

ambience — The effect & affect a sound body exudes irrespective of its source.

(to) **compose** — To put sounds together. To decide which sounds happen when.

composer — A person who puts sounds together. A person who decides which sounds happen when.

composer for improvisers — A composer for dialogical composers. A composer who constructs an interactive matrix to be shared among an ensemble of dialogical composers

composing from the inside out (open system coordination) — Figuring out how a music might develop as one goes along, contingent upon (& responding to) indeterminate compositional inputs.

composing from the outside in (closed system organization) — Limiting & controlling sonic output toward an unchanging, repeatable coordination of sounds.

compositional information (musical information) — Indications through sound, gesture, notation, or convention, of which sounds could, should, might, or must, happen when.

compositional interface (interactive matrix) — The common reference filters that channel & direct compositional information. Ordinarily referred to as a “composition” (whether for interpreters or improvisers). Also established via metacomposition (shared assumptions & conventions).

compositional persona (sonic persona) — The recognizable identity a composer constructs & reveals through sound.

dialogical composer — Also known as improviser. A composer whose decisions immediately commit to sound in rapport with other similarly positioned composers.

dialogical composition — Social structures within which more than one compositional actor simultaneously decide which sounds happen when. Also identified as collective improvisation.

dialogical structure — Where a music’s composite sound is negotiated through reciprocal communications during performance, through multiple compositional initiatives & responses, among more than one compositional actor.

double consciousness — An articulation posed by W.E.B. DuBois in *The Souls of Black Folk* to describe the Black experience of “always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity.” The term is introduced more playfully here, not only to acknowledge DuBois’ vital contributions, but to emphasize the peculiar biperspective alienation introduced by recordings of one’s own sound, a weirdness now so glibly taken for granted that it’s rarely even considered.

drama — The particular tension & suspense deriving from the uncertainties & contagion of compositional decision.

interactive matrix (compositional interface) — The common reference filters that channel & direct compositional information. Ordinarily referred to as a “composition” (whether for interpreters or improvisers). Also established via metacomposition (shared assumptions & conventions).

interactive structure — The social structure of information flow within a musical event, either unidirectionally from composer to performer or recording device in monological composition, or multipersonic & multidirectional as in dialogical composition.

metacomposition — Idiomatic conventions that establish a substrate of already assumed compositional decisions regarding both sound & interactive structure within which specific composers decide which sounds happen when.

monological composition — Social structures within which a single compositional actor decides which sounds happen when.

monological structure — 1. A social structure within which one person (conventionally called a “composer”) transmits instructions regarding which sounds happen when to other people acting as “performers” who actualize these instructions as coordinated sounds. 2. Instances where a person organizes sound directly via mechanized devices such as playback/recording equipment or computers. 3. Solo performance by the composer.

music — a sound mediated interplay of imagination & social participation.

musical composition — The act of deciding which sounds happen when.

musical information (compositional information) — Indications through sound, gesture, notation, or convention, of which sounds could, should, might, or must, happen when.

non-idiomatic free improvisation — A designation assayed by Derek Bailey in his first edition of *Improvisation* to denote improvised music that resists association with any common idiomatic language, especially jazz. Evidently, the term was dropped in a later edition where he conceded that this non-idiomaticism had itself congealed into a codified, identifiable idiom all its own.

personics — the identifiable “whoness” of a musical sound.

producer (studio composer) — While producers' activities vary enormously in actual practice, the term is used here to designate the compositional role of choosing among sounds in the assembly of a *recorded* sonic image, this in contrast with composing for, or with, other musicians.

sound body — The palpable, physical sound & sensation of a music.

sound design (sonic design) — A coordination of sounds. Conventionally referred to as a "composition."

sonic image — The appearance a coordination of sounds evokes. Conventionally referred to as "music."

sonic persona (compositional persona) — The recognizable identity a composer (&/or performer) constructs & reveals through sound.

studio composer (producer) — A composer who organizes sonic imagery specifically for recorded repetition (playback).

