchbook, 1962
- Folder 2: Sketchbook, 1963
- Folder 3: Symphony No. I, 1963
- Folder 4: Continental Divide, 1964
- Folder 5: Dances, 1964-65
- Folder 6: Septet, 1964
- Folder 7: Six Pieces for Piano, 1964
- Folder 8: Sketchbook, 1964
- Folder 9: Sketchbook, 1965
- Folder 10: Trio, 1965
- Folder 11: Pocket Pieces; Caliban Upon Setebos, 1965-66
- Folder 12: Miscellaneous, the 1960s
- Folder 13: Miscellaneous, the 1970s
- Folder 14: Lightmotifs, 1972
- Folder 15: Sketchbook, 1972
- Folder 16: J. Jasmine . . . My New Music, 1976
- Folder 17: Seeing the Small in the Large, 1997
- Folder 18: Zones of Coherence, 2003
- Folder 19: Ah! Opera, 2009
- Folder 20: Fanfare for (R)Evolution Arts, 2017

Subseries 3. Works by other people

Box 7

- Item 1: Coons, E. Armenian Fairy Tale, 1940s
- Item 2: Pousseur, H. Le Tarot D'Henri, 1966
- Note: manuscript & correspondence with Katrina Krinsky
- Item 3: Floyd, J.B. Pattern Music, the 1970s
- Item 4: Byron, M. Entrances, 1975
- Item 5: Riley, T. Keyboard Study #2, 1965-68; Dorian, 1967; Olson III, 1967; In C, instructions, 1964.
- Item 6: Smith, W.L. Phoenix, 1970
- Item 7: Lucier, A. Carbon Copies, 1989

Series 10: Interviews & reviews

Box 1

- Folder 1: Reviews, 1960s
- Folder 2: Reviews, part 1, 1970s
- Folder 3: Reviews, part 2, 1970s
- Folder 4: Reviews, 1980s
- Folder 5: Reviews, 1990s
- Folder 6: Reviews, 2000s
- Folder 7: Reviews, 2010s
- Folder 8: Interviews, 1970s
- Folder 9: Interviews, 1980s

Folder 10: Interviews, 2000-10s
Folder 11: Interviews, compilations

Series 11: Educational initiatives & teaching materials, institutional history

Box 1

Folder 1: CalArts History, 1960-2008
Folder 2: The Anthology from CCM, 1978
Folder 3: Wiley Educational Foundation, 1996-99
Folder 4: Creativity Transfer Initiative for CalArts, 2011-13
Folder 5: IFFT, conference presentation, 2012
Folder 6: IIT, curriculum development, 2012
Folder 7: Course proposals
Folder 8: Composition course materials
Folder 9: Electronic music course materials
Folder 10: miscellaneous course materials
Folder 11: Music theory course materials
Folder 12: Orchestration course materials
Folder 13: York University, course materials

Series 12: Equipment

Box 1

Folder 1: Buchla Series 200, 300, 400, module drawings, 1970-82
Folder 2: Buchla Hybrid System 1, technical documentation, 1975-78
Folder 3: Buchla Music Easel, programming circuit cards, 1975
Folder 4: Buchla Series 300, PATCH IV, data printouts, 1978-81
Folder 5: Buchla Series 300, PATCH IV user's guides, 1979, 1982

Series 13: Music publishing, associations, and memberships

Box 1

Folder 1: Independent Curators Incorporated (I.C.I.), 1976-77
Folder 2: Center for Contemporary Music (CCM) at Mills College, 1982-92
Folder 3: Electronic Music Foundation, 1994-95
Folder 4: Multimod Association, 2017-present

Box 2

Folder 1: Keyboard Encounter for Two Pianos and Two Unacquainted Players, Composers' Cassettes released by Ocean Records, 1976
Folder 2: Future Travel, Street Records, 1981-82
Folder 3: production & distribution of various recordings, 1981-89
Folder 4: A Precipice in Time & Systems of Judgment, Consortium To Distribute Computer Music, 1987-89
Folder 5: Two Lines, Lovely Music Ltd., 1992-94
Folder 6: Life Field & Naked Curvature, Tzadik Records, 2004, 2010
Folder 7: Deviant Resonances, PARMA Recordings, 2017-19

Folder 8: Brainwave Music, Black Truffle Records, 2019
Folder 9: Nows, PARMA Recordings, 2021-22

Series 14: Audio recordings

Box 1

audio cassettes

Items 1-10: Daytime Viewing, 1980-81

Contents: Wishes, narration (solo), narration (with music, mix), narration music (alone); fashion show (music); graphics; Maple Sugar, March 8; J. Jasmine, review; performance at Macy's; performance at 80 Langton, 1981.

Box 2

¼ inch tape, 7-inch reels

- Item 1: Two piano music J.B. Floyd & David Rosenboom, York, 1972, part 1
- Item 2: Two piano music by J.B. Floyd & David Rosenboom, York, 1972, part 2
- Item 3: J.B. Floyd & D. Rosenboom, Univ-Alfa Jazz Festival in Gent, 1974
- Item 4: J.B. Floyd, D. Rosenboom, & T. Sankaran, performance in Brussels, 1975, part 1
- Item 5: J.B. Floyd, D. Rosenboom, & T. Sankaran, performance in Brussels, 1975, part 2
- Item 6: J.B. Floyd & D. Rosenboom, "Live in Paris," 1975, part 3

¼-inch tape, 10.5-inch reels

- Item 7: Two Piano Music by D. Rosenboom & J.B. Floyd, University of Toronto, 1972
Includes: Continental Divide, 1969, Piano Etude I, 1971, New Music Concerts at Concert Hall, University of Toronto, 1972.
- Item 8: J.B. Floyd & D. Rosenboom, "Live in Paris" (part 3, remix), 1975 & "Live in Brussels" with T. Sankaran, 1975 (remix & "Is Art Is")
- Item 9: J.B. Floyd & D. Rosenboom, "Live In Paris", 1975, part 1-2 (master)
- Item 10: J.B. Floyd & D. Rosenboom, "Live In Paris", 1975, part 1-2 (remix)

½-inch tape, 10.5-inch reels

- Item 11: Jacobs Mix for the Sound Sculpture record, recording at York Studio, 1972
- Item 12: Chilean Drought, ST1002, voice parts, reel 1, 1974
- Item 13: Chilean Drought, ST1004, voice parts, reel 2, 1974
- Item 14: Seduction of Sapientia, recording at York Studio, 1976
- Item 15: The Art of Drumming: Mrdangam by T. Sankaran, ST1003 ARC Records Master, reel 1, 1976
- Item 16: The Art of Drumming: Mrdangam by T. Sankaran, ST1003 ARC Records Master, reel 2, 1976

Box 3

¼-inch tape, 7-inch reels

- Item 1: Maple Sugar, performance at the Music Gallery, Toronto, reel 1, 1976
- Item 2: Maple Sugar, performance at the Music Gallery, Toronto, reel 2, 1976
- Item 3: Maple Sugar, Music Gallery, Toronto, part 1, 1976
- Item 4: Vi-Breasts, performance at A Space 1976

- Item 5: Maple Sugar West, performance 1750 Arch Street, Berkeley, CA, 1977
- Item 6: Maple Sugar, performance at UIUC, part 1, 1978
- Item 7: Maple Sugar, performance at UIUC, part 2, 1978
- Item 8: Maple Sugar, performance at UIUC part 3, 1978
- Item 9: Maple Sugar, performance at UIUC, part 4, 1978
- Item 10: Maple Sugar, performance at the Art Gallery of Ontario, part 1, 1979
- Item 11: Maple Sugar, performance at the Art Gallery of Ontario, part 2, 1979
- Item 12: Maple Sugar, performance at the Art Gallery of Ontario, part 3, 1979
- Item 13: Maple Sugar, performance at the Art Gallery of Ontario, part 4, 1979
- Item 14: J. Jasmine, film soundtracks, 1977

¼-inch tape, 7-inch reels

- Item 1: Maple Sugar, performance at A Space, 1976

Contents: Entrances, performance by M. Byron & D. Rosenboom; performance by Dave Charles, Rosey Dawn, and The Fabulous Vi-Breasts

- Item 2: Maple Sugar (J. Jasmine, Dave Charles, Rosey Dawn) performance at Maple Sugar, Toronto, 1976

Item 3: J Jasmine, safety copy, side A, 1977

Item 4: J Jasmine, safety copy, side B, 1977

Item 5: J Jasmine, master, side A, 1977

Item 6: J Jasmine, master, side B, 1977

Item 7: Maple Sugar, performance at Music Gallery, Toronto, 1977

Features performance of Thaddeus Cahill, Deceased.

