Invisible Symmetries:
A retrospective of the work of Lindsay Vickery.

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Abstract

The following is a retrospective of the work of Western Australian born composer Lindsay Vickery. The paper examines the composer's diverse output in composed and improvised instrumental and electronic music and multimedia works. A nine digit string of numbers that the composer calls a "cypher" ties together a significant portion of Vickery's output for almost two decades of compositional activity, but the sense in which these works are about something else is palpable in each and every one. Iconic pieces where a serial-like method is an anathema and cypher based pieces all seem to point to a structure the composer refers to as mind-like, often influenced by a back story that injects meaning into the music.

Introduction

Vickery was born in 1965 and is currently program leader in music at La Salle College of the Arts in Singapore. He is completing a doctorate at Queensland University of Technology on new structural models in interactive media. He has been an active composer and performer, based in Western Australia, but touring widely across Europe, the USA and Asia.[1] In a recent interview with Cat Hope, Vickery cites a number of influences; "totalist" composers like Polwechsel or Helmut Lachenmann; composers such as Gyorgi Ligeti and John Zorn; popular music and popular culture in general are important to his work.[2] To this I would add Stockhausen, whose work was the subject of Vickery's masters thesis.

Vickery has done much himself to explain and categorise his music via his website and a number of other publications over the years. Nearly 120 pieces of music cover the gamut of compositional activity: orchestral / large ensemble works, chamber and solo, vocal, dance, theatre / music theatre / opera and electro acoustic composition. Added to this staple are works that cross the boundaries between improvisation and composition, multimedia pieces, installation-like work and pieces that exist on or with video.

Reading a chronological list of Vickery's work I am struck by the proliferation of re-versionings of pieces from the turn of the century on.[3] It is as if the composer's own works have become the "event hub" of one of those films where a character returns to a pivotal moment in order to analyse, reinvent or generally obsess over the original in some way. Vickery's strong engagement with film and film theory may have influenced this interest in re-versioning, or it may, like many other composers before him, be an outgrowth of a desire to exploit more fully, successful material and re-contextualise material using different modes of performance. Alternatively, Vickery's exploration of nonlinearity and higher order structuring in performer-machine interactive systems has led him to explore web-like and mind-like structures of which some films are examples. Some re-versionings are due to external factors such as a re-arrangement of a piece for another instrumental group, like those arrangements for The Collective, a large ensemble that was active in Perth in 2000-02.

A summary list of his works reveal the breadth and sheer quantity of engagement with almost every form of musical application. A reading of the composer's work according to thematic concerns, divides his output into a formative period, where readymades and collage techniques dominate; then the "cypher" technique makes its appearance and more recently, his new work extends the composer's exploration of improvisation, nonlinear, multi-linear and multi-tempo writing and computer-performer pieces.

Collage and Readymades, 1985-1990

There are four pieces in particular that stand out for me in this period: *Blackpool Tower: Elegy for John Lennon* (1989), *Savoy Trifle* (1988), *A-Synchronous Au Privave* (1989) and *Double Knitting* (1989). In many ways these pieces encapsulate this period and prefigure the types of sound worlds that Lindsay would inhabit in years to come, whatever techniques were being used to make them.

Vickery describes his use of collage as a number of techniques that use quotation as the starting point for a work.[4] A quote may be used to define formal structure, as a "channel for new material," or direct quotation. There is a cross-over here with the kinds of techniques that are used in Lindsay's "readymade" pieces and this is why I have grouped them together. *A-Synchronous Au Privave,* which Vickery groups in his "readymades" category, uses direct quotation, but quotation that is cut up, re-ordered and pasted back together. This is a kind of collage technique, but one in which the collage is a reordered amalgam of a single object as opposed to an amalgam of multiple objects. As a piece that defines a sound world that Lindsay would return to from time to time, *A-Synchronous Au Privave,* on the surface, maintains many of the features of be bop, like registral and rhythmic disjunction that will reappear in works like *Chase the Bird*, *Hey Jazz Fans!* and even *Dice Game.*

The composer states that the most significant use of collage appears in *Blackpool Tower: Elegy for John Lennon.*[5] I think this may be because it is a completely unique form of collage where two pieces are theoretically playing throughout the piece, but are "mixed" in the manner of someone controlling volume faders on a mixing desk in such a way that each piece seems to merge to the background, or foreground, while never quite dominating, or disappearing from the texture.

