
Associate Professor Bruce CROSSMAN

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Websites:

https://www.westernsydney.edu.au/staff_profiles/uws_profiles/associate_professor_bruce_crossman

<http://brucecrossman.com>

<http://www.australianmusiccentre.com.au/artist/crossman-bruce>

<http://www.australiancomposers.com.au/composers/brucecrossman/index.html>

<http://sounz.org.nz/contributor/composer/1139>

Current Position:

Associate Professor in Music, School of Humanities and Communication Arts,
Western Sydney University, Australia (appointed 2002)

EDUCATION

Qualifications:

Doctor of Creative Arts (Composition), University of Wollongong (1996-99)	2000
Exegesis: 'Personal Creative Process Towards a Pacific-European Identity'	
Supervisors: Ross Edwards, Andrew Schultz, Sharon Bell	
Master of Philosophy (Composition), University of York (1987-90)	1990
Supervisor: David Blake	
Master of Music (with Distinction) Composition, University of Otago (1984-85)	1986
Supervisor: Jack Speirs	
Bachelor of Music (Honours) Composition, University of Otago (1980-83)	1984

INTERESTS

Composition: Pacific-European musical identity, colour sonority, traditional musics of the Asia-Pacific (especially the Philippines, Korea), free-form improvisation

Musicology: Contemporary music, popular music

Other: post-colonial poetry, abstract art, Chinese artistic philosophy, intercultural and interdisciplinary exchange

TEACHING EXPERIENCE

Position:

Associate Professor, Music (Level D) 2002-Present
Western Sydney University, School of Humanities and Communication Arts (Music)

- Unit Coordinator of Composition

Collaboratively designed units and coordinated: Basic Composition, Craft and Theory; Composition Craft and Theory; Music Composition: Concepts and Creativity; The Composer-Performer; Music Composition: Text and Visual Interactions; Sound Composition for Screen Media

- Other Units taught: Music Project; Music in Theory and Practice; Collaborative Project
- Music Course Advisor: advise undergraduate students on music courses (2003/05/06/11)
- Teach undergraduate composition, collaborative project (interdisciplinary), music performance, supervise honours projects, organise student workshops and concerts
- Supervise postgraduates

Completions:

Principal supervisor: Yantra De Vilder (DCA): 'Intersection: Investigating the nexus of interdisciplinary arts practices in a performance context'

Website: <http://www.yantra.com.au>

Principal supervisor: Eve Duncan (DCA): 'Butterfly Modernism: Creative Transformation of a European Compositional Approach Towards a Korean-Australian Aesthetic'

Website: <http://www.australianmusiccentre.com.au/artist/duncan-eve>

Principal supervisor: Petar Jovanov (DCA): 'A Cross-Cultural and Multimedia Fractured Macedonian-Australian Compositional Voice'

Website: <http://petarjovanov.com>

Principal supervisor: Holly Harrison (DCA): 'The Logic of Nonsense: Personal Process Towards Oppositionality and Reorganisation as Musical Composition'

Website: <http://www.hollyharrison.net>

Principal supervisor: Jean Bunton (DCA): 'Imaginative Music for Chinese-Speaking Children: Educative Purposes, Tangential Thoughts and Compositional Imagination for Children'

Website: <http://www.jeanbunton.com>

Principal supervisor: Daniel Portelli (MA Hons): 'Breath through Water: Personal Cross-Cultural and Collaborative Processes Flowing Towards Dao in Composition'

Website: <http://danielportelli.com.au>

Principal supervisor: Clare Maclean (DCA): 'Singing the Lord's Song in a Strange Land: Compositional Voice Towards Expression of Christian Transcendence'

Website: http://www.uws.edu.au/staff_profiles/uws_profiles/doctor_clare_maclean

Principal supervisor: Ji-Yun Lee (DCA): 'A Fusion of Korean and Western Art Music Towards *Oneness* in Composition as an Expression of Personal Identity'

Website: <http://australiancomposers.com.au/composers/jiyunlee.html>

Principal supervisor: Stephen Clark (PhD): 'The Intuitive and the Intellectual: Aspects of Personal Compositional Voice and its Complex and Intuitive Processes in Relation to Astronomical Observations and Elementary and Advanced Performers'

Website: <http://www.australianmusiccentre.com.au/artist/clark-steve>

Principal supervisor: Daniel Holdsworth (MA Hons): 'Post-Psychedelic Tendencies, Architectural Cohesion: A New Perspective on the Rock Album'

Website: <http://www.danielholdsworth.com>

Co-supervisor (50%): Corrina Bonshek (PhD): 'Australian Deterritorialised Music Theatre: A Theoretical and Creative Exploration'

Website: <http://bonmusic.com.au>

Co-supervisor: Amanda Handel (MA Hons): 'Music of Balance: Circles and Squares'

Website: <http://www.amandahandel.com>

- Supervise honours

Completions:

2015: Jessica Graham

'An Exploration into Improvisation as Intuitive Self-Expression: Identifying and Extending the Boundaries of a Personal Bjork-Irish Celtic Compositional Style and Structures within Hildegard/ Buddhist *Shunyata* Impulses'

Website: <https://soundcloud.com/wren>

2015: Joseph Tabua

'Reinventing Minimalism: An Electric Guitar Driven Voice Through Repetitive Structures Assimilating Oceanic Rhythm and Harmony'

Website: <https://josephtaboola.wordpress.com/about-3/>

2014: Chloe Hulewicz

'Hybridisation of Polish-Chaplinesque Compositional Voice: Artistry or Eclecticism?'