Item 8: Maple Sugar, performance at Mills College, 1978

Item 9: Maple Sugar, performance at the Kitchen, reel 1, 1978

Features performance of In the Beginning and Trio.

Item 10: Maple Sugar, performance at the Kitchen, reel 3, 1978

Features performance of Entrances (M.Byron), Sacco and Vanzetti, Mexican Song (G.Manupelli)

Item 11: Maple Sugar performance at the Kitchen, reel 4, 1978

Features performance of the pieces Burn, "J. Jasmine...My New Music" (part 2.)

Box 4

¼-inch tape, 10.5-inch reels, 7-inch reel

Item 1: Music for Red Yellow Blue (film music derived from ...Plymouth Rock...), 1971

Item 2: Solid State, 1975 (Reel I) – Jon Hassel, Richard Teitelbaum, Walter De Maria, David Rosenboom

Item 3: Solid State, 1975 (Reel II, 15 ips stereo mix) // 7-inch reel

Item 4: Sound/Sculpture I, master (unprocessed), 1973

Item 5: Sound/Sculpture II, Master (Jacobs piece processing), 1973

Item 6: Sound/Sculpture, Submaster #1, York studio, 1973

Item 7: Sound/Sculpture, Submaster safety copy, York studio, 1973

Item 8: Jon Hassel Music, Friday Night (recording session), Vernal Equinox, with David Rosenboom and Andrew Jerison, 1976

Item 9: D. Rosenboom for E. Tellez, Musical Intervention, 1982

Item 10: Master II Complete four sounding from URBOI, 1968 \\ Pere Facts, The Fats of Life, Meu-sic, Earie

Item 12: Telluspeep, Master I (complete), 1967-68

Item 13: Zones of Influence, David Rosenboom with William Winant Parts I + II plus Improvisation #1, New Performance Gallery, San Francisco, 1984

- Item 14: Zones of Influence, David Rosenboom with William Winant Part I + II plus Improvisation #2, New Performance Gallery, San Francisco, 1984
- Item 15: Zones of Influence, Parts I + II plus Improvisation, composite tape for notes, 1984

½ inch tape, 10.5 inch reels

- Item 16: How Much Better If Plymouth Rock Had Landed on the Pilgrims, recording session at York studio, part 1, 1971
- Item 17: How Much Better If Plymouth Rock Had Landed on the Pilgrims, recording session at York studio, part 2, 1971
- Item 18: Study for Zones, Ontario Science Center, 1984

Box 5

¼ inch tape, 41 x 7-inch reels and 2 x 5-inch reels

- Item 1: Sextet, UIUC performance, 1965
- Item 2: Pocket Pieces, Trio, UIUC performance, 1966
- Item 3: Time/Think Dog!, performance at University of Buffalo, 1967
- Item 4: To Whom It May Concern, performance at UIUC, 1967
- Item 5: Black Bag, performance at UIUC, reel 1, 1967
- Item 6: Black Bag, performance at UIUC, reel 2, 1967
- Item 7: Black Bag, performance at UIUC, reel 3, 1967
- Item 8: Black Bag, performance at UIUC, reel 4, 1967
- Item 9: Brandy of the Damned, performance at University of Buffalo, 1967
- Item 10: mississippississism, original mix for performance, 1967
- Item 11: Orchestra Experiments, UIUC recording, 1967
- Item 12: The Thud, Thud, Thud of Suffocating Blackness, UIUC performance, performance tape, 1967
- Item 13: The Thud, Thud, Thud of Suffocating Blackness, cello parts, UIUC performance, 1967
- Item 14: Analog Computer Experiments, NY recording, 1968
- Item 15: And Come Up Dripping, master, NY recording, 1968
- Item 16: City Mix, NY recording, 1968
- Item 17: Drone Example, NY recording, 1968
- Item 18: To That Predestined..., & ...Golden Gauze, Buffalo, 1968
- Item 19: URBOUI, source Material, 1968
- Item 20: And Come Up Dripping, Electric Circus performance, 1969
- Item 21: Organ Pieces, NY recording, 1969
- Item 22: She Loves Me, She Loves Me Not, . . . , performance at UIUC, reel 1, 1969
- Item 23: She Loves Me, She Loves Me Not, . . . , reel 2, voice master, 1969
- Item 24: She Loves Me, She Loves Me Not, . . . , reel 3, electronics master, 1969
- Item 25: She Loves Me, She Loves Me Not, . . . , reel 4, performance tape master, 1969
- Item 26: Then We Wound Through An Aura Of Golden Yellow Gauze, reel I, 1969
- Item 27: Then We Wound Through An Aura Of Golden Yellow Gauze, reel II, 1969
- Item 28: Then We Wound Through An Aura Of Golden Yellow Gauze, reel III, 1969
- Item 29: Then We Wound Through An Aura Of Golden Yellow Gauze, reel IV, 1969
- Item 30: Merion Brown's music performed by D. Rosenboom, Toronto, 1974
- Item 31: Seduction of Sapientia, CBC recording, 1974
- Item 32: Tai Chi Alpha Tala (R. Teitelbaum), performance at York University, 1974 (5-inch reel)
- Item 33: Electric Stereopticon, performance at the Northern Illinois University, 1976
- Item 34: Mridangam solo, by D. Rosenboom & T. Sankaran, master, ca. mid-1970s
- Item 35: TRIO (M. Byron, D. Rosenboom, R. Teitelbaum), performance at A Space,

1976

- Item 36: Keyboard Encounter, performance by C. McDermed & D. Rosenboom, 1976
- Item 37: TRIO (D. Rosenboom, W. Winant, M. Byron), performance at Music Gallery, Toronto, 1977
- Item 38: Michigan Fight Song, Street Records, master, 1982
- Item 39: Precipice in Time, performance at Mills College, reel 1, 1989
- Item 40: Precipice in Time, performance at Mills College, reel 2, 1989
- Item 41: Daytime Viewing, theatrical version, 1981
- Item 42: Daytime Viewing, Wishes - instrumental version, 1981
- Item 43: Continental Divide, Black Earth performance, ca. mid-1970s (5-inch reel)

Box 6

¼ inch tape, 10.5-inch reels

- Item 1: Light Concert, University of Toronto, part 1, 1972
- Item 2: Light Concert, University of Toronto, part 2, 1972
- Item 3: Light Concert, Burton Auditorium, reel 1, 1973,
- Item 4: Light Concert, Burton Auditorium, reel 2, 1973
- Item 5: Light Concert, Day Spring, 1973
- Item 6: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Section V, first performance, George Washington University, 1970
- Item 7: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Section II and part of IX, performance at George Washington University, 1970
- Item 8: How Much Better if Plymouth Rock Had Landed on the Pilgrims, Section IX, performance at George Washington University, 1970
- Item 9: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Section VIII, performance at York University, 1971

½-inch tape, 10.5-inch reel

- Item 10: How Much Better if Plymouth Rock Had Landed on the Pilgrims, Dolbyized versions of selections from Hartford performances with D. Rosenboom, T. McFaul, and L. Newton, 1971

