

Division of Composition Studies

College of Music, Box 311367

University of North Texas

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Education

Ph.D., music composition, 2000

University of California at San Diego

Additional areas of concentration in computer music, conducting, improvised music

M.F.A., music composition and violin performance, 1994

California Institute of the Arts

Additional areas of concentration in viola, conducting, improvised music

B.A. (summa cum laude), with distinction in music, 1990

Yale University

Primary areas of concentration: composition and violin performance

Stage d'Informatique Musicale, IRCAM, Paris, 1998: computer music studies

Private composition lessons with Martin Bresnick, Chaya Czernowin, Brian Ferneyhough, Jonathan Harvey, Philippe Manoury, Harvey Sollberger, Claudio Spies, Rand Steiger

Professional Experience

2005 – present

University of North Texas, Denton

- Associate Professor of Music (2008-present)

- Assistant Professor of Music (2005-08)

- Director of the Center for Experimental Music and Intermedia

teach composition lessons, computer music research lessons, computer music classes,

composition seminars, graduate thesis preparation; chair and participate in degree committees

2001 – 2005

University of Colorado, Boulder

- Assistant Professor of Music

- Director of Music Technology

taught composition lessons, composition seminars, classes in music technology and computer

music, computer music research projects; chaired and participated in degree committees

Fall 2000 – Spring 2001

Mississippi State University, Starkville

- Visiting Lecturer (full-time)

taught music theory and aural skills, form and analysis, orchestration, composition, music

appreciation

Fall 1998 and Spring 2000

University of California, San Diego

- Instructor (part-time)

taught advanced undergraduate music theory

Fall 1997 – Spring 1998

University of Wisconsin, La Crosse

- Visiting Instructor (full-time)

taught music theory and music technology

Fall 1995 – Spring 1997, and Spring 1999 – Fall 2000

University of California, San Diego

- Teaching Assistant

taught advanced music theory, introductory music literature

Fall 1992 – Spring 1994

California Institute of the Arts, Valencia

- Teaching Assistant

taught undergraduate musicianship (lab component)

Professional Activities

Membership in professional organizations

International Computer Music Association

Society for Electro-Acoustic Music in the United States

American Music Center

College Music Society

Broadcast Music, Inc. (composer affiliate)

Boulder County Arts Alliance (ensemble membership: Atomic Clock Music Events)

Offices and committee assignments in professional organizations

Secretary and Treasurer, International Computer Music Association, 2004 – present

- hold semi-annual board elections (most recent November 2005)
- transcribe and distribute minutes from board meetings (upcoming November 2006)
- maintain budget oversight and report to membership on budget status

Director for the Americas Region, International Computer Music Association, 2004 – present

- facilitate projects and collaborations among member institutions and individuals
- increase and diversify organization membership within the region
- increase awareness of ICMC activities and opportunities throughout region

Professional responsibilities and related activities

Director, Center for Experimental Music and Intermedia (CEMI), University of North Texas, September 2005 – present

- Plan long-term goals, activities, and budgets for CEMI
- Train and supervise CEMI TA's and TF's (4-5 each year)
- Design and implement upgrades, coordinate development and maintenance of six computer music research studios and the Merrill Ellis Intermedia Theater (MEIT)
- Curate and provide technical direction, CEMI concert series (6-8 concerts per year)
- Coordinate and provide technical direction, CEMI guest residencies (6-8 per year)
- implement outreach and interdisciplinary activities

- Coordinate annual international guest research residency, for Institut Music Electroacoustic Bourges prizewinner
 - coordinate CEMI publicity (TV, radio, newspaper, etc.) with UNT Public Information Office
- new music organization co-director: *Atomic Clock Music Events*, Denver and Boulder, CO 2004 – present
3 concerts per year, including Denver-Boulder area musicians and invited guests
- guest editor (with Margaret Schedel), *Organised Sound 11:3*, December 2006 (Cambridge University Press), 1995-6: designed issue theme, wrote call for submissions, juried and edited articles
- board member, Consortium to Distribute Computer Music, 2005 – present
collaborate in planning, coordination, and production of CD series on Centaur label
- Director of Music Technology, University of Colorado Boulder, September 2001 – May 2005
- collaborate with Information Technology Services personnel to plan, develop, and maintain two 16-station Computer Assisted Music Laboratories (CAML)
 - plan, develop, and maintain electroacoustic music studio (CRUNCH)
 - administer security, scheduling, and monitoring of CAML facilities

Other instructional activities

Student degree committees

University of North Texas:

- DMA Gregory Dixon, DMA candidate composition
Chapman Welch, DMA composition 2008 (chair)
David Gedosh, DMA composition 2008
Linda-Rose Hembreiker, DMA harp 2008
Julie Licata, DMA percussion 2008
Chien-Wen Cheng, DMA composition 2007 (chair)
Jeffrey Morris, DMA composition 2006
- MM Stephen Lucas, MM candidate composition (chair)
Nicholas Bober, MM candidate composition (chair)
Reiner Krämer, MM candidate music theory
Philip Rivera, MM 2009 Terry Lee, MM 2009
Aaron Fryklund, MM 2008
Camilo Salazar, MM composition 2008
- BM Ryan Manchester, BM composition 2008 (chair)
Ethan Hayden, BM composition 2008
Christopher Hoyt, BM composition 2008
Bora Im, BM composition 2008
SungJoon Lee, BM composition 2007 (chair)
Shawn Gelzleichter, BM composition 2007
Dennis Davidson, BM composition 2007
Nathan St. Pierre, BM composition 2006
Mark Sonnabaum, BM composition 2006