2013: Travis O'Neill

'The Emotive Qualities of Musical Timbre and its Psychological Affects in Film'

2012: Kelly-Marie Gomes

'*O Diabo vai Dançar*: The Expression of the *Fadista* and the Machine—Extending the Poetic Expression of Alienation in Portuguese Vocal Music towards a Contemporary *Fadista* Voiceprint through Sonic Atomisation'

2012: Nicolas Aloï

'Final Fantasy: Authenticating the Hybridity of Western-Japanese Gaming and *Anime* Music'

2011: Rie Matsuzawa

'The Japanese Open Ear: The Momentary, Ma and Meditative Space as Japanese Aesthetics within Western Compositional Procedures'

2011: Flora Lau

'If the Shoe Fits: Finding a Personally Distinctive Hong Kong-Australian Compositional Identity in *Cinderella* with influences from Localised Chinese Music and Globalised Music from Jerry Goldsmith and Tan Dun'

2011: Lachlan Skinner

' 'Liveness' in the Electroacoustic Composition *HautLaitBois*'

2009: Holly Harrison

'Freedom and Control: An Exploration of 'Controlled Freedom' in Avant-Garde and Rock Composition'

2008: Petar Jovanov

'The Flexibility of Popular and Classical Techniques within Film to Create Dramatic Variety'

2008: Bronwyn Herbert

'Sound Theatre: An Exploration of Dramatic Sonic Landscapes'

2007: Dimitra Tzodoris

'Eclecticism, Renewal and Identity: Style Juxtaposition and Ambiguous Sonority as Tools towards reinvigorating Traditional Chorale Form and Signifying Personal Identity'

2006: Vanessa Chipps

'Music, Image and Emotion: Exploring the Nexus of Sound and Image to Create Emotion'

2006: Jean Bunton

'Sing the Sounds of English: A Collection of Songs for Children to help English Pronunciation'

2006: Vanessa Wall

'Gestures, Grief and Personal Voice: Interval Structures as emotion Carrying attributes in Composition'

2005: Heather Lupton

'Unravelling Sounds: The Balance Between Notation and Freedom within Jazz Instrumentation and Personal Compositional Process'

2005: Paul Connelly

'An Eclectic Approach to Modern Film Scoring: Local and Global Aesthetics within a Personal Film Composition Approach'

2004: Daniel Holdsworth,

'Musical Aesthetics: The Composition of an Identity'

2004: John Spasic

'Sonic Divergences: Breaking and Retaining the Rut to Create a Complete Sonic World for Solo Electric Bass'

2003: Jiyun Lee

'A Personal Cross-Cultural Approach to Composition: Fusing Korean Traditional Music with Western Art Music as an Expression of Identity'

2003: Lachlan Foster

'Musical Subversion and Structure within the Minimalist Style as an Expression of Personal Compositional Identity'

2002: Clinton Campisi

'Neo-Poets'

Postgraduate Examiner: PhD and Masters degrees

The University of Auckland; Sydney Conservatorium of Music; Griffith University;
Australian National University; The University of Melbourne; University of Wollongong

Consultancy:

Australia Ensemble, Review Panel, 2015-16

Editorial Panel, Wirripang Pty Ltd, 2007-11

Mentor, Melbourne Symphony Orchestra, CYBEC 21st Century Australian Composers Program, 2010, 2016

Other Positions:

Lecturer (fixed term), Faculty of Creative Arts, University of Wollongong	2000
Sub-Warden, Graduate House, University of Wollongong	1997-98
Head of Music (acting), Hamilton Girls High School, New Zealand	1995
Visiting Lecturer, Music Department, Waikato University	1994
Mozart Fellow, Music Department, University of Otago	1992
Composer in Residence, Nelson School of Music	1986
Senior Tutor, Music Department, University of Otago	1985

RESEARCH EXPERIENCE

International:

Japan Federation of Composers/Melbourne Composers League, Japan, 2017:

Emergence from Autumn Darkness with Reine Takano (harp), at "Asian Tradition/ Asian Contemporary 2017-Mysterious instrument from Australia-Didgeridoo," 29th March, Millennium Hall, Ueno, Tokyo

Japan Federation of Composers, Japan, 2016:

Commission: *Emergence from Autumn Darkness into Spring* (2 shakuhachi), 24 February, Tokyo

Aichi University of the Arts, Japan, 2015:

Collaborator in Residence (December): mentor students; deliver public lectures on composition; and compose a commissioned work, *Emergence for Darkness* (harp). Awarded Australia-Japan Foundation Grant, DFAT.