¼ inch tapes, 7-inch reels

- Item 11: Light, CBC Radio Broadcast, mono, reel 1, 1974
- Item 12: Light, CBC Radio Broadcast, mono, reel 2, 1974
- Item 13: How Much Better If Plymouth Rock Had Landed on the Pilgrims, performance at the Electric Circus, 1969
- Item 14: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Section II, performance at Electric Circus, 1969
- Item 15: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Electric Circus, Section II with voice & guitar & bass, 1969
- Item 16: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Section IX, "F Piece", performance at George Washington University, 1970
- Item 17: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Sections II and V, Nashville, & It Takes A Year One Earth To Go Around The Sun, part 1, 1970
- Item 18: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Nashville, Sections II and V, Nashville, & It Takes A Year One Earth To Go Around The Sun, part 2, 1970
- Item 19: How Much Better If Plymouth Rock Had Landed on the Pilgrims, performance at Hartford, samples, 1970
- Item 20: How Much Better If Plymouth Rock Had Landed on the Pilgrims, Section II,

- performance at Hartford, part 1, 1970
Item 21: How Much Better If Plymouth Rock Had Landed on the Pilgrims,
performance at Hartford, part 2, 1970
Item 22: How Much Better If Plymouth Rock Had Landed on the Pilgrims,
performance at Hartford, part 3, 1970
Item 23: How Much Better If Plymouth Rock Had Landed on the Pilgrims,
performance at Hartford, part 4, 1970

Box 7

1-inch tape, 10.5-inch reels \ 8 track

- Item 1: Oasis in the Air, 1978
Item 2: Entrances (M. Byron), 8-track master, 1982
Item 3: Systems of Judgment, recording at Mills College, prologue section,
1987
Item 4: Systems of Judgment, recording at Mills College, part 1, 1987
Item 5: Systems of Judgment, recording at Mills College, part 2, 1987
Item 6: Systems of Judgment, recording at Mills College, part 3, 1987
Item 7: Systems of Judgment, recording at Mills College, part 4, 1987
Item 8: Precipice in Time, recording session at Mills College, 1989

Box 8

1-inch tape, 10.5-inch reels \ 12 track

- Item 1: J Jasmine...My New Music, master 1, reel 1, 1976
Item 2: J Jasmine...My New Music, master 1, reel 2, 1976
Item 3: J Jasmine...My New Music, master 1, reel 3, 1976
Item 4: Daytime Viewing, master 1, 1988
Item 5: Daytime Viewing, master 2, 1988
Item 6: Daytime Viewing, master 3, 1988

1-inch tape, 10.5-inch reel \ 8 track

- Item 7: In the Beginning Etude I (Trombones), 1985

¼-inch tape, 7-inch reels

- Item 8: Future Travel, Time Arroyo, 1981
Item 9: Future Travel, Nazca Liftoff: Time Arroyo, demo, 1981
Item 10: Future Travel, performance tracks, 1981

Box 9

2-inch tape, 10.5-inch reels \ 24-track

- Item 1: Future Travel, 1981, reel 1
Item 2: Future Travel, 1981, reel 2
Item 3: Future Travel, 1981, reel 3

¼-inch tape, 10.5-inch reels

- Item 4-5: Challenge, performance at Mills College, 1986

audio cassettes

- Items 6-15: Challenge, performances at Mills College (various concerts), 1986-89
Items 16-17: Challenge, performance at Wesleyan University, 1989

Item 18: Challenge, performance with CalArts New Century Players, LACMA/New Music Across America, 1992

digital audio tapes (DATs)

Items 19-21: Challenge, performance with CalArts New Century Players, LACMA / New Music Across America, 1992

Item 22: A. Braxton and D. Rosenboom, performance at Center Stage Theater, Santa Barbara, 1990

Items 23-25: Challenge, performances at Mills College (2 concerts), 1989

Item 26: Challenge, performance at Wesleyan University, 1989

CD-R

Items 27-30: Challenge, various materials (copies)

VHS video cassettes

Items 31-32: Challenge, performances at Mills College (2 concerts), 1988-89

Box 10

¼ inch tape, mostly 7-inch reels & 5 x 5-inch reels / includes location recording log book

Item 1-4: Almost Crying, master reels, 1978

Items 5-42: Lady September, location recordings, 1978

Item 43: J. Jasmine...My New Music, transfer

Item 44: Oasis in The Air, transfer

Box 11

¼-inch tape, 10.5-inch reels

Item 1: Future Travel, performance tracks, 1981

Item 2: Future Travel, side-A (except Time Arroyo and Nazca Liftoff), 1981

Item 3: Future Travel, voice-over and violin overdub, 1981

Item 4: Future Travel, master reel for side-A, 1981

Item 5: Future Travel, master reel for side-B, 1981

Item 6: Future Travel, safety copy for side-A, 1981

Item 7: Future Travel, safety copy for side-B, 1981

Item 8: Future Travel, side-A, with no noise reduction (+copy), 1981

Item 9: Future Travel, side-B, with no noise reduction (+ copy), 1981

Item 10: Future Travel, side-B, dub of new sections-intercut with safety (no noise reduction), 1981

Item 11: Future Travel, outtakes, part 1, 1981

Item 12: Future Travel, outtakes, part 2, 1981

Item 13: Future Travel, side-A, dub, no noise reduction, 1981

Item 14: Future Travel, side-B, dub, no noise reduction, 1981

audio cassettes

Item 15: Patterns related to Future Travel, 1981

Item 16: Basic tracks from Future Travel, 1981

¼-inch tape, 10.5-inch reels

Item 17: Almost Crying #7902-M1 soundtrack master, 1979

Item 18: Almost Crying #7901-M1 soundtrack master, safety copy, 1979

16mm mags, sprocket tapes

Items 19-21: John Caldwell "Almost Crying" LO#35723, three reels, 1979

Box 12

¼ inch tape 10.5-inch reels

- Item 1: Chilean Drought, masters edited for performance, 1974
- Item 2: Duet of D. Rosenboom & S. Martirano, 4-track master, 1977
- Item 3: On Being Invisible, performance at Music Gallery in Toronto, part 1, reel 1, 1977
- Item 4: On Being Invisible, performance at Music Gallery in Toronto, part 1, reel 2, 1977
- Item 5: On Being Invisible, performance at Music Gallery in Toronto, part 2, reel 3, 1977
- Item 6: On Being Invisible, performance at University of Victoria, 1977
- Item 7: On Being Invisible, source tapes from the performance at Music Gallery in Toronto, part 1, 1977
- Item 8: On Being Invisible, source tapes from the performance at Music Gallery in Toronto, part 2, 1977
- Item 9: And Out Come the Night Ears, 1978
- Item 10: Epilogue, 1978
- Item 11: In the Beginning II, early violin with array ensemble, CBC recording, 1979
- Item 12: In the Beginning I (Electronics), performance at Music Gallery, 1979
- Item 13: In the Beginning V (The Story), Arch Ensemble, 1980-81
- Item 14: Misra Chapu Tala by T.Sankaran, Center for Contemporary Music at Mills, 1982
- Item 15: Is Art Is by D. Rosenboom & T. Sankaran, Center for Contemporary Music at Mills, 1982

¼-inch tapes, 7-inch reels

- Item 16: The Sal-Mar Construction, dub of 4-track master, #4, 1973
- Item 17: The Sal-Mar Construction, 2-track stereo, #5, 1973
- Item 18: The Sal-Mar Construction, dub of 4-track master, #5, 1973
- Item 19: In the Beginning V (The Story), dialogue/speaking parts, 1981
- Item 20: Chilean Drought, piano master, 1974

Box 13

¼-inch tape, 7-inch reels

- Item 1: Computer Art Film Music, 1971
- Item 2: Commercial Collection, part 1, 1972-73
- Item 3: Commercial Collection, part 2, 1972-73
- Item 4: Brain Game Show, 1973
- Item 5: Commercials for BBC, ETV, NCC, 1973