University of Colorado, Boulder:

- DMA Timothy Buckman, DMA candidate composition (chair)
Michael Barnett, DMA composition 2004
Sean Brady, DMA candidate composition
Christian Erickson, DMA composition 2002
- PhD Christopher Seaton, PhD mathematics 2004
- MM Samuel Estes, MM composition 2004 (chair)
Michael Trosvig, MM composition 2004

Seong-Deok Won, MM percussion 2004

Philip O'Banion, MM percussion 2003

Mark Lopez, MM percussion 2003

MA Robert Eisenmann, MA music education 2003

Michael McCalla, MA vocal music education 2002

Maisie Shen, MA music education 2002

Summer courses

Intermezzo Summer Chamber Music Sessions, Denver, Colorado, June 2007

coached chamber music ensembles, taught technique classes

Guest lectures

University of Colorado, Boulder, December 2006: Compositional issues in the *Illusions* cycle

University of California at San Diego, October 2006: Chamber Music with the Computer (lecture-performance); Statistical Techniques in Real-Time Interaction (lecture)

San Diego State University, October 2006: New Works and Directions in Interactive Chamber Music

University of Texas at Austin, October 2006: New Works and Directions in Interactive Chamber Music

University of Michigan, November 2005: Chamber Music with the Computer, lecture-demonstration on interactive computer music strategies, with Dr. Elizabeth McNutt

University of North Texas, Music Now series, October 2005: Modeling Music Intelligence

University of Birmingham, England, 2003: Statistical Modeling of Musical Behavior in Real Time (lecture-demonstration)

Hanyang University, Seoul, Korea, 2003: Chamber Music with the Computer (lecture)

University of Colorado, 2003: Computer Tools for Ethnomusicology (guest lecture)

University of Colorado, 2003: Interactive Computer Music (guest lecture in contemporary music)

University of Iowa, Iowa City, 2002: computer music, composition (lectures, lessons, master class)

Peabody Conservatory, 2002: Modeling Musicality in Live Computer Music (lecture-demonstration)

University of Minnesota at Moorhead, 2002: Orchestration in Computer Music (lecture-demonstration)

Bemidji State University, 2002: *Shimmer*: Analysis of a Collaborative Process (lecture)

Oberlin Conservatory, 2001: computer music, composition (lectures, lessons)

Virginia Polytechnical Institute, 2000: sound recording techniques, composition (lectures)

University of California San Diego 2000, Life and work of Charles Ives (two lectures)

University of Wisconsin La Crosse, 1998, Phenomenology Conference, Department of Philosophy: phenomenology of music in the age of recordings (lecture)

Lectures to general audiences

pre-concert lecture, CU Concerts Series, Philip Glass and the Bang On A Can All-Stars, 2004

guest presenter, Boulder Philharmonic pre-concert lectures, 2003–4

lecture to the Retired Faculty Association, “The Past and Future of Electronic Music,” 2003

lecture to Teachers as Scholars Seminar, Boulder Valley School District, on “The Uses and Abuses of Music,” 2002

Student Concert Coordination

Electric LaTeX Festival 2007: hosted regional computer music festival at UNT

Electric LaTeX Festivals (University of Texas Austin 2005, Louisiana State University 2006):

curate and organize proposals for concerts of student works at regional computer music festival
Centerpieces concerts, University of North Texas: student computer music concerts
Music from CEMI, Synthèse Festival, Bourges, France, June 3, 2006: with Jon Christopher Nelson, co-organized a concert of student works
Pendulum: New Music at CU, UCB, 2001–2005, 6-8 concerts per year of student compositions/projects in new music performance, guest performers

Teaching development

University of Colorado FTEP “Performance In a Nutshell” program, 2003

Selected music technology consulting

consultant to numerous composers and performers, 1992 – present: interactive software systems, computer audio hardware, live sound production and engineering, studio and live recording audio design and support: Peabody Trio concert, Nasher Sculpture Garden, September 21, 2006
CD producer and engineer: Elizabeth McNutt, *pipe wrench: flute + computer*, 2000
recording studio manager: Annett Recording Studio, UWL, 1997–98
sample library producer and engineer: *FluteSource*, 1996
live recording assistant, University of California, San Diego, 1994
sound designer and technician: CalArts Spring Music Festival, Los Angeles, 1992

