

# James Harley

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## Education

- 1994 – D.Mus., McGill University
- 1982 – B.Mus., Western Washington University

## Areas of Expertise/Specialization

Digital Music, Composition, Contemporary Music Analysis, History of Electronic/Computer Music

## Selected Publications

- Xenakis: His Life in Music. New York: Routledge, 2004.
- "Does the Music Make the Technology Better: The Case of The Residents." In Music, Arts and Technologies: Toward a Critical Approach. Paris: l'Harmattan, 2004.
- "The Continuous Now: Peter Hatch's Musical Vision and Community Presence." Musicworks 86, 2003.
- "Considerations of Lutoslawski's Conception of Symphonic Form." Lutoslawski Studies, ed. Z. Skowron, Oxford University Press, 2001.
- "Formal Analysis of the Music of Iannis Xenakis by Means of 'Sonic Events': Recent Orchestral Works." In Proceedings of Symposium "Présences de Iannis Xenakis" Paris, 29-30 January 1998. Paris: CDMC, 2001.
- "The New Nihilism: L'objet sonore and the music of Richard Barrett." Musicworks 72, 1998.
- "Generative Processes in Algorithmic Composition: Music and Chaos." Leonardo 28/3, 1995.

## Selected Compositions/Commissions

- Wild Fruits: Prologue (2004) for eight-channel electroacoustic sounds and video [McKnight Foundation Composer Fellowship]
- nMaya (Kokopeli II) (2002) for piano and percussion [Kovalis Duo, The Canada Council]
- Chaotika (2002) for percussion, electroacoustic sounds and interactive electronics [D'Arcy Gray]
- KappaMusik (2001) for amplified ensemble [Kappa Ensemble, The Canada Council]
- Anasazi (Kokopeli I) (2001) for amplified piccolo, electroacoustic sounds and interactive electronics [Elizabeth McNutt, American Composers Forum]