The two pieces that make up *Blackpool Tower* are "Because" by John Lennon and Beethoven's *Moonlight Sonata.* The story goes that Lennon was inspired to write "Because" after hearing Yoko Ono play the *Moonlight.* Both pieces share key signatures in common and similar chord progressions.

As an elegy in remembrance of John Lennon the piece is particularly powerful in its play on remembering. On first listening it may be heard as a rather nostalgic remembrance, but a close hearing of the work reveals several layers of the act of remembering. The submerged layer is John Lennon's fragmented remembering of the *Moonlight Sonata* and then his re-rendering as "Because." Then there is the listeners' memory of both the *Moonlight* and "Because" and as the work progresses the two pieces are allowed to become con-fused in the listeners' mind. Structurally this is highlighted in the work as gradually more notes from the original pieces are added (remembered) culminating in the central five bars when the two pieces simultaneously come into focus and then dissipate again as notes are subtracted (forgotten) from the original. One thing we are left with in a hearing of *Blackpool Tower* is a picture of the struggle to remember. And having remembered, somewhat inadequately or inconclusively, the picture becomes clouded by the doubts about how our memory conforms to reality.

Later this idea of memory is reworked in a positivist mode where memories are acknowledged to supplant empirical reality. More of this later. Collage technique and in particular the processes played out in *Blackpool Tower* are "a point of departure for later explorations into encoding a digital cypher at all structural levels in cypher works."[6]

This is part of the technique, but it is the story that connects the quoted two pieces that is equally significant as is the back story for many of the composer's later works and the way in which these narratives inform the structure and emotional weight of the music. The emotional intensity and sound world of *Blackpool Tower* is reflected in many other pieces like *The Giant is Speaking Through You, In Forgetting* (1991), *Descent of the Celestial Monkey Wrench* (1997) and even *Strange Tides* (1997).

Savoy Trifle (1988) is another work that mixes and contrasts varied material; in this instance Charlie Parker's *Klaun Stance* and Alban Berg's *Four Pieces for Clarinet and Piano Op. 5.* The work exemplifies in this period the composer's concern to find a method for reconciliation between improvisation and notated music—in particular notated music that derives from the classical contemporary stream and improvisation that displays the level of sophistication that jazz attains. In *Savoy Trifle* this reconciliation is managed by subjecting Parker's improvised saxophone solo to a kind

of compositional improvisation that is commented upon by Berg's utterances, which are treated—and in fact lend themselves—to a post be bop interpretation.

Of the collage/readymade pieces mentioned above, perhaps the most idiosyncratic is the *Double Knitting,* a concerto for knitters and ensemble. The readymade in this example is not a piece of music at all, but rather a knitting pattern. Specifically the "Faire Isle" knitting pattern, which for a long time I was under the mistaken impression was actually called a 'feral' knitting pattern, invoking the image of a wild jumper stalking an innocent old lady with her bag of wool and needles seeking its revenge. (At the time, 1989, the genesis of the piece reminded me of the first music theatre piece I conceived as a seventeen year old based on the "pineapple stitch" I discovered in my stepmother's 'ancient' *Encyclopaedia For Housewives*). The minimal instrumental texture of this piece was perhaps influenced by Istvan Marta's *JM's Strange Meeting With Romeo and Juliet* that Lindsay's Alea Ensemble was performing quite often at this time. The music is a transposition of the knitting pattern into notes, which accompanies a pair of close-mic-ed knitters who recite the text of the "alternating peanut stitch" while knitting into the microphone.

I have spent some time examining these few works because I think they exemplify aesthetic standpoints that Vickery returns to in later work. These standpoints are:

- one that is understated, moody and generally quite spacious in texture;
- one that is upbeat, vibrant and often visceral in performance presentation; and
- one that is mechanistic—sometimes, but not always ruled by pulse.

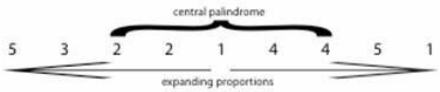
These standpoints could conceivably describe almost any musical texture and I think that although aesthetics are never too far from the thoughts of most artists, other subjects are more conspicuous in the conception of Vickery's pieces.