Honors

Chant/Songe selected for *Music from SEAMUS* vol. 15 by National Conference attendees, 2006
Artist residency, Yaddo artists' colony, for work on *Lachrimae* for string quartet, July–August 2005
The Twittering Machine selected for inclusion in the Zentrum Paul Klee archive, Basel, Switzerland
Junior Faculty Development Award, UCB, for composition *Proteus* for wind ensemble, 2003
American Composers' Forum: *Retake* selected for Sonic Circuits X touring repertory, 2003
Margaret Jory Fairbanks Copying Assistance Grant for *Promises of Babylon*, 1999
The Twittering Machine selected for *Music from SEAMUS* vol. 9 by National Conference attendees, 1999
Finalist, SEAMUS / ASCAP Commission Competition, 1999
Finalist, ASCAP Foundation Grants to Young Composers, 1996

Areas of Expertise

Composers and compositional techniques of contemporary music
Interpretation and performance of contemporary repertoire
Statistical analysis of real-time musical data
Computer music – particularly real-time / interactive design and programming
Digital synthesis systems and techniques
Modern concert music history and literature

University Committees and Councils

Initiative for Advanced Research in Technology and the Arts planning committee, Spring 2008 – present
University of North Texas Scholarship Committee, Spring 2006 – present
University of Colorado Instructional Computing Working Group committee, 2001–2005
University of Colorado Faculty Advisory Committee on Information Technology, 2002–2005

University of Colorado music representative, Educational Technology Facilities Coordination pilot, 2002

University of Colorado Uses of Technology Group, Educational Technology Strategic Planning, 2001

University of Colorado ATLAS Center Planning Committee, 2004-2005

College of Music Committees and Councils

UNT College of Music Curriculum Committee, Fall 2008

UNT State Employee Charitable Campaign representative, Division of Composition Studies, Fall 2007

UNT College of Music Faculty secretary, College of Music, Fall 2006 – Spring 2007

UNT College of Music Stringed Instrument Repair search committee, Summer 2006

UNT College of Music Music Theory search committee, Spring 2006

UNT College of Music Composition search committee, Fall 2005 – Spring 2006

University of Colorado Composition Search Committee, 2004-2005

University of Colorado Curriculum Committee, 2003–2005

University of Colorado Pendulum Series Committee, 2001–2005

Division of Composition Studies Committees and Councils

Composition division planning committee

All faculty members of the Division of Composition Studies meet as a single body for all deliberations and decisions, on a weekly basis.

Grants and Contracts

UNT Research Infrastructure Grant – October 2008, awarded \$25,000 for Merrill Ellis Intermedia Theater

UNT Research Infrastructure Grant – June 2008 – not awarded

William and Alice Hosokawa Fellowship Program, in support of Atomic Clock Music Events concert, 2007 (not received)

American Music Center Aaron Copland Grant, for production and publication of *Music from CEMI* CD, 2007 (not received)

Junior Faculty Summer Fellowship, University of North Texas, for research project: programming and documentation of statistical techniques in real time interactive music (received)

French American Fund for Contemporary Music, grant for student travel and participation, concert in Bourges, France, 2006 (not received)

American Music Center Aaron Copland Grant, for production and publication of *Music from CEMI* CD, 2006 (not received)

Open Meadows Foundation PatsyLu Fund for Women's Music Projects, in support of Atomic Clock Music Events concert *Wonder Women* (received)

Boulder County Arts Alliance Addison Mini-Grant, in support of Atomic Clock Music Events concert *Wonder Women* (not received; grant donor provided funding support outside of grant program)

Scientific and Cultural Facilities District grant, Boulder, Colorado, in support of Atomic Clock Music Events concert *Wonder Women*, awarded October 2005

Creative Capital Foundation Grant in Performing Arts: to support collaborative project with Atomic Clock Music Events, Dr. Joseph Rován, and Dr. Elizabeth McNutt, 2005 (not received)

Roser Grant, UCB, for guest artists, Bang On A Can All-Stars and Philip Glass, 2004
Roser Grants (3) for guest ensembles, University of Colorado for guest artists, 2002-2004

GCAH Travel Grants (4), University of Colorado, 2002-2003

GCAH Guest Artist Grants (3), University of Colorado, 2001-2002

MPI Grant for attendance at International Computer Music Conference, 1997

Fellowship to Darmstadt Summer Courses in New Music, 1996

Creative Activities and Publications

Selected performances of works

International Presenters

Tornado Project, Sonic Arts Research Center, Belfast, Northern Ireland: *Still Angry*, 2008

ShadowPlay, Hanyang University, Seoul, Korea: *Chant/Songe*, 2008

Mix Media Art Concert, Galeria Kronika, Bytom, Poland: *A Room Full of Ghosts*, 2007

MANTIS Festival, NOVARS Center Launch, Manchester, England: *Still Angry*, 2007

Sonorities Festival, Belfast, Northern Ireland: *A Room Full of Ghosts*, 2007

International Computer Music Conferences: *Still Angry*, Montreal, 2009; *Ripped-Up Maps*, Copenhagen, 2007; *Chant/Songe*, Miami, 2004; *Retake*, Singapore, 2003; *The Twittering Machine*, Thessaloniki, 1999