Asian Music Festival, 2014, Yokohama and Tokyo:

Spirit-Presence (2 shakuhachi), AMF Opening Concert 'Asia, Asia, Asia', Yokohama Minato-Mirai Hall (Small Hall)

European Shakuhachi Society Summer School Radolfzell, 2014, Germany:

Spirit-Presence (2 shakuhachi), with James Franklin (*shihan*) and Nina Haarer (2 shakuhachi), Allensbach Church

Asian Composers League Conference and Festival, 2011, Taiwan:

Not Broken Bruised-Reed (perc, pn, vln); performers: Ssu Wei Lee, Szu-Han Wang, Tzi-Zhen Huang; selected

Asian Music Festival in Tokyo, 2010, Japan:

In Gentleness and Suddenness (shakuhachi); performer: Kawamura Taizan; selected

Scholar-in-Residence, 2010, David C. Lam Institute for East-West Studies (LEWI)

Hong Kong Baptist University

ISCM World New Music Days, 2010, Sydney, Australia:

Not Broken Bruised-Reed (vln, pn, perc); performers: Ensemble Offspring; commissioned

Tongyeong International Music Festival, 2009, Korea:

Fierce Tranquillity (string trio); performers: Next Mushroom Promotion (Japan); selected

The Confluence of Cultures: Music of the Pacific Rim, 2009, USA:

Double Resonances (pn, perc); performers: Danny Holt, Lynn Varton (percussion); Guest Composer-in-Residence, California State University, San Bernardino, Los Angeles

CANZ/NZSM New Zealand Composers Conference, 2008, New Zealand:

Double Resonances (pn, perc); performers: Donald Nicolson, Arnold Marinissen, selected

NZSO-SOUNZ Readings, 2007, Wellington, New Zealand:

Pacific Dancing (orchestra), performers: New Zealand Symphony Orchestra; selected

Pacific Rim Music Festival, 2005, Santa Cruz, United States:

Fierce Tranquillity (string trio) commissioned

Foundation Orchestra Association Annual International Composition Competition 2004, Nevada, United States: *Pacific Blue Dancing* (orchestra) Honorable Mention

Asian Contemporary Music Festival/Asian Composers League 2002, Seoul, Korea: *Colour Resonances and Dance* (orchestra) selected

NZSO-SOUNZ Readings, 2001, Wellington, New Zealand:

Sound Rituals, performers: New Zealand Symphony Orchestra; selected

Asian Music Week/Asian Composers League Festival 2000, Yokohama, Japan:

Sound Rituals (orchestra) selected

Tunugan/Asian Composers League Festival 1997: Manila, Philippines:

Rituals for Soprano and String Quartet; selected

Fellow in Composition, 1990, Sapporo, Japan: Pacific Music Festival

National/Other:

Vice-Chancellor's Professional Development Scholarship, 2009: University of Western Sydney for Guest Composer Residency at California State University, San Bernardino

Vice-Chancellor's Excellence Awards—High Commendation, 2008, University of Western Sydney: Postgraduate Research Training and Supervision (Music Research Supervisor's Group)

APRA-Australian Music Centre Classical Music Awards, 2007:

Finalist Nomination, Vocal or Choral Work of the Year, *Daragang Magayon Cantata*

Albert H. Maggs Composition Award, 2005: The University of Melbourne, Commendation: *Fierce Tranquillity* (string trio)

Corbould Composition Competition 1996: Queensland Philharmonic Orchestra, Winner, \$10,000 prize

Mozart Fellow 1992: Music Department, University of Otago

Composer in Residence 1987: Nelson School of Music, New Zealand

Coordination of Research Projects for the Western Sydney University:

Co-organiser, Music Festival Creativity Unlimited 2017, Western Sydney University, Playhouse, 10-11 August 2017

- Traditional Noise & Contemporary Spirit Concert: Hyelim Kim (taegum, London/ Seoul), Claire Edwardes (percussion, Sydney). Composers: Bruce Crossman, Koji Nakano, Diana Blom, Clare Maclean, Petar Jovanov, Eve Duncan

- Traditional Noise & Sonic Punk Improvisation Concert: Hyelim Kim (taegum), John Encarnacao (amplified-prepared guitar), Brendon Smyly (tenor saxophone & electronics), Jessica Graham (amplified violin), Yantra de Vilder (piano), Holly Harrison (drums), Joseph Tabua (electric guitar)

Chief-organiser, Poetic Energies Across Sonic Space, Australia-China Institute for Arts and Culture, Western Sydney University, Playhouse & Studio, Penrith Campus (Kingswood), 20 July 2017