The Cypher of *Invisible Symmetries*

The works that use a cypher, or series of numbers to determine various musical parameters date from 1989 and as a technique employed, form the largest bloc in his output from this point on. Even work that is primarily improvised can have one or another parameter organized by a cypher. The first work to use a cypher is *Stairways of Sleep* for clarinet, electric guitar, percussion and piano. The number series used in this work and many subsequent pieces, is 532214451. The composer states that this pattern:

> is the basis on which all parameters of the music from the large scale to the small scale are constructed. For example, the proportions of the work's structure, the proportions within each discreet section, to the individual rhythm of each note.[7]

As a number series, it is interesting because it is almost symmetrical (palindromic), but not quite. It includes all the numbers from one to five and has the distinctive musical quality of contraction and expansion from left to right; i.e. diminishing proportions from five to one at the centre and expanding proportions again to five before the last iteration of the number one. The sequence is "musical" because it aids any strategy of increasing then diminishing tension through an acceleration/deceleration of events for example, a common device for forward motion in music. Each number except for the number three occurs twice and there is an internal palindrome beginning with the first number two and ending with the second number four. The nine constituent numbers add up to twenty seven or three by nine. From here, any further numerological synchronies become convoluted.



Vickery goes on to say that:

> At the largest scale the structure of the work is simple and audible: ABC(C)DE(E)AD where each letter represents a different section, each of which may have contrasting tempi, pitch resources and texture. The cypher also provides the ratios of the durations of each section. So for example the first section (five) is five times the length of the fifth section (one).

section:5
subsection: 5 3 2 2 1 4 4 5 1
2
subsection: 5 3 2 2 1 4 4 5 1
4
subsection: 5 3 2 2 1 4 4 5 1

3
subsection: 5 3 2 2 1 4 4 5 1
1
subsection: 5 3 2 2 1 4 4 5 1
5
subsection: 5 3 2 2 1 4 4 5 1

2
subsection: 5 3 2 2 1 4 4 5 1
4
subsection: 5 3 2 2 1 4 4 5 1
1
subsection: 5 3 2 2 1 4 4 5 1

The cypher also generates the pitch material, but in a slightly elliptical way. Material may be layered upon itself with diminishing duration as in this diagram:

532214451
532214451532214451
532214451532214451532214451
532214451532214451532214451532214451[8]

Although Vickery uses different number series to structure his music, this particular cypher is used often, returning again and again in a slightly different manner. For example, in *Ed Teller Remembers* (1990), the use of drums and durations are governed by the cypher; in *naHEEtoh kooRAHboo* (1991), the duration of samples; in *Solar/Lunar Music* (1992) two cyphers are intertwined and used to form a rhythm matrix; *27Matrix* (1995) composes a cypher-work from an improvisation on a MIDI instrument in real-time; in *InterXection* (2002) microphone distance is the control parameter and in *Off Ramp* (2002), metric modulation is regulated by the cypher. Occasionally Vickery uses other cyphers, like the one made from the title words in *The Giant is Speaking Through You* (1991) and in *Piano Geography* (1991), the highest, lowest and centre notes of the piano are used to make a different cypher.[9]

However it is in *Invisible Symmetries* (1992), a work that started life as a guitar solo, that the cypher technique of this period is summarised. In this piece the nature of the sections varies widely, from motoric to an intimate rubato, to an extrovert bravura section. The textures also range across a wide field of tonal, contrapuntal and rhythmic qualities.

Vickery states that in this work the cypher is used to explore "systems of organic growth developed from the same generating pattern, but resulting in different outcomes."[10] This description of his use of a cypher sounds very much like an iterative procedure consistent with chaotic phenomena—a field of enquiry that Vickery explored in the early nineties with his *Strange Attractor* piece. So the cypher system is a musical system that is a "lump of clay" that may be manipulated in an infinite variety of ways.

"Event Hub": Another story

In most of these works though, there is another story, which is more or less entwined with the musical structures played out in the pieces' note-to-note progress. In *Ed Teller Remembers* (1990) and *Leo Szilard* (1990) we have the situation where the stories of two people emerge from the one issue with startlingly different outcomes. Both these stories revolve around the issue of the development nuclear weapons technologies in the mid twentieth century. On the one hand Ed Teller (the person) continues a relentless pursuit of ever more powerful and destructive weapons, while Leo Szilard has a change of heart, abandoning policies, such as Mutually Assured Destruction, and sets up one of the first anti-nuclear lobby groups. This notion of multiple outcomes from a single source is recast within the framework of single pieces in other works like *As Viewed from Above*, *Exit Points* (2003), *Off Ramp* (2002), *Parallel Trajectories* (2003), *Splice* (2002) and the *Delicious Ironies* (2001) series, to name a few.