Synthèse Festival, Bourges, France: *A Room Full of Ghosts*, 2006

International Clarinet Association ClarinetFest, Tama Recital Hall, Tokyo, Japan: *Wandering Through the Same Dream*, 2005

Sookmyung Women's University, Seoul, Korea: *Retake*, 2003

Scarborough Electro-Acoustic Festival, Scarborough, England: *Retake*, 2003

Galerie im Amtshimmel, Baden, and Musikpodium, Stadthaus, Zürich, Switzerland: *Four Love Sonnets of Neruda*, 2001

Kulturzentrum Einstein, Munich, and Hörsaal Boxhagenerstrasse, Berlin, Germany: *Four Love Sonnets of Neruda*, 2000

Forum Improvisierender Musiker (FIM), Frankfurt, Germany: *Sketches of Ghosts*, 1998, *The Twittering Machine*, 1996

Gruppe für Neue Musik (GNOM), Baden, Switzerland: *Solo for Three*, 1998; *Chicago: Ten and Six to Eight*, *The Twittering Machine*, 1996

Second InterCollege Computer Music Concert, Tokyo, Japan: *The Twittering Machine*, 1996

International Summer Courses for New Music, Darmstadt, Germany: *Raging Against Their Chains*, *Five Soliloquies for flute alone*, 1994

National Presenters

Nova Ensemble, Museum of Modern Art Fort Worth: *Recyclers*, 2009

Strauss Performing Arts Center, University of Nebraska, Omaha: *Ripped-up Maps*, 2008

Now Music Festival, Capital University Conservatory of Music, Columbus, OH: *Altered in Transmission*, 2008

New Genre Festival, Tulsa, OK: *Altered in Transmission*, 2008

Beall Hall, University of Oregon: *Sketches of Ghosts*, 2008

Grusin Hall, University of Colorado – *Treacherous Marbles*, 2008
Frederick Leowe Theater, New York University: *Still Angry*, 2008
FireWire Ensemble, Chicago: *A Room Full of Ghosts*, 2008
Intermezzo Summer Chamber Music Sessions, Denver, CO: *Awake, Dreaming*, 2007
Chautauqua Community House, Boulder, CO: *Suspensions*, 2007
Society for Electro-Acoustic United States (SEAMUS) National Conferences: *A Room Full of Ghosts*, 2007; *Ripped-Up Maps*, 2006; *Chant/Songe*, 2005; *Shimmer*, 2004; *Retake*, 2002; *The Twittering Machine*, 1999
Pendulum series, University of Colorado, Boulder: *Treacherous Marbles*, 2007; *from "Calamus,"* 2005; *Retake*, 2003; *Ripped-Up Maps*, *Shimmer*, 2002; *Sketches of Ghosts*, 2001
Louisiana State University, Baton Rouge: *Sketches of Ghosts*, 2001
University of Oklahoma, Norman: *A Room Full of Ghosts*, 2007
Arkansas Technical University, Russellville: *Ripped-Up Maps*, 2007
University of Akron, OH: *Wandering Through the Same Dream*, 2006
Heidelberg College, OH: *Wandering Through the Same Dream*, 2006
University of California, San Diego: *The Twittering Machine* and *A Room Full of Ghosts*, 2006
Peabody Conservatory, Baltimore, MD: *The Twittering Machine*, *Retake*, 2002; *The Twittering Machine*, 2003; *Ripped-Up Maps*, 2003, 2004, 2005, 2006
Florida Electroacoustic Music Festival, Gainesville: *Chant/Songe*, 2006
University of Kansas, Lawrence, KS: *Wandering Through the Same Dream*, 2005
University of Nevada, Reno, NV: *Wandering Through the Same Dream*, 2005
Lipa Festival of Contemporary Music, Iowa State University, IA: *Chant/Songe*, 2005
Third Practice Festival, University of Richmond, VA: *The Twittering Machine*, 2005; *Chant/Songe*, 2004; *Ripped-Up Maps*, 2003; *Retake*, 2002
International New Music Festival, Las Vegas, NV: *Wandering Through the Same Dream*, 2005; *Chant/Songe*, *The Twittering Machine*, *Retake*, *Ripped Up Maps*, *Singing Boxes*, 2004
Hartt School of Music, Hartford, CT: *Chant/Songe*, 2005
Digital Arts Conference Series, Bowling Green, OH: *The Twittering Machine*, *Retake*, 2005
Boulder Museum of Contemporary Art: *Chant/Songe*, *Tender Intervals*, 2005; *The Twittering Machine*, *Retake*, 2004
Spark Festival, Minneapolis, MN: *Shimmer*, 2005
Most Significant Bytes Festival, Mount Union College, OH: *Retake*, 2004
Boulder Chorale, CO: *love is the every only god*, 2004
University of California, Santa Barbara: *Chant/Songe*, 2004
“Digital Brew” Concert, University of California, Davis: *The Twittering Machine*, 2003
University of Colorado Center for Humanities and Arts Conference "Voices, Bodies, Performance": *Ripped Up Maps*, 2003
“Music of the Future” touring concert, Peabody Computer Music Consort: *Ripped-Up Maps*, 2003
Electric Rainbow Coalition Festival, Dartmouth College, NH: *Ripped Up Maps*, 2003
State University of New York, Buffalo: *Retake*, 2003
San Francisco State University: *Sketches of Ghosts*, 2003