¼-inch tape, 10.5-inch reels

- Item 6: Combinatorial AHA, commercial recording, 1973
- Item 7: Commercial Demo, L. McFaul & D. Rosenboom, 1972

- Item 8: Mass, Dance by R. Cohen, 1973
- Item 9: The Seduction of Sapientia, master, 1977
- Item 10: Daytime Viewing, performance at 80 Langton Street, San Francisco, part 1, 1981
- Item 11: Daytime Viewing, performance at 80 Langton Street, San Francisco, part 2, 1981
- Item 12: Daytime Viewing, narration master, 1981
- Item 13: In the Beginning Film, dialogue recording, 1981
- Item 14: Entrances (by M Byron), master, performance tape, 1985
- Item 15: Systems of Judgment, performance mix, reel 1, 1987
- Item 16: Systems of Judgment, performance mix, reel 2, 1987
- Item 17: Systems of Judgment, master, reel 1, 1988
- Item 18: Systems of Judgment, master, reel 2, 1988

½-inch VHS cassettes / contain digital audio

- Item 19: Systems of Judgment, master, 1988
- Item 20: Systems of Judgment, final mix, 1988

Box 14

audio cassettes

Items 1-15: music by other people

Box 15

H-8 and 1 x Video 8 video cassettes

- Items 1-9: CEAIT, Teleconcerts and demos at Electronic Cafe, Santa Monica, 1991- 92
- Item 10: CEIT, Hummin' Birds session (M. Subotnick), 1992
- Item 11: CEAIT, master video - compilation of excerpts from various events, 1992
- Item 12: CEAIT, performance at Hollyhock House (Video 8 cassette)

audio cassettes

- Item 13: CEAIT, Dancer/MIDI/Lighting Seminar, 1990
- Items 14-22: CEAIT, Teleconcerts and demos at Electronic Cafe, Santa Monica, 1990

VHS video cassettes

- Item 23: CEAIT, Teleconcert at Electronic Cafe with M. Subotnick, J.B. Floyd, L. Smith, E. Martin, S. Vasulka and D. Rosenboom, 1994
- Items 24-26: CEAIT, sessions at Open School, LA, 1991

digital audio tapes (DATs)

- Item 27: CEAIT, A. Lucier & D. Rosenboom, performances at LACMA, 1995

Box 16

digital audio tapes (DATs)

- Items 1-6: It's About...to Sound (1993 -1995), music of J. Cage
- Items 7-16: It's About...to Sound (1993 -1995), music submitted by other composers or performers

audio cassettes

Items 17-20: It's About...to Sound (1993 -1995), music submitted by other composers or performers

DDS data cartridges / including cleaning cartridge for data storage drives

Items 21-23: It's About...to Sound (1993 -1995), software for the project
Items 24-35: It's About...to Sound (1993 -1995), music library in computer data form, 6 original cartridges and 6 backup cartridges

3.5-inch floppy disks (for Macintosh)

Items 36-40: software for It's About...to Sound installation (1993 -1995)
Items 41: HMSL software for Vexations installation (1993)

Box 17

audio cassettes

- Item 1: Solo Piano Concerts, performance at York University, 1975
- Item 2: Solo Piano Concerts, performance at A Space Gallery, 1976
- Item 3: Maple Sugar, performance at A Space, 1976
- Item 4: Seduction of Sapientia, performance, performance at A Space Gallery, 1976
- Item 5: David Rosenboom Live, performance at Music Gallery, Toronto, 1982
- Item 6: David Rosenboom Live M.U.S.I. C., performance in Broadway Theater, based on Future Travel, 1982
- Item 7: Seduction of Sapientia, performance at Mills College, 1982
- Item 8: Future Travel and Musical Intervention by David Rosenboom and Duet with William Winant, performance at 80 Langton Street, 1983
- Item 9: Champ Vital (Life Field), performance in Sacramento, 1987
- Item 10: Champ Vital (Life Field), performance at LACMA, 1988
- Item 11: Systems of Judgment, performance materials, part 1, 1987
- Item 12: Systems of Judgment, performance materials, part 2, 1987
- Item 13: Champ Vital (Life Field), performance at Mills College, 1988
- Item 14: Systems of Judgment, recording of performance at Banff Centre, Canada, 1988
- Item 15: Bell Solaris, performance of Katrina Krinsky in Herrliberg, 1996
- Item 16: Bell Solaris, performance of Katrina Krinsky at CalArts, 1996
- Item 17: Seeing the Small in the Large, Movement 3, 1998

digital audio tapes (DATs)

- Item 18: Systems of Judgment, performance tracks, 1990
- Item 19: Seeing the Small in The Large, Movement 1 and 2, 1998

Box 18

digital audio tapes (DATs)

- Item 1: In the Beginning V (The Story), performance tape, 1981
- Item 2: In the Beginning V (The Story), performance material with voice tracks, 1981
- Item 3: In the Beginning V (The Story), performance by CalArts New Century Players, 1995
- Item 4: Two Lines, samples, 1990

audio cassettes

- Item 5: Maple Sugar, practice tape/collage (side-A) and source materials (side-B), 1975/76
- Item 6: In the Beginning I (Quartet), recording by ARRAY, Toronto, side-A, 1979
- Item 7: In the Beginning IV (Electronic), excerpt of a performance at Mills College, 1979
- Item 8: And Out Come the Night Ears, excerpt of a performance at Mills College, 1979
- Item 9: In the Beginning I (Electronic), performance at Mills College, side-A, 1980
- Item 10: In the Beginning V (The Story), voice parts, 1981
- Item 11: In the Beginning II (Quartet), recording session CBC by ARRAY, 1979, & In the Beginning V (The Story), performance at ODC by Arch Ensemble, 1980-81
- Item 12: In the Beginning Etude II, NPR recording, side-A, 1981, & composition №30 (A. Braxton) performance by David Rosenboom, Mills Concert, 1986
- Item 13: Music by David Rosenboom, performance at Mills College, part 1, 1982
- Item 14: Music by David Rosenboom, performance at Mills College, part 2, 1982,
- Item 15: In the Beginning Etude II, R. Moog & D. Buchla performance, 1983
- Item 16: Songs by George Manupelli, 1984
- Item 17: In the Beginning Etude I (Trombones), recording at Mills College, side-A, 1985
- Item 18: In the Beginning III (Quintet), recording at Mills College, side-B, 1986
- Item 19: Instrumental Music Samples, performance of D. Rosenboom, 1988

Box 19

digital audio tapes (DATs)

- Item 1: Zones of Influence, performance of parts i and ii at NPG, 1984
- Items 2-3: Hunter Hunted, concert of CalArts Dance Ensemble, 2005

audio cassettes

- Item 3: It's Only Worth Being Strapped in Driving Take-Off and Landing, performance with W. Winant, NPG, 1984
- Item 4: Zones of Influence, performance with W. Winant of parts i and ii at NPG, 1984
- Item 5: Zones of Influence, performance with W. Winant of part i and ii, Santa Cruz, 1984
- Item 6: Zones of Influence, performance with W. Winant of part i at ICMC in Simon Fraser University, 1985
- Item 7: Zones of Influence, recording of part iii (with W. Winant) at Mills, 1985
- Item 8: Zones of Influence, performance with W. Winant of parts i-v, New Music America Festival at CalArts, 1985
- Item 9: Lecture at de Saisset Museum, Santa Clara, 1986, & Zones of Influence, performance with W. Winant of parts i and ii at NPG, 1984 (edited composite)
- Item 10: It's Only Worth Being Strapped in Driving Take-Off and Landing, performance 2 (with W. Winant), NPG, 1984 (Side-A), Composition #20 by Anthony Braxton (performed by Maggi Payne, David Rosenboom, Anthony Braxton, Larry Polansky), Mills Concert, 1986 (Side-B)
- Items 11-12: Zones of Influence, performance with W. Winant of parts i-v at de Saisset Museum, Santa Clara, 1986
- Item 13: Zones of Influence, performance of parts iv and v at Exploratorium, interview ("Speaking of Music"), part 1, 1986
- Item 14: Zones of Influence, performance of parts iv and v at Exploratorium, interview