- Art of Sound—Guzheng Collaborations: Chiu Tan Ching (guzheng) with John Encarnacao (guitar), Joseph Tabua (electric guitar), Dom Turner (electric guitar), Holly Harrison (drums) & Jessica Graham (amplified violin). Composers: Andrian Pertout, Chiu

Tan Ching, John Encarnacao, Joseph Tabua, Dom Turner, Holly Harrison, Jessica Graham.
Painter/photographer: Elisabeth Bodey, David Cubby. Poet: A.J. Carruthers

- Symposium: (1) Multiculturalism, Traditional Cultures and Contemporary Expression: Dr Andrian Pertout (composer) & Dr Elisabeth Bodey (visual artist); (2) Identity, Language and Sound: Dr Nicholas Ng (composer/erhu) & Dr David Wright (playwright); (3) Materiality of Breath and Brush: Dr Kate Fagan (poet) & Shen Wednesday (painter/calligrapher)

- Night concert—Erhu, Qin, Guzheng, Guitar & Percussion: Liu Ying (erhu), Chiu Tan Ching (guzheng), Claire Edwardes (percussion), Tony Wheeler (qin), Dom Turner (electric guitar) with Shen Wednesday (calligrapher), Luping Zeng (calligrapher/Peking Opera singer) & Kate Fagan (reciter). Composers: Dom Turner, Tony Wheeler, Ian Stevenson, Daniel Portelli, Corrina Bonshek, Bruce Crossman, Clare Maclean, Nicholas Ng. Painters/calligraphers: Shen Wednesday, Luping Zeng, Jo Davis. Poets/reciter: Kate Fagan, Aden Rolfe, David Wright, Jing Qi

Coordinator, Noise and Silence: Sydney Youth Orchestra Composition Mentoring Project, Western Sydney University, Playhouse, Performance Space, 10 September 2015

- Workshop Process (July-September)
- Noise and Silence Concert (multimedia with SYO)
- Industry-Reflective Practice Seminar (SYO, Synergy, HDR students, Music staff)

Coordinator, Creative Explosion in the West: Creative Arts Festival, University of Western Sydney, 15-23 October 2009

- Practice Projects: New Minds Concert, East and West Confluences Concert, Intercultural and Performative Confluences (films and performance), Clocked In (outdoor concert), Intercultural Interactive (concert). Music Project Performance 1 & 2, Music Project Workshops 1 & 2

- Forums: Reflective Practice Forums 1 & 2, Vision-Sound Forums 1 & 2

- Publications:

- Compact Disc: *Creative Explosion*—Publications by Wirripang: includes composers: Stevenson, Blom, Crossman, Encarnacao, Atherton
- Performers: Ensemble Offspring
- National Radio Broadcast, ABC Classic FM Music Details: Saturday 24 October 2009

Designated Chief Researcher (DCR), International Research Initiatives Scheme—Music of the Spirit Project, University of Western Sydney, 2007-08

Co-researchers: Professor Michael Atherton (UWS) and Professor Chinary Ung (University of California, San Diego) at *Aurora Festival 2008*

- Practice Projects: Music of the Spirit (concert), Riverside Theatres; Concert, Joan Sutherland Performing Arts Centre (JSPAC); Electro-Acoustic Workshop (JSPAC); Acoustic Workshop (JSPAC); Altered Consciousness Music Therapy Workshop (Riverside); Cross-Art form Workshop-Lecture (Riverside)

- Composers: Chinary Ung, Michael Atherton, Bruce Crossman, Ross Edwards, Ji-Yun Lee, Anne Boyd, Roger Dean, Diana Blom, Garth Paine, Houston Dunleavy and doctoral students from the Universities of Wollongong and Western Sydney
- Performers: Bernadette Balkus, Claire Edwardes, Susan Ung, Michael Atherton, Lotte Latukefu, David Miller, Diana Blom, Deborah Coogan, Charisma, SynC, australYSIS
- Forums: Music of the Spirit Forum (Riverside); Keynote Lecture at Aura/Aurora (Campbelltown Arts Centre)
- Publications:
 - Online Forum: *resonate magazine*—Australian Music Centre: includes pre-forum, live forum debate with panels (Ung, Atherton, Crossman, Dean, Pertout, Blom, Dunleavy, Paine) posted live during JSPAC workshops and open to worldwide discussion afterwards with chosen respondents (Germany, USA, Korea, Australia). The theme is Pacific musical identity, related to the *Music of the Spirit* book, with abstracts, music and video samples (Wirripang CD and UWS) posted for the online discussion.
 - Double Compact Disc: *Music of the Spirit*—Publications by Wirripang: includes composers: Crossman, Ung, Atherton, Lee, Edwards, Boyd, Paine, Dean, Blom, Dunleavy
 - Refereed Book: *Music of the Spirit: Asian-Pacific Musical Identity*—Australian Music Centre: Atherton and Crossman (editors); Crossman, Atherton, Ung, Edwards, Boyd, Lee, Maclean, Dean, Franklin, Pertout, Paine, Cubby, Stanhope, Power, Ping, Lem, Blom, Wright, Latukefu, S. Ung, Aggett. The areas include scholarship within reflective practice, educational and philosophical (analysis, music therapy, ethnomusicology) areas.
 - National Radio Broadcast: Music of the Spirit concert, 26 April; Aura/Aurora 12 April, ABC Classic FM