University of California, San Diego: *Ghost Dances*, 2003; *Edgewise*, 2002
University of Iowa, Iowa City: *The Twittering Machine*, *Retake*, 2002
Summer Institute for Contemporary Piano Performance, New England Conservatory: *Shimmer*, 2002
Electronic Music Midwest Festival, Lewis University, Romeoville, IL: *Retake*, 2002
University of Maryland, Baltimore County: *Shimmer*, 2002
Southeastern Composers' League Conference, Macon, GA: *Ghost Dances*, 2002
New Music Circle, St. Louis, MO: *Retake*, *The Twittering Machine*, 2001
Minnesota State University at Moorhead: *Shimmer*, 2002, *Retake*, 2001
Birmingham Art Music Alliance, Birmingham, AL: *Sketches of Ghosts*, 2001
Southeastern Composers' League Conference, Tuscaloosa, AL: *Sketches of Ghosts*, 2001
National Flute Association Convention, Columbus, OH: *The Twittering Machine*, 2000
Brown University, Providence, RI: *The Twittering Machine*, 2000
Hot House, Chicago, IL: *The Twittering Machine*, 1999
Penn Composers Guild, Curtis Institute, Philadelphia, PA: *The Twittering Machine*, 1997
Los Angeles Philharmonic Green Umbrella Series: *The Twittering Machine*, 1996
June In Buffalo Festival, SUNY Buffalo, NY: *Marginalia*, *The Twittering Machine*, 1996
Young Composers' Conference, Arcosanti, AZ: *Suspensions*, *Confluence*, *Five Soliloquies for flute alone*, 1994
Juilliard School, New York: *Singing Boxes*, 1991

Regional Presenters

Tornado Project, University of North Texas: *Still Angry*, 2009
Nova Ensemble, eARTh Day Celebration, University of North Texas: *Recyclers*, 2009
Doctoral Recital (Julie Licata), UNT: *Altered in Transmission*, 2008
Friends of the UNT Libraries Paul R. Voertman Program: *Wandering Through the Same Dream*, 2008
Canticum Novum, University of North Texas: *love is the every only god*, November 2006
Center for Experimental Music and Intermedia, University of North Texas: *Treacherous Marbles*, *Wandering Through the Same Dream*, *Altered in Transmission*, 2008; *Ripped-Up Maps*, *Retake*, *A Room Full of Ghosts*, 2006; *The Twittering Machine*, 2005; *Chant/Songe*, 2004
Nova Ensemble, University of North Texas: *Raging Against Their Chains*, 2007; *Wandering Through the Same Dream*, May 2006
Rocky Mountain Center for Musical Arts, Lafayette, CO: *Tender Intervals*, 2005
Festival 35, Muncie, IN: *Retake*, 2005
University of Colorado Wind Ensemble, Macky Auditorium, Boulder, CO: *Proteus*, 2005
Artist Encounters Series, Dairy Center for the Arts, Boulder: *Sketches of Ghosts*, 2004
"Music from the Underground," University of Colorado, Denver: *Suspensions*, *Retake*, 2003
Rocky Mountain Women's Institute Showcase, University of Denver: *Retake*, 2003
Spring Festival, UCSD: *Cloning Dolly*, 1999
Ellarslie, the City Museum of Trenton, NJ: *The Twittering Machine*, 1997
Emerging Voices Festival, UCSD: *Raging Against Their Chains*, *The Twittering Machine*, 1995
CalArts Spring Music Festivals: *Distorting Mirror*, *Raging Against Their Chains*, 1992–1994

New Music New Haven series, Yale School of Music, New Haven: *Singing Boxes*, 1991

Yale Bach Society, *Without Undue Concern*, 1990

Dance performances

Nexus 2009, CU Boulder: *101*, dance to *The Twittering Machine*, choreography and dance by Mary Wohl Haan, video by AK Mullen, 2007

Capacitor, San Francisco, *Biome*, dance to assorted music including *Singing Boxes*, choreography by Jodi Lomask, 2007-08

Sans Souci Festival of Dance Cinema, Boulder, CO: *101*, dance to *The Twittering Machine*, choreography and dance by Mary Wohl Haan, video by AK Mullen, 2007

Dairy Center for the Arts, Boulder, CO: *101*, dance to *The Twittering Machine*, choreography and dance by Mary Wohl Haan and Haan Dances, 2006

Commissions for compositions

Begin in Innocence: University of North Texas, for Eugene Corporon and Jesse Eschbach, 2008