("Speaking of Music"), part 2, 1986

Box 20

digital audio tapes (DATs)

- Item 1: Precipice in Time, recording at CalArts Studio, original, 1989
- Item 2: Precipice in Time, recording at CalArts Studio, backups, 1989
- Item 3: Two Lines (sampler) and performance of Challenge at Wesleyan University October 6, 1989, edited at Western Front, 1990
- Items 4-6: Two Lines, recording sessions at CalArts Studio, 1992
- Item 7-9: Two Lines, CD master, 1994
- Item 10: Brave New World, recording at CalArts Studio, 1995
- Item 11: Naked Curvature, whisper-sessions, CalArts, part 1, 2001
- Item 12: Naked Curvature, whisper-sessions, CalArts, part 2, 2001
- Item 13: Naked Curvature, performance at CalArts, 2004

audio cassettes

- Item 14: D. Buchla, J.B. Floyd, J. Humbert, D. Rosenboom, performance at Half Moon Bay, 1976
- Item 15: Two Lines (sampler) and performance of Challenge at Wesleyan University October 6, 1989, edited at Western Front, 1990
- Item 16: Continental Divide, performance by Skiba, University of Buffalo, 1990s
- Item 17: Duo Concert of A. Braxton & D. Rosenboom at Center Stage Theater, Santa-Barbara, 1990
- Items 18-20: Two Lines, recording session at CalArts, 1992

Box 21

digital audio tapes (DATs)

- Item 1: performance of two ensembles led by D. Rosenboom & G. Lewis, Spring Music Festival, 1998

audio cassettes

- Item 1: I-Ching (I), performance at Harbourfront, part 1, 1974
- Item 2: I-Ching (I), performance at Harbourfront, part 2, 1974
- Item 3: Tai Chi Alpha Tala by R. Teitelbaum (side-A), & TRIO (M. Byron, D. Rosenboom, R. Teitelbaum), performance at York University, 1974 (side-B)
- Item 4: I-Ching (II), performance at Harbourfront, part 1, 1975
- Item 5: I-Ching (II), performance at Harbourfront, part 2, 1975
- Item 6: J.B. Floyd & D. Rosenboom, performance with Merce Cunningham Dance Company in NY, part 2, 1975
- Item 7: Modal Music by D. Rosenboom, performance at Pacific School of Religion, 1976
- Item 8: On Being Invisible by D. Rosenboom, performance Pacific School of Religion, 1976 (side-B)
- Item 9: Phoenix by D. Rosenboom, performance Pacific School of Religion, 1976
- Item 10: Duet performance of David Rosenboom & Ann Holloway, Music Gallery, 1977
- Item 11: TRIO (M. Byron, D. Rosenboom, W. Winant), performance at Music Gallery, part 1, 1977
- Item 12: TRIO (M. Byron, D. Rosenboom, W. Winant), performance at Music Gallery, part 2, 1977
- Item 13: And Out Come the Night Ears by David Rosenboom, Music Gallery,

- Toronto, 1979
- Item 14: Solo and duet performances of Casey Sokol & David Rosenboom, Music Gallery, 1979
 - Item 15: Package Deal, performance of David Rosenboom & Martin Bartlett at Electronic Music Festival, 1979 (side-A), & Q by Don Buchla, performance at Music Gallery, 1979 (side-B)
 - Item 16: Duet of David Rosenboom & Blue Gene Tyranny, performance at Mills College, 1980
 - Item 17: Solo and duet performances of David Behrman and David Rosenboom, Music Gallery, Toronto, 1980
 - Item 18: Duet performance of David Rosenboom & Richard Teitelbaum, Music Gallery, Toronto, 1982
 - Item 19: performance of D. Rosenboom & R. Teitelbaum, ROVA Saxophone Quintet, San Francisco, 1986

Box 22

digital audio tapes (DATs)

- Item 1: Layagnanam, Systems of Judgement, performance of D. Rosenboom & T. Sankaran at Merkin Hall, 1990
- Item 2: Is Art Is, performance of D. Rosenboom & T. Sankaran at Merkin Hall, 1990
- Item 3: Extended TRIO (D. Rosenboom, C. Haden, T. Sankaran), performance at Pacific Design Center, 1992

audio cassettes

- Item 4: Light, performance at Dayspring Festival, 1973
- Item 5: Light, CBC performance, 1973
- Item 6: Light - Live in Toronto, performance at Burton Auditorium, part 1, 1973
- Item 7: Light - Live in Toronto, performance at Burton Auditorium, part 2, 1973
- Item 8: performance of D. Rosenboom, J.B. Floyd, T. Sankaran at Maple Sugar (Farmhouse), 1975
- Item 9: Live in Paris, performance of D. Rosenboom & J.B. Floyd, 1975
- Item 10: Live in Brussels, performance of D. Rosenboom & T. Sankaran, 1975
- Item 11: Solid State, performance of J. Hassel & D. Rosenboom at Dia Art Foundation, 1975
- Item 12: performance of D. Rosenboom & J.B. Floyd at Weasel Festival, 1750 Arch St., 1976
- Item 13: Is Art Is, Two Tyagaraja Kritis (with William Winant), performance of D. Rosenboom & T. Sankaran at Mills College, 1982
- Item 14: Is Art Is, performance of D. Rosenboom, J.B. Floyd, L. Polanski at Mills College, 1983
- Item 15: Live in Miami, performance of J.B. Floyd & D. Rosenboom, Fusion, 1983
- Item 16: Redwood Mangrove, performance of J.B. Floyd & D. Rosenboom at Mills College, 1983
- Item 17: Layagnanam, Systems of Judgement, performance of D. Rosenboom & T. Sankaran at Merkin Hall, 1990
- Item 18: Is Art Is, performance of D. Rosenboom & T. Sankaran at Merkin Hall, 1990
- Item 19: Rosenboom, Sanakaran, International Computer Music Festival, Jack Straw Foundation, 1990
- Item 20: Extended TRIO (D. Rosenboom, C. Haden, T. Sankaran), performance at Pacific Design Center, 1992

Box 23

digital audio tapes (DATs)

- Item 1: On Being Invisible, archival transfer of the concert tapes (Music Gallery), 1977
- Item 2: Sample Archives I, 1987-89
- Item 3: Spring K-Board performance, CalArts, ROD, early 1990s
- Item 4: Extended TRIOS, sampler, HMSL CD materials, 1993
- Item 5: On Being Invisible II, narration by Sam Ashley, recording at CalArts Studio, 1994
- Item 6: On Being Invisible II, LACMA performance, 1995
- Item 7: On Being Invisible II, performance at Merkin Hall, 1996
- Item 8: Concert of Katrina Krinsky at Merkin Hall (featuring Bell Solaris), part 1, 1998
- Item 9: Concert of Katrina Krinsky at Merkin Hall (featuring Bell Solaris), part 2, 1998
- Item 10: Concert of Katrina Krinsky at CalArts (featuring Bell Solaris), 1998
- Item 11: On Being Invisible II, voice material, recording at CalArts Studio, 1999
- Item 12: Foreign Experiences (R. Ashley) performance by S. Ashley, J. Humbert, D. Rosenboom at Vocal Lounge, 2002
- Item 13: Sam Ashley, LA performance

audio cassettes

- Item 14: Semantic Differential Experiment, audio material, 1971
- Item 15: Sayles Hall Organ, performance at "19 Mile" Festival at Brown University, part 1, 1975
- Item 16: SalMar performance by Sal Martirano & David Rosenboom playing Sayles Hall Organ at "19 Mile" Festival at Brown University, part 2, 1975 (side-A), & J.B. Floyd & David Rosenboom performing with Merce Cunningham Dance Company (NY), part 1, 1975 (side-B)
- Item 17: Interview for US Ear Feature (radio show) on CCM/Millis College, early 1980s
- Item 18: Concert of Yannis Xenakis at Mills College, part 1, 1983
- Item 19: Concert of Yannis Xenakis at Mills College, part 2, 1983
- Item 20: Sampler (with Dorothy Martirano) and Yaha SalMa MAC solo by Sal Martirano, 1993
- Item 21: Just Fa'llaffs, LON/dons by Sal Martirano, performance at UIUC, 1993
- Item 22: CalArts' School of Music: Audio Tour, compositions by faculty, 1994