Curator and Co-Convener, The Intercultural Event, University of Western Sydney, Riverside Theatres and Parramatta Heritage Centre at *Aurora Festival 2006*

- Practice Projects: Intercultural Concert and Forum
 - Composers: Anne Boyd, Ross Edwards, Bruce Crossman, Michael Atherton, Stuart Greenbaum, Kim Cunio, Jiyun Lee and Clare Maclean
 - Performers: Ian Munro, Lotte Latukefu, Merlinda Bobis, Sydney Chamber Choir/Paul Stanhope, Korean percussion ensemble Ullimsol and Jewish music ensemble
- Academic Conference: Crossman and Macarthur (co-conveners); keynote presentations by: Anne Boyd (Sydney University), Cecelia Sun (Sydney University), Sally Macarthur (UWS) and Greg Schiemer (University of Wollongong).
- Publications:
 - Refereed Book: Macarthur, Crossman and Morelos (eds.), *Intercultural Music: Creation and Interpretation* (Sydney: Australian Music Centre, 2006)
 - Compact Disc: *Jo-Wha* (Wirripang, 2006); composers: Clare Maclean, Bruce Crossman, Ross Edwards, Stuart Greenbaum, Michael Atherton, Ji-Yun Lee, Kim Cunio, Anne Boyd
 - Musical Scores: Atherton, Crossman, Cunio, Lee and Maclean (Wirripang, 2006).
 - National Radio Broadcast: *Exchanging Notes*, New Music Up Late, ABC Classic FM

Coordinator, Intercultural Creativity: Asian-American-Australian Sound-Dance and Multi-media Connections, University of Western Sydney, 15-16 July, 2004

● Practice Projects: Concert I: Multi-media/Acoustic (includes film, new media, acoustic); Concert II: American and Korean Music; Concert III: Music-Theatre/Multi-media/Dance Work

▪ Composers/Writer: Hi Kyung Kim (USA), Andrew Imbrie (USA), Chan Hae Lee (Korea), Julian Knowles, Greg Scheimer, Jenny Game-Lopata, Houston Dunleavy, Garth Paine, Michael Atherton, Steve Clark, Merlinda Bobis

▪ Performers: Kim Jeong-Seoung, John Sackett, Jean-Michel Fonteneau, William Winant, Ji Aeri, Ensemble Parallele/Nicole Paiement, Aeju Lee (Korean National Intangible Treasure in Buddhist Dance), Michael Atherton, Garth Paine, Jenny Game-Lopata, Julian Knowles, Donna Hewit, Greg Scheimer, Houston Dunleavy, Aaron Hull and Steve Clark

● Forums: Forum I: Communication Research; Forum II: Multi-media and Performance, Forum III: Intercultural Communication and Multi-media, Forum IV: Pacific Perspectives in Creating Sound; keynote presentations: Andrew Imbrie (University of California, Berkley), Chan Hae Lee (Yonsei University)

Organiser, War, Creativity and Communication: An Australian Perspective on East Timor, University of Western Sydney, 28 August 2003

● Practice Projects: Concert I: War, Asia and Students; Concert II: *Charisma* in East Timor

▪ Composers: Anne Boyd, Andrew Ford, Martin Wesley-Smith and UWS students

▪ Performers: Charisma, Diana Blom, Ahana Star, Martin Wesley-Smith

● Seminars: Seminar I: Surrounding Issues; Seminar II: East Timor Emphasis; keynote speakers: Andrew Ford, Anne Boyd

Coordinator, Public Composer Forums, Western Sydney University, 2002-17

▪ **Forums: Composer-Performer Forums**: Sonic Grit Blues, Sonic Grit Sanjo, Intercultural Research Forum (2017); Sonic Rebels & Tradition (2016); Living Sonic Traditions of the Land (2015); The Living-Colours of Asia in Australia (2012); Max Stern Art of Sound Forum (2011); Interactive Creativity Forums (2010); Imaginative Space (2005); Hair-Raising Sounds (2004); From Outer Space: External Influences on the Internal (2003); Intersecting Identities: Creative Identity (2002)

▪ Composers: Simon Barker, Xu Feng Shan, Jim Franklin (Germany), Max Stern (Israel), Koji Nakano (Japan/USA), John Rimmer (NZ), Tim Hopkins, Brett Dean, Liza Lim, Andrian Pertout, Ross Edwards, Anne Boyd, Andrew Ford, Rob Hirst, Dom Turner, Tony Wheeler, Phil Wiggins (USA), Nigel Butterley, Charlie Chan, Sandy Evans, Sean Heim (USA), Hyelim Kim (London/Seoul)