In a piece like *As Viewed from Above*, a short text is used as the source material for a group of sound samples that a computer replays according to a certain schema. This schema is then influenced by the actions of a live musician.

The computer can choose to replay and manipulate any previously chosen sound file of text, but is constantly narrowing its own number of text choices. In effect the patch left to its own

> devices will choose to 'obsess' over—in this case repeating and deforming—an ever diminishing group of samples. The live performance 'distracts' this process and forces it to act upon new material until all of the samples have been exhausted.[11]

The idea of an "event hub" as it occurs in film (and film theory) has been of particular interest to the composer for about the last ten years and the types of structures that films of this nature generate have no doubt influenced the structure of many of the recent works and re-versionings of older pieces that he has made.

The event hub is simply a significant event, or climax, or trauma around which a narrative might evolve in a nonlinear fashion. Often this is represented in film as the convergence towards this event as seen from several different viewpoints or the consequences of an event as seen from different viewpoints. It can also be an event about which a character obsesses, i.e. returns to in his or her mind over and over again, playing out the 'if onlys' and 'what ifs' in his/her head or on the screen like *Groundhog Day* or *Run Lola Run*.

In the improvisational piece *Off Ramp* (2002) the "hub" is a nine-beat melodic cycle (the cypher again) containing all the beat subdivisions from a single beat to a quintuplet. Each of these subdivisions provides a point of exit and entry for an improvisation in a different tempo for each of the players. And in *Exit Points* (2003; based on *Off Ramp*) "the players both exit and return to a different beat of the melodic cycle in each of the nine tempi/sections, so that the same material is viewed each time from a different perspective."[12] The story that this structure reflects derives from HEDKIKR's (Vickery and drummer Darren Moore's) experience of the US freeway system. The mind-bending confusion of freeway entrances and exits that may lead to any number of extended road-trips, adventures and misadventures for the uninitiated touring musician, mirrors the idea of a musical road-trip, where progress towards a destination is continually side-tracked by tangential imperatives.

In a piece like *Parallel Trajectories* (2003), it is the different performances of the work that represent alternate perspectives of the same material. The performers are provided a number of ways in which to make their way from the beginning to the end of the piece via nodal points in the score. Each performer executes their part independently of the other players, but will decide on their function within each resulting texture according to what is being played by everyone else in the ensemble. From a listener's perspective, musical material is continually being re-contextualised by virtue of its relationship to its surroundings, so that in one version an instrument in one section may seem to play very quickly, but on another occasion, despite being played in the same tempo appears to be playing more slowly because of what other instrumentalists are playing.

Similarly, in a piece like *Splice* it is the different performances that reveal alternate viewpoints of the same musical structure. In this case, there are no musical materials as such, for the performer to be guided by. The performer must improvise and react to the way in which the computer manipulates their improvisation. *Splice* uses a cypher to determine when to sample the performer's improvisation and when and how to play it back. So while each performance will be essentially the same musical structure, the materials used may be radically different each time. This strategy is also used in *Scratch* for small sounds and electronics. Both these last two works and others that use computer/performer interactivity were composed (made) in answer to the need for new organisational models that utilize the nonlinear capabilities of computer technology.[13]

The investigation of higher order structural control in computer-performer systems has been a major concern of the composer's for the last four to five years. Most research in computer-performer interaction has centred on the instrument paradigm of performance, where more straightforward one-to-one relationships are apparent. Vickery, in his recent work and writing, essentially abandons this approach in favour of systems which explore higher orders of structural control and in which neither the performer or the computer system are privileged as the "control source."[14]

Film Score / Score-film

Aside from those works that have a back story, film-like or otherwise, Vickery has created a growing list of works that use digital video as a stimulus for improvisation. These works are generally presented with the video projected behind or beside the live musicians. *Fantastic Voyage* and *Sugar* were both the result of collaborations with the Tissue Culture and Art collective. The title of *Fantastic*

Voyage references the 1970s B-grade science fiction movie where a group of scientists and their vessel are shrunk to microscopic size and injected into the body of an ailing tumour victim. The movie was a vehicle for some interesting new special effects of the time, featuring some quite lurid scenes of internal organs, but also some laughably naïve encounters with 'evil' white blood cells. The connection with Vickery's *Fantastic Voyage* is that some pretty graphic endoscopic videography of the "internal organs" of drums, saxophone and saxophonist's mouth form the basis of several of the five movements in the work. Other movements feature video of microscopic activity—fish neurons reacting to stimuli and crystalline structures forming and deforming in liquid.[15] *Sugar* uses video footage of sugar crystals reacting to insulin and other stimulants in a sample of Vickery's blood.