Still Angry: MANTIS (University of Manchester), for McNutt-Lamneck Duo, 2007

Wandering Through the Same Dream: Clarion Synthesis, 2005

Chant/Songe: F. Gerard Errante, 2004

Tender Intervals: EAR Unit, 2003

from "Calamus," SoYoung Lee, 2003

Edgewise: Négyesy–Nykter Duo, 2002

Shimmer: Shannon Wettstein, 2001

Ghost Dances: Robert Damm, 2001

Promises of Babylon: SONOR Ensemble, dir. Harvey Sollberger, 1999

Four Love Sonnets of Neruda: Canto Battuto, Switzerland, 1998

GR—V—: Vanessa Tomlinson, 1997

The Twittering Machine: Elizabeth McNutt, 1996

Altered in Transmission: Brett Reed, 1996

Marginalia: Erika Duke-Kirkpatrick, Robin Lorentz, 1994

Frei, Aber Einsam: Laura Kuennen-Poper, 1993

Five Soliloquies for flute alone: Elizabeth McNutt, 1992

Suite: Songs of Praise: Third Unitarian Church of Chicago, 1991

Singing Boxes: Jonathan Dubay, 1991

Without Undue Concern: Yale Bach Society, 1990

Compositions since 1990

Begin In Innocence, 2009
organ and symphonic wind ensemble, 12'

Recyclers, 2009
large mixed ensemble and electronic sounds, 25'

Still Angry, 2008 (revised version)
flute, clarinet, and computer, 8'

- Awake, Dreaming*, 2007
violin and cello (improvising), 8 – 10'
- A Room Full of Ghosts*, 2006
piccolo and computer, 7'
- Wandering Through the Same Dream*, 2005
two clarinets and computer, 6'
- Proteus*, 2005 (revised version)
symphonic wind ensemble, 13'
- Chant/Songe*, 2004
clarinet and computer, 11'
- Tender Intervals*, 2003
violin, cello, piano, 8'
- Treacherous Marbles*, 2003
piano duo, 9'
- from "Calamus"*, 2003
baritone voice, cello, piano, 6'
- Edgewise*, 2002
violin duo, 4 1/2'
- love is the every only god* (text: E.E. Cummings), 2002
SATB choir with soloists, 8'
- Shimmer*, 2002
piano and stereo recording, 12'
- Ghost Dances*, 2001
violin and darabukka, 7'
- Clarion Arabesque*, 2001
solo trumpet in c, 4'
- Diatoms*, 2001
solo electric guitar, 4'
- Retake* (with Elizabeth McNutt), 2001
flute (improvising) and computer, 8 – 10'
- Folly*, 2000
violin (improvising) and computer (also violin solo), 6 – 8'
- Vanishing* (text: Ralph Waldo Emerson), 2000
flute/piccolo, piano, percussion, strings, computer, 22'
- Promises of Babylon* (text: Andrew May), 1999
soprano, bass-baritone, and twelve instruments, 31'
- Cloning Dolly* (with E. McNutt, H. Castle), 1999
piccolo, violin, and live computer-controlled electronics, 10 – 12'
- Four Love Sonnets of Neruda* (text: Pablo Neruda), 1998
soprano and percussion, 27'
- Sketches of Ghosts*, 1998
solo piccolo, 8'
- GR—V—*, 1997
percussion (two players), 2 – 4'

- Altered in Transmission*, 1997 (revised version)
vibraphone and computer, 15 – 20'
- Strategies: A Card Game*, 1996
large improvising ensemble, 8 – 12'
- Solo for Three*, 1996 (revised version)
C trumpet, percussion, and violin, 8 1/2'
- Ripped-Up Maps*, 1996 (revised 2000, 2003)
violin or other solo instrument (improvising) and computer, 6 – 10'
- The Twittering Machine*, 1995
flute and computer (version for flute and pre-recorded electronics: 1996), 7'
- Chicago: Ten and Six to Eight* (text: Andrew May), 1995
soprano, flute, percussion, cello, and piano, 17'
- Aquí* (text: Octavio Paz), 1995
soprano and flute, 1 1/2'
- Five Soliloquies for flute alone*, 1994 (revised version)
solo flute, 8'
- Suspensions*, 1994
flute, violin and piano. 2'
- Liberty of Movement*, 1994
large conducted improvising ensemble, 5 – 10'
- Marginalia*, 1994
violin and cello, 10'
- Frei, Aber Einsam*, 1994
solo viola, 7'
- Raging Against Their Chains*, 1993
clarinet and percussion, 8'
- Confluence*, 1993
violin and piano, 7 1/2'
- Distorting Mirror*, 1993
string quartet, 6'
- Drei Kleine Klavierstücke*, 1992
solo piano, 4'
- Prelude in B Minor*, 1992
solo piano, 2 1/2'
- Informed Consent*, 1992
solo instrument (improvising) and electronics, 5 – 7'
- Vital Signs* (texts: Andrew May), 1992
13 rock songs (recorded), 48' total
- Suite: Songs of Praise*, 1991
oboe, clarinet, cello, and piano, 17'
- Singing Boxes*, 1991
violin with pre-recorded electronics, 8 1/2'
- Without Undue Concern*, 1990
symphonic orchestra (with electric guitar and drum set), 15'

contruction/destruction (text: Anthony May), 1990
recorded electronics, 5'

Publications

Book Chapter

“Philippe Manoury’s ‘Jupiter,’” in Mary Simoni, *Analytical Methods of Electroacoustic Music*. New York: Routledge, 2005

Editorial Essay

Andrew May and Margaret Schedel, "Sustainability in Electroacoustic Music," *Organised Sound* 11:3, December 2006

Studio Report

Andrew May, "Studio Report: Center for Experimental Music and Intermedia," *Proceedings of the International Computer Music Association, Copenhagen*. Ann Arbor, MI: International Computer Music Association, 2007.