Professional Memberships:

Member Australasian Performing Right Association Ltd

Member (represented) Australian Music Centre Ltd

Member (represented) Centre for New Zealand Music: Sounz

CURRENT COMMISSIONS

Hong Kong New Music Ensemble (mezzo-soprano, flute, viola, guzheng, percussion, piano) with digital visuals, *Shy Like Blushing Flowers*, Sydney and Hong Kong, 2016-18

RADIO FEATURE

New Waves Podcast, ABC Classic FM, BRUCE CROSSMAN – GENTLENESS-SUDDENNESS: Contemporary chamber music inspired by the aesthetic worlds, musicians and instruments of East Asia by Stephen Adams, 24 June 2016.

Website: <http://www.abc.net.au/classic/content/2016/06/24/4488352.htm>

PUBLICATIONS

Scores:

Wirripang:

Not Broken Bruised-Reed (vln, perc, pn) (2010) Wollongong, Wirripang Pty Ltd
In Gentleness and Suddenness (shakuhachi) (2010) Wollongong, Wirripang Pty Ltd
Qi Colour from Hidden Resonances (pn) (2010) Wollongong, Wirripang Pty Ltd
Double Resonances (percussion, pn) (2008) Wollongong, Publications by Wirripang
After-Resonance Blues (pn) (2005) Wollongong, Publications by Wirripang
Daragang Magayon Cantata (m-sop, pn) (2006) Wollongong, Publications by Wirripang
Majesty (piano) (2005) Wollongong, Publications by Wirripang
Fierce Tranquillity (vln, vla, vc) (2004) Wollongong, Publications by Wirripang
B-Bop (cl, vc, pn) (2004) Wollongong, Publications by Wirripang

Australian Music Centre:

Blooms Late When Spring is Gone... (solo erhu) (2016), Sydney: Australian Music Centre
Fragrant Rain Clouds of Love (perc, pn) (2016), Sydney: Australian Music Centre
Emergence from Darkness (hp) (2015), Sydney: Australian Music Centre
Where are the Sounds of Joy? (tpt (Bb), perc & pn) (2015), Sydney: Australian Music Centre
Dying of the Light: Pacific Resonance for Peter (sop sax) (2014), Sydney: Australian Music Centre
Resonance of Red (sitar, tabla, hspchd) (2013), Sydney, Australian Music Centre
Gentleness-Suddenness (m-sop, vln, perc, pn) (2012), Sydney, Australian Music Centre
Early Spring that No One Sees (vla, perc, pn) (2012), Sydney, Australian Music Centre
Blossom Sadness (string quartet) (2012), Sydney, Australian Music Centre
Spirit-Presence (Jiari-shakuhachi, Jinashi-shakuhachi), (2012), Sydney, Australian Music Centre
Pacific Dancing (orchestra) (2011), Sydney, Australian Music Centre
Sound Rituals (orchestra) (2000), Sydney, Australian Music Centre
Colour Resonances and Dance (orchestra) (2000), Sydney, Australian Music Centre
...back to the centre (pn) (2000), Sydney, Australian Music Centre

Bluesy-Red Flirt (fl, trpt, perc, pn, vln, vc) (2000), Sydney, Australian Music Centre

Waiteata Press:

Timbres (guit) (1991) Waiteata Press, Wellington, Victoria University

Expression in Blue (vln, pn) (1988) Waiteata Press, Wellington, Victoria University

Otago University:

Pezzo Languendo (pn) (1984) University Commissions 1984, Departments of Music of the Universities of Auckland, Canterbury, Otago and Victoria

Sounz:

Te Kooti's Song (pn) (1992) Wellington, Sounz

Dual (1988) (2 vlns) Wellington, Sounz

Compact Discs:

Living Colours: Pacific Sounds & Spirit. Navona Records, 2017 NV6095.

Lotte Latukefu, James Cuddeford, Claire Edwardes, Michael Kieran Harvey, Peter Neville, Tristram Williams; 'Double Resonances,' 'Not Broken Bruised-Reed,' 'Gentleness-Suddenness,' 'Where Are the Sounds of Joy?'

See: <http://www.navonarecords.com/catalog/nv6095/>

Resophonica. Wirripang Pty Ltd, 2009 Wirr026

Atherton/Crossman: "Bunyip Blues", "Resophonica", "tik tik", "Water Dragon (palimpsest)", 'Snajo for Jylee', "Pentaphonica", "Off-the-Rail Blues".

Performer-Improvisers: Michael Atherton (perc, prep pn, res guit), Bruce Crossman (pn).

Double Resonances. Wirripang Pty Ltd, 2008. Wirr 017.