Of *Detour*, Vickery says:

> I have taken a number of visual samples from the film [*Detour,* 1945] and reworked them into a 'score-film' intended to act as the basis for improvisation by live musicians. The process could be said perhaps to have the opposite effect to the voice-over of the original film—a key noir innovation—by de-contextualizing and abstracting the film's (now) hackneyed themes of violence, revenge and 'life dealing out a bum wrap.'[16]

HEDKIKR performed *Fantastic Voyage* so many times that the notion of improvisation became something of an anathema and a new version has to be made. In this version a computer must control video playback in the manner of a *Splice*-like or *Delicious-Ironies*-like sample playback, so that the resulting music is reordered and depends for its success on how well the performer remembers his improvisation from the original, linear rendition.

There are so many more pieces in Vickery's output that deserve a mention in any overview of his work, but there is simply not the space in this brief paper to give them the justice they deserve. In particular, *Rendezvous*—his "opera noir" is deserving of a substantial investigation on its own, which is why it has been omitted here in order to spare it a mere cursory treatment. Other notable absences include several pieces for MIBURI-suited dancer and ten other dance works, the wonderful *Descent of the Celestial Monkey Wrench* and *Songs of Virtual Love and War*.

An image from Vickery's website

I think if Vickery had not been a composer he might be known for his work with words. That is, aside from the poetry, lyrics, libretti, academic papers, theses, his personal journal runs to many volumes. He has kept this journal since age fourteen or fifteen. His storytelling abilities are also legendary and clearly this love of a good story infects much of the music he makes. Vickery came to composing through writing and drawing and if the curious graphics on his website are any indication; neither of these 'first-loves' have ever deserted him.[17] We look forward to his wit and sensibility in the next 120 pieces that he writes and the way in which these narratives inform the structure and sound world of those works.

Appendix: Works by Lindsay Vickery[18]

Electro-Acoustic

1991	019	*naHEEtoh kooRAHboo,* CD.
	021	*The Giant is Speaking Through You*, percussion, electronics.
1995	036	*Dice Game*, clarinet, effects unit.
	037	*27Matrix,* WX7 software, MAX/MSP software.
1997	044	*Strange Tides.*
2001		*In Forgetting,* soprano sax, CD.
	061	*Delicious Ironies,* soloist, MAX/MSP software or CD.
2002	072	*Hypochondrium,* soprano saxophone, effects unit.
	074	*InterXection,* percussion, electronics.
	082	*Splice,* soloist, MAX/MSP software.
2003	091	*Spectral Transmission,* shortwave radio, MAX/MSP software.

	092	*Hey Jazz Fans!* alto saxophone, interactive MAX/MSP software.
	090	*M. Couchon's Last Flight (as seen through binoculars),* CD.
2004	106	*Scratch,* small sounds, MAX/MSP software.

Solo

1986	004	*Cloud Castle Lake*, piano.
1989	010	*Ancient Streams*, accordion.
1991	022	*Pitches Cypher Piece: Piano geography*, piano.
	025	*Zealous Activity*, piano.
1992	027	*Invisible Symmetries*, guitar.
1999	051	*Oubliette,* guitar.

