

TEMPO

A QUARTERLY REVIEW OF NEW MUSIC

EDITORIAL: BODIES OF KNOWLEDGE

INTRODUCTION: THEORY AND PRACTICE OF SOMATIC MUSIC

BJÖRN HEILE AND MARTIN IDDON

'ARE YOU STILL THERE?' EXPERIENCING SONIC BOTHY'S *VERBAAAAATIM*

*CLAIRE DOCHERTY, MARTIN IDDON, ALEXANDER REFSUM JENSENIUS,
RAYMOND MACDONALD, AND JANE STANLEY*

WHAT IS IT LIKE TO BE A TREE? SONIC LAYERS, DOUBLENESS, AND
ECOLOGY IN MARTIN IDDON'S *SAPINDALES*

*EDWARD CAMPBELL, JONATHAN DE SOUZA, BJÖRN HEILE, OLI JAN,
NIKKI MORAN*

OF EMBODIED MUSICAL SPACES AND THEIR CREATIVE AMBIGUITY

*MARTIN IDDON, OLI JAN, RAYMOND MACDONALD AND
ANDREA SCHIAVIO*

THE MUSIC OF PROXIMA CENTAURI B: *THREE SINGERS ON PLANET M*
BY OLI JAN

BJÖRN HEILE AND NIKKI MORAN

GESTURES, ACTIONS, AND PLAY IN BJÖRN HEILE'S *3 × 10 MUSICAL ACTIONS
FOR THREE SOCIALLY DISTANCED PERFORMERS*

*EDWARD CAMPBELL, JONATHAN DE SOUZA, AND
ALEXANDER REFSUM JENSENIUS*

'SPEAKER FOR THE DEAD': COMPOSITION AS SPECULATIVE
ARCHAEOACOUSTICS

ALASTAIR WHITE

FIRST PERFORMANCES, CDs AND DVDs, BOOKS

PROFILE: EDWARD COWIE

CONTRIBUTORS

ARTWORK: EDWARD COWIE



CAMBRIDGE
UNIVERSITY PRESS

TEMPO

EDITOR *Christopher Fox*
tempoeditor@cambridge.org

REVIEWS EDITOR *Heather Roche*
temporeviewseditor@gmail.com

ADVERTISING
Email (UK and rest of the world)
ad_sales@cambridge.org

Email (US) USAadsales@cambridge.org

SUBSCRIPTION ENQUIRIES
Tel: 01223 326070
Email: journals@cambridge.org

ADVISORY BOARD
Amy C. Beal
University of California, Santa Cruz, USA
Davinia Caddy
University of Auckland, New Zealand
Jonathan Cross
University of Oxford, UK

Mark Delaere
KU Leuven, Belgium

Kyle Gann
Bard College, USA

James Gardner
Auckland, New Zealand

Anna Høstman
Toronto, Canada

Peter Hill
University of Sheffield, UK

Nicholas Jones
Cardiff University, UK

Gerard McBurney
London, UK

François-Bernard Mâche
Paris, France

Olivia Mattis
Huntingdon, New York, USA

David Metzger
University of British Columbia, Canada

Tim Rutherford-Johnson
West Sussex, UK

Howard Skempton
Leamington Spa, UK

Mission Statement

As a 'Quarterly Review of New Music', TEMPO exists to document the international new music scene while contributing to, and stimulating, current debates therein. Its emphasis is on musical developments in our own century, as well as on music that came to prominence in the later twentieth century that has not yet received the attention it deserves.

Subscriptions

TEMPO (ISSN 0040-2982) is published four times a year in January, April, July and October. Four parts form a volume. The subscription price for volume 78 (Nos. 307-310), which includes delivery by air where appropriate (but excluding VAT) is £212 (US \$349 in USA, Canada and Mexico) for institutions (print and electronic); £139 (US \$235) for institutions (electronic only); £61 (US \$97) for individuals ordering direct from the publishers and certifying that the journal is for their personal use (print only). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press & Assessment, Journals Fulfilment Department, UPH, Shaftesbury Road, Cambridge CB2 8EA; or in the USA, Canada and Mexico: Cambridge University Press & Assessment, Journals Fulfillment Department, One Liberty Plaza, New York, NY 10006, USA. Periodicals postage paid at New York, NY and at additional mailing offices.