'Darang Magayon Cantata' (L. Latukefu m-sop; M. Bobis chant., I. Munro pn), 'In Gentleness and Suddenness' (J. Franklin shakuhachi), 'Fierce Tranquillity' (New Asia String Quartet), 'Back to the Centre' (J. Carrigan pn), 'After Resonance Blues' (T. McGrath pn), 'Double Resonances.' (B. Balkus, pn, C. Edwardes, perc).

Shadows and Silhouettes. Wirripang Pty Ltd, 2012. Wirr 047.

'Qi Colour from Hidden Resonances' (Antonietta Loffredo, pn)

Creative Explosion. Wirripang Pty Ltd, 2009 Wirr028

'Not Broken Bruised-Reed' (Claire Edwardes perc, James Cuddeford vln, Zubin Kanga pn)

Music of the Spirit. Wirripang Pty Ltd, 2008. Wirr 011

'Double Resonances.' (B. Balkus, pn, C. Edwardes, perc).

Jowha (Oneness). Wirripang Pty Ltd, 2006. Wirr 004

'Darang Magayon Cantata' (I. Munro, pn, L. Latukefu, m-sop, M. Bobis, chanter).

Hammered: Australian Post-1970 Solo Piano. Vox Australis, 2000. 'Back to the Centre' (J. Carrigan, pn)

The Waiteata Collection of New Zealand Music, Volume 1: A Violin and Piano Recital. Waiteata Music Press, 1999. 'Expression in Blue' (M. Menzies, vn, D. Poynton, pn)

DVD:

Crossman, Bruce (artistic director/composer) and Barkat Iqbal (director). *Gentleness-Suddenness*. Sydney: Filigree Films, 2014

See: <http://www.australianmusiccentre.com.au/product/gentleness-suddenness>

Performances:

Rushing Spirit Breath, Hyelim Kim (taegum) and Claire Edwardes (percussion), Noise as Momentary Sonic Grit and Rhythmic Undulation, Creativity Unlimited 2017, 11 August 2017

Strange Invisible Perfume (guzheng, percussion)—collaboration with Chiu Tan Ching (guzheng), Claire Edwardes (percussion), Luping Zeng (painter/calligrapher) with poetry by Tang Xianzu, Shakespeare, and Song of Songs, 20 July 2017

Blooms late when spring is gone... (solo erhu)—collaboration with Ying Liu (erhu) and Shen Wednesday (painter/calligrapher) with poetry by Tang Xianzu, 20 July 2017

Emergence from Darkness (harp) with Reine Takano (harp), at the Japan Federation of Composers/ Melbourne Composers League Concert entitled, "Asian Tradition/Asian Contemporary 2017-Mysterious instrument from Australia-Didgeridoo," Millennium Hall, Ueno, Tokyo on the 29th March 2017

Fragrant Rain Clouds of Love with Michael Kieran Harvey (piano), Tim Phillips (percussion), Luping Zeng (artist/actor), Iqbal Barkat (filmmaker/projectionist) and *Peony Pavilion* translation by Lindy Li Mark, at Creativity Unlimited Festival, Playhouse, Western Sydney University, 2 September 2016

Emergence from Autumn Darkness to Spring (2 shakuhachi), commissioned by Miyoshi Izumi for performance at the Japan Federation of Composers Concert in Tokyo on the 24th February 2016

Emergence from Darkness (harp, Yukiko Hirao), at East Meets West in Chamber Music Hall, Aichi University of the Arts, Japan on 17 December 2015

Where are the Sounds of Joy?, Tristram Williams (tpt), Peter Neville (perc) and Michael Kieran Harvey (pn) at the Melbourne Composers League-ABC Classic FM 'Where are the Sounds of Joy' concert, Iwaki Auditorium on 26 September 2015

Spirit-Presence (2 shakuhachi), AMF Opening Concert 'Asia, Asia, Asia', Yokohama Minato-Mirai Hall (Small Hall), Asian Music Festival, Yokohama and Tokyo, Japan, 2 November 2014

Spirit-Presence (2 shakuhachi), with James Franklin (*shihan*) and Nina Haarer, Allensbach Church, European Shakuhachi Society Summer School Radolfzell, Germany, 21 June 2014

Gentleness-Suddenness, Lotte Latukefu (m-sop), James Cuddeford (vln), Claire Edwardes (perc), Michael Kieran Harvey (pn), New Music Series 2013, Campbelltown Arts Centre, 29 June 2013

In Gentleness and Suddenness, James Franklin (shakuhachi), The Playhouse, University of Western Sydney, 11 October 2012

Not Broken Bruised-Reed, Ssu Wei Lee (percussion), Szu-Han Wang (piano) and Tzi-Zhen Huang (violin), Taipei National University of the Arts, Performing Arts Center, Dance Theatre at 29th Asian Composers League Conference and Festival, Taiwan, 3 December 2011

Qi Colour from Hidden Resonances, Antonietta Loffredo (pn), The Associazione Carducci, Italy, 21 November 2001