Chamber Music

1985	001	*Woodwind Trio,* oboe, clarinet, bassoon.
1986	005	*Octet In Three Movements*, woodwind octet.
	007	*A Feather Net to Catch the Stringed Birds,* flute, violin-cello, guitar.
1988	008	*Savoy Trifle*, alto saxophone, percussion, piano.
1989	009	*Blackpool Tower: Elegy for John Lennon,* clarinet, guitar, percussion, piano.
	012	*The Stairways of Sleep,* clarinet, electric guitar, percussion, piano.
1990	017	*Leo Szilard,* soprano, tenor saxophone, baritone saxophone, piano, marimba, cello, bass guitar.
1991	024	*Big Picture,* reeds, electric guitar, percussion.
1992	026	*Solar/Lunar Music,* percussion quartet.
1999	055	*Horology,* flute, clarinet, violin, violin-cello, piano, marimba, percussion.
1993	028	*Web of Indra,* soprano saxophone, electric guitar, marimba, cello, percussion, keyboard.
	029	*To Tame the Wild Winds,* two flutes, two oboes, two clarinets, two horns, two bassoons.
	030	*Phase Matrix,* tenor saxophone, electric guitar, marimba, cello, percussion, keyboard.
2001		*Invisible Symmetries*, piano duo.
2002		*Invisible Symmetries (Magnetic Pig version),* violin, soprano saxophone, double bass, percussion, piano.
	068	*Entropology*, violin, alto saxophone, double-bass, vibraphone, piano.
2003	093b	*Homage to Max Ernst,* tenor saxophone, violin cello, percussion, electronics.
	094	*Kreuz des Suedens,* violin, cello.
	095	*Parallel Trajectories,* clarinet, trumpet, guitar, piano.
	096	*Exit Point,* soprano saxophone, violin, viola, double-bass, piano.
	100	*R. Sells Harmony Jamboree,* clarinet, piano.
2004	105	*Whorl,* saxophone, celeste, percussion (or three instruments), independently controlled click-tracks.
	107	*Particle + Wave,* saxophone, two Sudanese gamelan (or three instruments), independently controlled click-tracks.

Dance

1989	014	*Learning to Fly,* cello, flute/saxophone, clarinet/saxophone, guitar/percussion, percussion.
1990	018	*All About Eve,* clarinet, electronics.
1993	031	*Vendor,* soprano/cello, CD.
	032	*Dance for a Pastime,* flute / two alto saxophones, electronics.
1998	049	*Five Over Three,* two dancers, dancer/soprano, saxophone, multimedia.
	050	*Giving Birth to Thunder,* improvising ensemble.
1999	057	*Electronic Big Top,* alto, reeds, accordion, two percussionists.
2001	063	*Perfunktory Stain*, CD.
2002	086	*Tall Poppies*, CD.
	089	*Dream Tigers*, CD.

Music Theatre

1989	013	*Double Knitting,* one knitter recitalist (amplified), four saxophones, bass, keyboard.
1990	015	*Ed Teller Remembers,* percussion, recitalist, assistant.
1995	035	*Rendez-Vous: An opera noir,* after the novel *Djinn,* by Alain Robbe-Grillet, libretto and music by Lindsay Vickery; two sopranos, mezzo, baritone, boy actor, adult male actor, violin, cello, saxophone, piano, percussion, electronics.
	039	*Fantasia of the Trial of Ern Malley,* baritone, piano, CD.

Theatre

2001	062	*The Bread Trap*, voices, saxophone, clarinet, accordion, bouzouki.
2002	066	*The Changeling*, tenor saxophone, drums, electronics on CD.
	085	*Molly Sweeney,* violin, voice, electronics CD.

Vocal

1990	016	*Vo,* soprano, soprano saxophone, percussion, keyboard, violin-cello.
1995	038	*In Forgetting,* three sopranos, three altos.
1997	043	*Descent of the Celestial Monkey Wrench,* two sopranos/recitalists, soprano saxophone, violin-cello, piano, percussion.
1998	045	*Counting | shaking,* soprano, soprano saxophone, violin-cello, digital delay, optional percussion.
	046	*En bateau,* soprano, clarinet, violin-cello.
	047	*Songs of [virtual] love + war,* soprano, DVD (Vikki Wilson and Rick Mason).
	048	*Those Short Hours,* voice, guitar, bass.
2000	058	*Three Time Pieces,* recitalist, Roland, 101, piano, bass, electronics.

Orchestral and Large Ensemble

1991	023	*Chase the Bird,* soprano saxophone, tenor saxophone, trumpet, trombone, bass trombone, vibraphone, drum kit, piano, jazz organ.
1996	040	*Eclyptic,* orchestra.
1997	042	*Immense Forest of Breathing*, orchestra.
2001		*Leo Szilard: The collective version,* soprano saxophone, tenor saxophone, trumpet, trombone, bass trombone, vibraphone, drum kit, two pianos, jazz organ.
2001		*Phase Matrix: The collective version,* 2 soprano saxophones, tenor saxophone.
		Stairways of Sleep: The collective version, two soprano saxophones, tenor saxophone.
2002	079	*Still-Life With Visitations,* saxophone, trumpet, trombone, bass trombone, vibraphone, drum kit, piano, jazz organ.