Box 24

audio cassettes

- Item 1: J Jasmine, graduation party at York University, mid-1970s, waterfall, rain, fire, field recordings, (side-A), Chilean Anthem recording (side-B)
- Item 2: Rain, thunder, field recording, mid-1970s
- Item 3: TRIO, York University, 1975
- Item 4: Solo Piano Concert of D. Rosenboom and TRIO performance, York University, 1975
- Item 5: Maple Sugar & TRIO (M. Byron, D. Rosenboom, R. Teitelbaum), performance at York University, 1976
- Item 6: Maple Sugar, various copies of pieces, part 1, 1975-77
- Item 7: Maple Sugar, various copies of pieces, part 2, 1975-77
- Item 8: Avanti Popolo, performance by Maple Sugar at Art Gallery of Ontario, 1979
- Item 9: Maple Sugar, performance material, 1979
- Item 10: Musical Intervention, 1979 (side-B)

- Item 11: Maple Sugar, performance at San Francisco Art Institute, 1980
- Item 12: Michigan Fight Song, recording session, 1982
- Item 13: Musical Intervention, 1979, 1982, & Chilean Drought, recording at Mills College, 1984
- Item 14: Frequency divider chords made with Neurona Circuits, performance at Maple (Farmhouse), 1973
- Item 15: Arch Studio, 1982 (side-A), & Starfields (by Michael Byron for David Rosenboom), performed by David Rosenboom & Casey Sokol at York University, 1973 (side-B)
- Item 16: Pythagorean Electric Piano, sound experiment, 1974
- Item 17: Entrances (by Michael Byron for David Rosenboom), performance at Arch St. 1750, mid-1970s
- Item 18: In the Beginning I (Electronic), Rosenboom, concert 1 at Music Gallery (Side-A), How Much Better, Section V performed by D. Buchla & D. Rosenboom, concert 2 at Music Gallery Toronto, 1979
- Item 19: Entrances (by Michael Byron for David Rosenboom), performance tape, 1985
- Item 20: In the Beginning I (Electronic), Dekalb Version, 1976, (side-A), and Improvisation and Plymouth Rock performed by D. Rosenboom and D. Buchla at Northern Illinois University, 1996 (Side-B)
- Item 21: On Being Invisible II, performance at Merkin Hall, 1996
- Item 22: Biofeedback Through the Ages, panel discussion recording, 1999

Box 25

digital audio tapes (DATs)

- Item 1: Predictions, Confirmations, Disconfirmations, performance at Mills College, 1993
- Items 2-5: Chanteuse, recording sessions, 1999
- Item 6: Chanteuse, concert at Lotus Fine Arts (NY), 2002

audio cassettes

- Item 7: Music of David Rosenboom, compilation of 1964-67 pieces
- Item 8: Music of David Rosenboom, compilation of 1966-69 pieces
- Item 9-10: Touché Party, KPFA broadcast feed, 1980
- Item 11-13: Music from Mills College: Mills Centennial Album, copies of master, 1986
- Item 14: Roundup, cassette master, 1987
- Item 15: Mills' Center for Contemporary Music Faculty Concert, 1990

H8 digital audio tapes

- Item 16-20: Chanteuse, recording sessions / master tapes for CD project, 1999

Box 26

CDs / DVDs

- Item 1: Notre Dame Recital, 1960
- Items 2-7: high school performances, 1960-65
- Item 8: ICES, performances of D. Rosenboom & J.B. Floyd (Biome), 1972
- Item 9: Bell Solaris performed by Katrina Krimsky, Merkin Hall, 1998
- Item 10: Seeing the Small In the Large, Movement Iv, performed by the Orchestra da Camera at Zipper Concert Hall, 1999
- Item 11: On Being Invisible II, studio mater made for CD release, 1999
- Item 12: Attunement Orchestra (for Chanteuse project), performance material (piece without voices), 2000

- Item 13: Music of David Rosenboom performed at Mills College Concert in 1982, digital transfer from reel-to-reel tapes, part 1, 2000
- Item 14: Music of David Rosenboom performed at Mills College Concert in 1982, digital transfer from reel-to-reel tapes, part 2, 2000
- Item 15: Entrances (by Michael Byron for David Rosenboom), recordings from 1750 Arch Studios, 1982, transfers from analog tape, 2000
- Item 16-19: On Being Invisible II, source materials for development of the piece, 2000
- Item 20: On Being Invisible II, audio data files for texts, 2000
- Item 21: On Being Invisible II, voices and sound effects, 2000
- Item 22: recording of a Composition Systems taught by Lucky Mosko, class at CalArts, 2000
- Item 23: Silence, Patterns for London performed by Charlie Haden & David Rosenboom, CalArts, 2000
- Item 24: Pocket Pieces, TRIO performance at Smith Hall, UIUC, transfers from analog tapes, 2000
- Item 25: The Sounds of Sound Sculpture, digital archive original, A.R.C., 1973, transfer, 2000
- Item 26: And Come Up Dripping, performance at Electric Circus, 1969, transfer from analog tape, 2001
- Item 27: And Come Up Dripping (voice), performances at CalArts, 2001
- Item 28: Four Lines, electronic tracks, performance material, 2001
- Item 29: In the Beginning III (Quintet), 1979, Champ Vital, 1987, Seduction of Sapientia, 1975 / Three Chamber Works, transfer from analog, 2001
- Item 30: Four Lines, 2001, And Come Up Dripping, 1968, transfer from analog / Two Chamber Works, 2001
- Item 31: Naked Curvature, performance of excerpts at LACMA, 2001
- Item 32: Naked Curvature, whispering parts performed by Ear Unit, 2001
- Item 33: Seeing the Small in the Large, compilation of performances by youth orchestras (Orchestra da Camera and Idyllwild Arts Symphony Orchestra), 2001
- Item 34: How Much Better If Plymouth Rock Had Landed on Pilgrims, performance by David Rosenboom & Libby van Cleve at Engine 27, 2001
- Item 35: Two Lines (Too High) performance by David Rosenboom & Libby van Cleve at Engine 27, 2001
- Item 36: Chanteuse, performance at CalArts, 2002
- Item 37: Chanteuse, performance for Earjam Concert Series, 2002
- Item 38: Dual Contingent - Alpha Feedback (concurrent bursts trigger sound filter sweeps) for TV show "Future of Music," 1971, transfer, 2002
- Item 39: Four Lines, materials for two piano version, part 1, 2002
- Item 40: Four Lines, materials for two piano version, part 2, 2002
- Item 41: Four Lines, concert in conjunction with the Neuroscience and Music, Venezia, 2002
- Item 42: Portable Gold and Philosophers' Stones, performance at World Festival of Sacred Music, CalArts 2002
- Item 43: Seeing the Small In the Large, Movements V and VI performed by an orchestra conducted by D. Rosenboom at Idyllwild, August 2002
- Item 44: Two Lines, Four Lines, performances at CalArts, 2002
- Item 45-47: Music for Unstable Circuits, various materials, 2003 (3 discs)
- Item 48: How Much Better If Plymouth Rock Had Landed on Pilgrims, Section VIII, performance of D. Rosenboom at REDCAT, 2004
- Item 49: Interview for the show "First Impressions," BBC Radio 4, 2004
- Item 50: Is Art Is, Patterns for London (part i and ii) performed by David Rosenboom, Philip Glass, Miroslav Tadic, Swapan Chaudhuri for the Indian American Crossover at REDCAT, 2004
- Item 51-52: J Jasmine, performance for Earjam (IV) Concert Series in 2004
- Item 53: Naked Curvature, sound effects for use in performance, 2004
- Item 54: Naked Curvature, performance at CalArts, 2004
- Item 55: Predictions, Confirmations, Disconfirmations, Reunion concert, ICMC at