Qi Colour from Hidden Resonances, Diana Blom (pn), International Society for Music Education Conference, Shanghai Conservatory of Music, July 2010

Not Broken Bruised Reed, Ensemble Offspring, ISCM World New Music Days, Verbruggen Hall, Sydney Conservatorium of Music, 3 May 2010

Not Broken Bruised Reed, Ensemble Offspring, CONtexts: The Alfred Hook Lecture Series (Keith Howard)—The Oriental Other, Recital Hall West, Sydney Conservatorium of Music, 23 April 2010

Not Broken Bruised Reed, Claire Edwardes (perc), Zubin Kanga (pn), James Cuddeford (vln), Creative Explosion, University of Western Sydney, 22 October 2009

Double Resonances, Michael Kieran Harvey (pn), Peter Neville (perc), Melbourne Composers' League: Four Seasons—Winter, Iwaki Auditorium, Melbourne, August 2009

Double Resonances, Danny Holt (pn), Lynn Varton (perc), Los Angeles, CSUSB, The Confluence of Cultures: Music of the Pacific Rim, May 2009

Fierce Tranquillity (string trio) Next Mushroom Promotion (Japan) Small Hall, Tongyeong Arts Centre, Tongyeong International Music Festival, Korea, March 2009

Double Resonances, Donald Nicolson (pn), Arnold Marinissen (perc), Victoria University of Wellington, CANZ/NZSM New Zealand Composers Conference, September 2008

Double Resonances, Bernadette Balkus (pn), Claire Edwardes (perc), Music of the Spirit, Riverside Theatres Parramatta, Aurora Festival, 19 April 2008

Pacific Dancing (orchestra) New Zealand Symphony Orchestra/ Hamish McKeich, Wellington Town Hall, September 2007

After-Resonance Blues, Tom McGrath (pn), Dunedin Heritage Festival, Marama Hall, Otago University, March 2007

Daragang Magayon Cantata, Lotte Latukefu (m-sop), Merlinda Bobis (dancer/chanter) and Ian Munro (pn), Aurora Festival, Riverside Theatres Parramatta, April 2006

In Gentleness and Suddenness, James Franklin (shakuhachi), Linden-Museum, Stuttgart, Germany, 15 November 2006

In Gentleness and Suddenness, James Franklin (shakuhachi), Brunei Gallery Theatre, University of London, 21 July, 2006

Fierce Tranquillity, Pacific Rim Music Festival Commission, New Asia String Quartet (Kum Ho Quartet, Korea), UCSC Recital Hall, Santa Cruz, May 1 2005

Colour Resonances and Dance, Korean Symphony Orchestra/Sung Kwak, Seoul Arts Center, May 2002

Sound Rituals, New Zealand Symphony Orchestra, Hamish McKeich (cond.); Michael Fowler Centre, Wellington, October 2001

Sound Rituals, Kanagawa Philharmonic Orchestra/Kazufumi Yamashita, Minato Mirai Hall, Yokohama, August 2000

Rituals for Soprano and String Quartet, The Pundaquit Players (2 vns, vc and sop), Tunugan '97, Casa San Miguel, Zambales, Philippines, January 1997

Books:

Michael Atherton and Bruce Crossman (eds.), 2008. *Music of the Spirit: Asian-Pacific Musical Identity*. Sydney: Australian Music Centre

Macarthur, Sally, Bruce Crossman and Ronaldo Morelos (eds.), 2006. *Intercultural Music: Creation and Interpretation*. Sydney: Australian Music Centre

Articles/Chapters:

Crossman, B, 2016. 'Living Colours: An Asian-Pacific Conceptual frame for Composition.' In Sally Macarthur, Judy Lochhead and Jennifer Shaw (eds), *Music's Immanent Future: The Deleuzian Turn in Music Studies*. Routledge, 2016.

Crossman B, 2010. 'Spiritual Essences: Sounds of an Asian-Pacific Place, Personality and Spirit in Double Resonances.' *World New Music Magazine : Spiritual Essences: Sounds of an Asian-Pacific Place, Personality and Spirit in Double Resonances*, John Davis and Philippa Horn (eds), Amsterdam, pp. 6-17

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Crossman, B, 2005. 'The Artist's Viewpoint: Asian-Australian Resonances.' *TAASA Review* (The Journal of The Asian Arts Society of Australia) 14.2, pp. 16-17

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GRANTS

2016, NSW Government & ArtsNSW 2016/17 Arts and Cultural Development Program (ACDP)—Grant towards the creative development of a Chinese opera/ Shakespeare music-theatre work *Shy Like Blushing Flowers*

2015, Australia-Japan Foundation; Department of Foreign Affairs and Trade; AJF Major Grants Round 2015-16

2012, Australia Council for the Arts, Presentation and Promotion grant, and Campbelltown Arts Centre, performance grant, *Gentleness-Suddenness Project*, Campbelltown Arts Centre, 26-30 June 2013