Reviews

"Third Practice Festival 2004," *Journal SEAMUS* 18:1, Spring 2005

“3rd October Afternoon,” ICMC 2003 Concert Reviews, *ICMA Array* 24:2, Summer 2004

“David Rosenboom: *Invisible Gold*,” *Computer Music Journal* 26:2, Summer 2002

“Philippe Manoury: *Jupiter*,” *Computer Music Journal* 23:3, Fall 1999

CD Recordings

Imaginary Friends (in progress): works for instruments and computer (*Chant/Song* and *Wandering Through the Same Dream* are fully recorded, edited, and produced; recording sessions for *Vanishing*, *Shimmer*, and *Altered in Transmission* have taken place and editing is substantially completed; sessions for *A Room Full of Ghosts*, *Retake* and *Ripped-Up Maps* are pending)

"Chant/Song" on *Music from SEAMUS*, volume 15, 2006 (selected by peer review)

“The Twittering Machine” on *pipe wrench: flute + computer*, EMF Media, 2000

“The Twittering Machine” on *Music from SEAMUS*, volume 9, 1999 (selected by peer review)

“Insieme” on *The Music of Claudio Spies*, CRI (as violinist), 1996

Software

Synth-o-rama: software modeling of voltage controlled analog synthesizer modules, for pedagogy and performance, March 2008

pd_regress: a set of seven external objects to the *pure data* computer music environment (written in c language), August 2007, on-line at <http://cemi.music.unt.edu/may>

max_regress (revision): five external objects to the *Max/MSP* computer music environment (written in c language), November 2007, on-line at <http://cemi.music.unt.edu/may>

SoftSoundSpace system for live 3-dimensional audio diffusion: alpha version (unreleased) installed in Merrill Ellis Intermedia Theater audio system, 2007

PeakGraph application for visualization of audio data, development versions 2004 – 2006, on-line at <http://cemi.music.unt.edu/may>

Speaker Test Kit: software tools for measuring speaker and room response, November 2005, on-line at <http://cemi.music.unt.edu/may>

Scrumpy: a script-based real-time environment for theater sound and music production (in collaboration with sound designer Gary Grunde), July 2005 (unreleased beta version)

Radio broadcasts

The Twittering Machine, KGNU 88.5, Boulder, 2004

Ripped-Up Maps, Yekaterinburg City Radio, Russia, 2003

The Twittering Machine, Virtual Concert Hall program, Resonance FM 104.4, London, England, 2002

The Twittering Machine, Foldover program, WOBC FM 91.5, Oberlin, Ohio, 2002

Scholarly papers in progress

Score Following using Pattern Matching and Temporal Correlation

Applications of Regression Analysis to Real-Time Musical Data

Participation in performances

violinist, spoken word performer, and technologist, International Computer Music Conference 2007

violinist, Atomic Clock Music Ensemble, Boulder, Colorado, 2005–present
chamber music of Donatoni, May, Larsen, Mamlok, Reich, Cage, Tower, Feldman, Betkowski, Riley, Bach

violinist, Nova ensemble, University of North Texas, 2006: music of Rzewski, Ives, Tenney
conductor, *Spectrum* series, University of North Texas, April 2006

violinist and technologist, SEAMUS national conference, Eugene, OR, March 2006

violinist and technologist, *CEMI Presents* and *Centerpieces* concerts, University of North Texas, 2005–6

violinist and technologist, Third International Festival of New Music, Las Vegas, NV, 2004

violinist, CU Boulder Faculty Tuesdays, Boulder, CO, 2003: music of Stravinsky and Bartók

violinist, Pendulum series, Boulder, CO, 2001–3: music of Spies, MacMillan, Campbell, Powell, May

violinist, *Notes from the Underground* concert, King Center Recital Hall, Denver, CO, 2002

conductor, New Music Forum, UC San Diego, 1995 and 2000

ensemble violinist, SONOR (faculty ensemble) and UC San Diego Creative Ensemble, 1993–97