- University of Miami, 2004
- Item 56: Transplant France concert, improvisation performance by D. Rosenboom, W. Winant, D. Wessel, J. Leandre, 2004
- Item 57: Zones of Coherence by Daniel Rosenboom, performance at REDCAT, 2004
- Item 58: Zones of Coherence by Daniel Rosenboom, performance at CalArts, 2004
- Item 59: Zones of Coherence, Argus's Eye (movement from Bell Solaris), Music for Unstable Circuits (+trumpet), Sounds Like Now Festival, performance at La Mamma Theater, 2004
- Item 60-61: Zones of Coherence, samples, performance material, 2004
- Item 62: Attunement Orchestra (extended), performance material, 2005
- Item 63: How Much Better If Plymouth Rock Had Landed on Pilgrims, Section VIII, Lorenzo Trujillo recital, ROD Recital Hall, 2005
- Item 64: In the Beginning (Etude IV), Pocket Pieces performed by Ensemble Green, Boston Theater, 2005
- Item 65: Seduction of Sapientia performed by Dirk Moelants, recorded at the Logos Foundation (Gent), 2005
- Item 66: Twilight Language (D. Rosenboom) performed by Vicki Ray at Piano Spheres, Zipper Concert Hall, 2005
- Item 67: Wave Field, performance by D. Rosenboom & W.L. Smith at REDCAT, 2005
- Item 68: In C (T. Riley) performed by CalArts' New Century Players conducted by D. Rosenboom, Walt Disney Concert Hall, 2006
- Item 69: selected compositions performed by trumpet students and faculty, Center for Advanced Musical Studies at Chosen Vale, 2006
- Item 70: What to Wear (Michael Gordon's Opera), directed by R. Forman / conducted by D. Rosenboom, performance at REDCAT, 2006 (video)
- Item 71: What to Wear (Michael Gordon's Opera), directed by R. Forman / conducted by D. Rosenboom, performance at REDCAT, 2006 (audio)
- Item 72: What to Wear (Michael Gordon's Opera), directed by R. Forman / conducted by D. Rosenboom, performance at REDCAT, 2006 (data disk)
- Item 73: A la Surface, source materials, National Center for Contemporary Dance, Angers, France, 2007 (digital data)
- Item 74: A la Surface, source materials, National Center for Contemporary Dance, Angers, France, 2007 (audio samples)
- Item 75: Telluspeep, transfer from an analog tape, 2007
- Item 76: URBOUI, transfer from an analog tape, 2007
- Item 77: Interview for the "Arts Alive" about Wild Beast, 2008
- Item 78-80: Rain Coloring Forest, development material, 2008
- Item 81: Of Volcanoes and Rocks, performance of S.W. Kusumo & ensemble of musicians from CalArts led by D. Rosenboom, REDCAT, 2008
- Item 82: How Much Better If Plymouth Rock Had Landed On Pilgrims, visuals by M. Selwood, 2009
- Item 83: performance-collaboration of D. Rosenboom, M. Selwood, W. Golia, N. Wenten, Indonesia Arts Festival VI: Exploring Root of Identity Jakarta, 2009 (documentary)
- Item 84: Workshop & concert by D. Rosenboom & M. Selwood, Animasi Indonesia, 2009
- Item 85: Workshop & concert by D. Rosenboom & M. Selwood, Animasi Indonesia, digital animation files, 2009
- Item 86: In the Beginning Etude I, performance at Cowshed, Berlin, 2010
- Item 87: In the Beginning II, performance at Wild Beast, CalArts, 2010
- Item 88: City Mix, transfer from analog tape, 2011
- Item 89: graduation speech, 2011
- Item 90: Systems of Judgment, performance National Theater Center, Caen, 2011 (photo)
- Item 91: Systems of Judgment, performance National Theater Center, Caen, 2011 (audio)
- Item 92: Systems of Judgment, performance National Theater Center, Caen, 2011 (video)

- Item 93: Four Lines for String Quartet, performance at CalArts, 2012
 Item 94: Zones of Influence (parts I and II) performed at REDCAT, 2014
 Item 95: Zones of Influence (parts III, IV, V) performed at REDCAT, 2014

Series 15: Film reels and video recordings

Box 1

Film reels

Item 1: The Pear Facts, Robert Liberman, 1968

Description: ~10 min long 16 mm film

Item 2: Involuntary ? Control, 1970

Description: ~20 min long 16 mm film

Item 6: Dance I and II, Maple Sugar performance, 1975

Description: ~6-7 min long 16 mm films

Item 7: In the Beginning V (The Story), 1980-81

Description: 17 min long 16 mm films, master and print version

½ inch video tape reels – (Sony Portapak)

Item 3: Automation House: press conference for Ecology of the Skin with Rosenboom, Fehmi, Coons, Vandercar and Rosenboom's explanation for Ecology of the Skin, 1970

Item 4: Rosenboom-Coons-Fehmi interviewed by G. Luce. Performance of Piano Etude I with Alpha feedback / NET Feedback Show, 1970

Item 5: Alpha ETCH-A-SKETCH, aut. J. Humbert, York University, 1974

Box 2

¾ inch U-Matic video cassettes, 30 min

Item 1: Daytime Viewing, work in progress: excerpts from video documentation of the first performance version, 1980

Item 2: Daytime Viewing, excerpts from the first performance version, 1980
 Item 3: Daytime Viewing, graphic, 1981

Item 4: J Jasmine, commercials, video outtakes

Item 5: J Jasmine, video outtakes

¾ inch U-Matic video cassettes, 60 min

Item 6: Almost Crying, video transfer film from the optical track, 1979

Item 7: Daytime Viewing, graphics, 1981

Item 8: Daytime Viewing, performance source, 1980

Item 9: Daytime Viewing, recording of a performance in Toronto, 1980, part 1

Item 10: Daytime Viewing, recording of a performance in Toronto, 1980, part 2

Item 11: Daytime Viewing, source tape for She, performance tape, 1980

Item 12: Daytime Viewing, re-takes/cast call, Toronto, 1980

Item 13: Daytime Viewing, work in progress: excerpts from video documentation of first performance version, 1980

Item 14: J. Jasmine, source tape for Androgyny, Younger Lady, Grand Canyon Heartache

Item 15: J. Jasmine, source tape for Younger Lady w/Satin and Grand Canyon

Item 16: Songs of Jasmine, master tape, 1979

digital BETACAM, transfer of 16 mm film

Item 17: Involuntary ? Control, 1970

Box 3

½-inch video tapes, 7.5-inch reels, Sony V-32

- Item 1: Burn + Songs, Maple Sugar performance at the Kitchen (NY), 1978
- Item 2: Burn, Maple Sugar performance at the Kitchen (NY), 1978
- Item 3: Bojangles + Songs, Maple Sugar performance at the Kitchen (NY), 1978
- Item 4: Trio, Maple Sugar performance at the Kitchen (NY), 1978