Video

2001	052b	*Whythisandnotanother?* digital video.
2002		*Strange Tides,* digital video.
		Counting | shaking, digital video.
	061e	*Delicious Ironies (noir),* digital video.
	064a	*Meninthecities,* digital video.
	078	*HEDKIKR live at Totally Huge Five,* digital video.

Multimedia

1997	041	*Garden of Delight,* installation.
1999	052a	*Whythisandnotanother?* film, interactive audio, saxophone, violin-cello, KAT.
	056	*Noir,* MIBURI, Roland 505, tenor saxophone, piano, samplers, MIDI controlled lights.
2002	064	*Meninthecities,* MIBURI, interactive video.
	065	*A Throw of the Dice,* MIBURI, interactive video.
	067	*Your Sky is Filled With Billboards of the Sky,* MIBURI, interactive AV.
	069	*Scan,* MIBURI, interactive AV.
	070a	*Fantastic Voyage,* saxophone/electronics, drums, digital video.
	071	*Paid to Watch,* MIBURI/voice, tenor saxophone, drums, electronics.
	073	*Meart/Mesound*, saxophone/electronics, drums, digital video.
	076	*Cytoblasty,* MIBURI, interactive AV, saxophone, drums.
	077	*Microphagia* , MIBURI, interactive video, saxophone, drums.
2003	094	*Sugar,* video, saxophone, KAT, cello, electronics.

Improvisation Works

1985	002	*Manual of Improvisation.*
	003	*Rupert Murdoch or section 57b,* for audience.
1986	006	*Twilight's Last Gleamings*, four instruments.
1989	011	*A-Synchronous Au Privave,* alto saxophone, violin, accordion, double bass.
1994	033	*A Move in the Dark,* tenor saxophone. WX11, electric guitar, bass, drums.
	034	*Suntrap,* lead sheet.
2000	060	*Indeterminate Heads,* quartet.
2002	080	*Lizard Sole*, tenor saxophone, drums.
	081	*Phase Shift*, tenor saxophone, drums.
	087	*Between the Lines*, tenor saxophone, drums.
	088	*Off Ramp*, tenor saxophone, drums.
2003	101	*Paper Cuts Stone*, improvisation game.

Notes

Online materials sourced Jul 2005 to April 2006.

[1] Lindsay Vickery, "Lindsay Vickery Bio," http://homepage.mac.com/lvickery/lvbiog.html

[2] Cat Hope, unpublished interview with Lindsay Vickery (2005).
[3] Lindsay Vickery, "Works: Chronological," http://homepage.mac.com/lvickery/lvworkschron.html
[4] Lindsay Vickery, "Collage," http://homepage.mac.com/lvickery/lvcollage.html
[5] Ibid.
[6] Ibid.
[7] Lindsay Vickery, "Cypher Works," http://homepage.mac.com/lvickery/lvcyphers.html
[8] Ibid.
[9] Lindsay Vickery, personal correspondence with the author (2005).
[10] Lindsay Vickery, "Soundbytes: Notes," http://homepage.mac.com/Vickeryickery/soundbytes_notes.html
[11] Lindsay Vickery, from Jon Burtt, Katie Lavers and Lindsay Vickery, "Representations of recombinant memory in interactive performance works," *Proceedings of Qi and Complexity: Consciousness reframed conference* (2004).
[12] Lindsay Vickery, "Recent Works," http://homepage.mac.com/lvickery/lvnework.html
[13] Lindsay Vickery, "Interactive Control of Higher Order Musical Structures," *Proceedings of the Australasian Computer Music Conference* (2004).
[14] Ibid.
[15] Vickery, "Recent Works."
[16] Ibid.
[17] Hope.
[18] The material above is reproduced from Vickery's website http://homepage.mac.com/lvickery/ The numbers cited immediately after the date ("019" in the first entry) refer to the order in which the 120 pieces were composed. See: Lindsay Vickery, "Lindsay Vickery: Works: Summary," http://homepage.mac.com/lvickery/lvworksummary.html