Copying

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organizations in the USA who are also registered with the C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to the C.C.C. of the per copy fee of \$12. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0040-2982/2018 \$12. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy, material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal is included in the Cambridge Journals Online service which can be found at journals.cambridge.org.

This journal issue has been printed on FSC™-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.
Printed and bound by CPI Group (UK) Ltd, Croydon, CR0 4YY.

cover design: Studio Isabelle Vigier

© Cambridge University Press & Assessment 2024

TEMPO

A QUARTERLY REVIEW OF NEW MUSIC

EDITOR *Christopher Fox* / REVIEWS EDITOR *Heather Roche*

VOLUME 78 NO. 310 OCTOBER 2024

3 EDITORIAL: BODIES OF KNOWLEDGE

ARTICLES

- 5 INTRODUCTION: THEORY AND PRACTICE OF SOMATIC MUSIC
Björn Heile and Martin Iddon
- 13 'ARE YOU STILL THERE?' EXPERIENCING SONIC BOTHY'S
VERBAAAAATIM
*Claire Docherty, Martin Iddon, Alexander Refsum Jensenius,
Raymond MacDonald, and Jane Stanley*
- 25 WHAT IS IT LIKE TO BE A TREE? SONIC LAYERS,
DOUBLENESS, AND ECOLOGY IN MARTIN IDDON'S
SAPINDALES
*Edward Campbell, Jonathan De Souza, Björn Heile, Oli Jan,
Nikki Moran*
- 36 OF EMBODIED MUSICAL SPACES AND THEIR CREATIVE
AMBIGUITY
*Martin Iddon, Oli Jan, Raymond MacDonald and
Andrea Schiavio*
- 47 THE MUSIC OF PROXIMA CENTAURI B: *THREE SINGERS ON
PLANET M* BY OLI JAN
Björn Heile and Nikki Moran
- 51 GESTURES, ACTIONS, AND PLAY IN BJÖRN HEILE'S *3 × 10
MUSICAL ACTIONS FOR THREE SOCIALLY DISTANCED
PERFORMERS*
*Edward Campbell, Jonathan De Souza, and Alexander Refsum
Jensenius*
- 62 'SPEAKER FOR THE DEAD': COMPOSITION AS SPECULATIVE
ARCHAEOACOUSTICS
Alastair White

FIRST PERFORMANCES

- 74 EAVESDROPPING, LONDON *Joanna Ward*
76 JOSEPH VELLA: *VALERIANA: THE TITAN'S ROCK* *Max Erwin*

CDs AND DVDs

- 78 CERGIO PRUDENCIO, *ANTOLOGÍA I: OBRAS PARA LA ORQUESTA EXPERIMENTAL DE INSTRUMENTOS NATIVOS* *Ben Lunn*
79 RICHARD BAKER: *THE TYRANNY OF FUN* *Julie Zhu*
80 SOOSAN LOLAVAR: *GIRL* CHRIS RAINIER: *CHRIS RAINIER SINGS THE MUSIC OF HARRY PARTCH* *Ty Bouque*
82 CHRISTIAN MASON: *TIME-SPACE-SOUND-LIGHT* *Evan Johnson*
84 EKMELES: *WE LIVE THE OPPOSITE DARING* *Ed Cooper*
85 MICHAEL FINNISSY: *ALTERNATIVE READINGS* *Alex Huddleston*
86 HUGHES DUFOURT: *SURGIR* *Christian Carey*
88 KENNETH KIRSCHNER: *THREE CELLOS* *Tim Rutherford-Johnson*
89 MARTIN ARNOLD: *FLAX* *Julie Zhu*
90 WALTER ZIMMERMANN: *A CHANTBOOK FOR LIPPARELLA* *Christopher Fox*
91 IAN WILSON: *ORPHEUS DOWN* *Roger Heaton*
92 OSNAT NETZER: *DOT:LINE:SIGH* *Kate Milligan*

BOOKS

- 94 LOUISE DEVENISH, CAT HOPE, EDS.: *CONTEMPORARY MUSICAL VIRTUOSITIES*, *Adam Possener*
97 PROFILE: EDWARD COWIE
102 CONTRIBUTORS
ARTWORK: EDWARD COWIE