¾-inch, U-Matic video cassettes

- Item 5: Solo Improvisations, piano & electronics; J Jasmine...My New Music (Part I), at the Western Front, 1978
- Item 6: J Jasmine...My New Music (Part II), performance at the Western Front, 1978
- Item 7: Is Art Is, performance of D. Rosenboom, J.B. Floyd, T. Sankaran at the Art Gallery of Ontario, 1979
- Item 8: Avanti Popollo + Songs, performance at the Art Gallery of Ontario, 1979
- Item 9: In the Beginning V (The Story), D. Rosenboom & G. Manupelli, original transfer of first answer print of film, 1981
- Item 10: On Being Invisible, performance at the Western Front, 1978, part 1
- Item 11: On Being Invisible, performance at the Western Front, 1978, part 2

VHS video cassettes

- Item 12: Bell Solaris, Camera "A," Front Row, 2005
- Item 13: Bell Solaris, "Camera "B," edited version, 2005
- Item 14: Bell Solaris, Camera "B," (Rear of House), raw footage, part 1
- Item 15: Bell Solaris, Camera "B," (Rear of House), raw footage, part 2
- Item 16: Bell Solaris, hand-held shooting by Francesca Penzani, 2005
- Item 17: On Being Invisible II (Hypatia...), test run prior to mastering laserdisc, 1995
- Item 18: In the Beginning, window dubs (copy for editing purposes), slow motion excerpts, 1981

Betacam SP video cassettes, 30M

- Item 19: In the Beginning, straight dub from ¾-inch, U-Matic, original transfer from first answer print of film, 1981
- Item 20: In the Beginning V (The Story), master, 1981
- Item 21: On Being Invisible II, 30 frame – non drop, master from digital, 1995

Betacam SP video cassettes, 60M

- Item 22: In the Beginning V (The Story), transfer of 16mm film print used in live performances, film print has scratches, ca. 1990s

DVCAM 124 video cassette

- Item 23: Bell Solaris, 2-camera edit, REDCAT, 2005

Box 4

Film reels

Item 1: Piano Hands, 1974

Description: 10 min long 16 mm film

Item 2: Nexus + Garden, 1975

Description: ~10 min long 8 mm film

Item 3: Maple Sugar, summer concert, 1975

Description: ~10 min long 8 mm film

Item 4: In The Beginning V (The Story), David Rosenboom & George Manupelli, 1981

Description: 16 mm film used in live performances of the composition

Box 5

VHS video cassettes

Item 1: The Mike Douglas Show with John Lennon & Yoko Ono, day 3, 1972

Item 2: Sound Sculpture, Vancouver Art Gallery, CBC, 1973

Item 3: Scheme of Things Art & Technology, includes field tapes, 1983

Item 4: "Ripley's Believe It or Not," segment with David Rosenboom, 1984

Item 5: Systems of Judgment, performance at de Saisset Museum, 1986

Item 6: Zones of Influence, performance at de Saisset Museum, 1986

Item 7: David Rosenboom and George Lewis, performance at Western Front, 1990

Item 8: David Rosenboom, performance at Mills, early 1990s

Item 9: David Rosenboom, George Lewis, Nyoman Wenten, Composers' Concert at Western Front, 1991

Item 10: Is Art Is, David Rosenboom and J.B. Floyd, performance at CalArts, 1994

Item 11: David Rosenboom and Henry Threadgill, performance at Merkin Hall, 1996

Item 12: Katrina Krimsky at Merkin Hall, New York, 1998

Item 13: David Rosenboom and Libby Van Cleve, performance at Engine 27, 2001

Item 14: SaMar – Rosenboom, performance at UIUC, 2004

Item 15: Dance Ensemble (includes Hunter Hunted), live edit, 2005

Box 6

miniDV video cassettes

Items 1-11 (11 cassettes): Counterpoint of Tolerance Workshop, 2008

Items 12-17 (6 cassettes): Ah! Opera, Workshop, 2009

DVDs

Item 18: Ah! Opera, promo video, 2009

Item 19: Ah! Opera, photos of the Workshop I

Item 20: Ah! Opera, photo documentation, 2009

Items 21-22 (2 copies): Ah! Opera, radio demo

Items 23-24 (2 disks): Ah! Opera, promotional set for radio

Items 25: Ah! Opera, webcasting, 2009

Items 26-32 (6 disks): Ah! Opera, audio development material

Item 33: Ah! Opera, radio documentary, 2010

Series 16: Slides

Box 1

- Item 1: Plymouth Rock, Electric Circus Concert, 1969
- Item 2: At Terry Riley's home in San Francisco, 1970
- Item 3: David Rosenboom & Gerald "Shep" Shapiro, It Takes A Year One Earth To Go Around the Sun (tour), 1970
- Item 4: Laboratory for Experimental Aesthetics, York University, Piano Etude I / brainwave version, 1970s
- Item 5: Negatives, miscellaneous, 1970s
- Item 6: Personal portraits & portraits of friends, part 1, 1970s
- Item 7: Personal portraits & portraits of friends, part 2, 1970s
- Featured: M. Ashley, S. Ashley, W. Farley, D. Spitznagel, K. Krinsky, J. Humbert, W. Winnant, J. Moncrieff, M. Korngold, D. Buchla, J. Hunt, K. Ceasar, and others.
- Item 8: Personal portraits & portraits of friends, part 3, 1970s
- Item 9: Homuncular Homophony, 1971
- Item 10: CTV Show "Here Come the Seventies" & The Dick Cavett Show, 1971-72
- Item 11: ICES, photos by Anthony Sheppard, 1972
- Item 12: Vancouver Piece, 1973
- Item 13: Sound Sculpture, Vancouver, 1973
- Item 14: Home-studio in Toronto, 1973-74
- Item 15: European tour with J.B. Floyd & J. Humbert, 1974-75
- Item 16: Maple Sugar, Summer Concert Series, part 1, 1975
- Item 17: Maple Sugar, Summer Concert Series, part 2, 1975
- Item 18: Maple Sugar, Summer Concert Series, part 3, 1975
- Item 19: Maple Sugar, Vi-breasts, part 1, 1975-76
- Item 20: Maple Sugar, Vi-breasts, part 2, 1975-76
- Item 21: Maple Sugar, performance series at Music Gallery, part 1, 1975-77
- Item 22: Maple Sugar, performance series at Music Gallery, part 2, 1975-77
- Item 23: Maple Sugar, performance series at York University, 1975-77
- Item 24: J. Jasmine performances, York University, 1977
- Item 25: J. Jasmine performances & promotional photos, part 1, 1977
- Item 26: J. Jasmine performances & promotional photos, part 2, 1977
- Item 27: Maple Sugar, Kitchen performance, 1978
- Item 28: Maple Sugar, filming of Almost Crying, 1978
- Item 29: Ann Arbor Film Festival, 1980
- Item 30: Daytime Viewing, various performances, part 1, 1980
- Item 31: Daytime Viewing, various performances, part 2, 1980
- Item 32: Daytime Viewing, various performances, part 3, 1980
- Item 33: Daytime Viewing, various performances, part 4, 1980
- Item 34: Daytime Viewing, performance photos & fashion show slides, 1980
- Item 35: Daytime Viewing, Toronto performance, 1980
- Item 36: In the Beginning IV & And Out Come The Night Ears performance at Mills, 1980
- Item 37: David Rosenboom & William Winant, 1980s
- Item 38: Touché, 1980s
- Item 39: Florida Festival (with S. Martirano), 1976, & filming of Become An Artist, 1981
- Item 40: In the Beginning V (The Story), filming, part 1, 1981
- Item 41: In the Beginning V (The Story), filming, part 2, 1981

- Item 42: New Music America, L. Harrison, C. Nancarrow, P. Oliveros, 1981
- Item 43: Performance Gallery, 1981
- Item 44: Theatrical performance with Linda Montano, 1981
- Item 45: Performance with J.B. Floyd, Miami, 1983
- Item 46: IRCAM, I. Xenakis, 1984
- Item 47: Zones of Influence, performance at CalArts, New Music America Festival, 1985
- Item 48: Braxton Quartet Tour, 1986