guest conductor, GNOM, Baden, Switzerland, 1996

guest violinist, *Music Next Millenium*, San Francisco, CA, 1994

guest violinist, *Musics Alive!*, Ventura County Symphony, 1994

ensemble violinist, New Century Players (faculty ensemble), CalArts, 1991 – 94

Technologist in performances with flutist Elizabeth McNutt

Sonorities Festival, Belfast, Northern Ireland, 2007

Synthèse Festival, Bourges, Frances, 2006

Society for Electro-Acoustic United States (SEAMUS) National Conference, 2006

University of Oklahoma (recital), Norman, 2007

National Flute Association convention, August 13, 2006
University of Texas, Austin, 2006
University of California, San Diego (lecture-recital), 2006
Third Practice Festival, University of Richmond, VA, 2005
Digital Arts Conference Series, Bowling Green, OH (recital), 2005
Center for Experimental Music and Intermedia, University of North Texas, 2005 (recital), 2006
Spark Festival, Minneapolis, MN, 2005
Most Significant Bytes Festival, Mount Union College, OH, 2004
Boulder Museum of Contemporary Art, Colorado, 2004
Electronic Music Midwest Festival (featured guest artist performances), 2002
Workshop on Interaction, SEAMUS National Conference, Iowa City, 2002
Peabody Conservatory, Baltimore, MD (recital), 2002
New Music Circle, St. Louis, MO (recital), 2002

Compositions reviewed or cited in literature

Chant/Songe reviewed in Peter Swendsen, "SEAMUS National Conference 2005," *Journal SEAMUS* 18:2, Fall 2005.

Chant/Songe reviewed in Douglas Geers, "International Computer Music Conference 2004," *Journal SEAMUS* 18:2, Fall 2005.

Chant/Songe for clarinet and computer discussed in F. Gerard Errante, "The Electric Clarinet, Part II," *The Clarinet* June 2005.

Ripped-Up Maps discussed in Jeremy Baguyos, "Interactive Computer Music for Double Bass," *Bass World: The Magazine of the International Society of Bassists* 28:1, Summer 2004.

The Twittering Machine reviewed in Robert Denham, "Elizabeth McNutt: Pipe Wrench," *ICMA Array* 24:2, Summer 2004.

Retake reviewed in Bonnie Miksch, "1st October Afternoon," *ICMC 2003 Reviews*, *ICMA Array* 24:2, Summer 2004.

The Twittering Machine and *Retake* reviewed in Sabine Kortals, "McNutt tests exotic musical terrain," *Denver Post*, April 13, 2004.

The Twittering Machine and *Retake* previewed in Wes Blomster, "Artists bring 'Wild Wired West' to BMOCA," *Boulder Daily Camera*, April 4, 2004.

The Twittering Machine, *Retake* discussed in Elizabeth McNutt, "Performing electroacoustic music: a wider view of interactivity," *Organized Sound* 8:3, December 2003.

The Twittering Machine reviewed in Waterman, Ellen, "Pipe Wrench: Music for Flute and Computer" (review), *MusicWorks* 86, Summer 2003.

The Twittering Machine reviewed in James Harley, "Elizabeth McNutt: Pipe Wrench," *Computer Music Journal* 25:3, Fall 2001.

Shimmer reviewed in "Summer Institute for Contemporary Piano Performance," *New Music Connoisseur* 10:3.

Altered in Transmission discussed in Pam Dixon, "Charting the future: computers usher composers to a whole new plane," *San Diego Union-Tribune*, February 20, 1997.

The Twittering Machine reviewed in Larry Fritts, "Friday afternoon concert," *ICMC 1997 Reviews*, *ICMA Array* 17:3, Winter 1997.

Chicago: Ten and Six to Eight previewed in “Konzert: Vom Reinen und Schönen,” *Badener Tagblatt*, September 27, 1996.

Marginalia reviewed in Herman Trotter, “Short, random ideas,” *Buffalo News*, June 7, 1996.

The Twittering Machine reviewed in Herman Trotter, “June in Buffalo Festival Opens with interactive computer music,” *Buffalo News*, June 3, 1996.

The Twittering Machine reviewed in Josef Woodard, “SONOR offers colorful, contemporary program,” *Los Angeles Times*, February 7, 1996.

Singing Boxes reviewed in Courtenay Cauble, “Composers infuse Sprague Hall concert with new ideas,” *New Haven Register*, May 3, 1991.

Abstracts, Proceedings and Papers Presented

Juried Paper Sessions

Studio Report: Center for Experimental Music and Intermedia, International Computer Music Conference, 2007.

Plausible Models of Musicality in Real-Time Interaction, Scarborough Electro-Acoustic Festival, 2003, and CU Theory/Musicology Colloquium, 2003

Building the Celestial Railroad: The Transcendental Counterpoint of Charles Ives, College Music Society National Conference, 2002 and CU Theory/Musicology Colloquium, 2003

Applications of Regression Analysis to Musical Data in Real Time, SEAMUS National Conference, 2001

Panel presentations

Music Now panel, UNT: *Issues of Electroacoustic Music Performance* (with Mario Davidovsky), 2007

Music Now panel, UNT: *Composer-performer collaborations*, 2007 and 2008

Surviving and Growing as a Long-Term Ensemble, panelist at CU Boulder College of Music, with the Entrepreneurship Center for Music and the California EAR Unit, 2003

Issues of Gender in Music Technology, panelist at Third Practice Festival, University of Richmond, VA, 2002

Finding the Words to Talk About Your Music, panelist at CU Boulder College of Music, hosted by the Entrepreneurship Center for Music, 2002