



CURRICULUM VITAE

EDUCATION

New York University , Ph.D. in Music Composition and Theory Studies with Elizabeth Hoffman and Matthias Pintscher	2014
Stony Brook University , M.A. in Music Composition Studies with Daniel Weymouth	2007
Oberlin College Conservatory of Music , B.Mus. in Music Composition Studies with Richard Hoffmann and Pauline Oliveros	2002

ADDITIONAL TRAINING:

Columbia University , Computer Music Center Studies with Brad Garton	2009 – 2012
Royal Conservatory of The Hague Studies with Louis Andriessen and Gilius van Bergeijk	2007 – 2008

DISSERTATION:

“Helmut Lachenmann’s *Gran Torso* and the Analysis of *musique concrète instrumentale*”
Committee: Elizabeth Hoffman (Chair), Stanley Boorman, Brad Garton,
Louis Karchin, Jaime Oliver

FELLOWSHIPS AND ACADEMIC AWARDS:

New York University, Dean’s Dissertation Fellowship	2013 – 2014
New York University, Henry M. MacCracken Fellowship	2008 – 2013
Stony Brook University, Graduate Council Fellowship	2005 – 2007
Stony Brook University, Presidential Award	2005 – 2007

PROFESSIONAL POSITIONS

Hamilton College, Assistant Professor 2019 – present
Hamilton College, Visiting Assistant Professor 2015 – 2018

Courses taught:

- Fundamentals of the Theories of Music
Topics: Introductory music theory through diatonic analysis
- Music Theory for Non-Majors
Topics: Introductory music theory, including short compositions
- Theories of Music: Counterpoint and Harmony
Topics: Species counterpoint, chromatic harmony and part-writing
- Music for Contemporary Media
Topics: Recording techniques, digital audio workstations, digital signal processing, synthesis, mixing and mastering
- Seminar in Music Composition
Topics: Acoustic composition, score and part preparation, concert organization
- Advanced Music Composition
Topics: Individual lessons in composition
- Advanced Aural Skills
Topics: Chromatic and post-tonal sight-singing, dictation, and formal analysis by ear
- Independent Study
Topics: Individual meetings on producing albums in a variety of genres (electronic dance music, experimental electronica, folk, hip hop, jazz fusion, pop)

Virginia Tech, Visiting Scholar Fall 2014

Course taught:

- Digital Sound Manipulation
Topics: Electroacoustic composition, synthesis, digital signal processing, audio programming

New York University, Instructor in Music 2008 – 2014 and Spring 2015

Courses taught:

- The Art of Listening
Topics: The emergence of tonality, trends in 20th-century music, contemporary experimentalism
- Expressive Culture: Sounds
Topics: Acoustic, psychoacoustics, music in society
- Harmony and Counterpoint (II through IV)
Topics: Tonal and post-tonal harmony, sight-singing, dictation (from introductory to advanced)

Stony Brook University, Instructor in Music Theory 2005 – 2007

Course taught:

- Elements of Music
Topics: Introductory music theory for non-majors through diatonic part-writing

ADMINISTRATIVE POSITIONS:

New York New Music Ensemble, Director of Operations

2015

Managed concert logistics, venue contracts, performance materials, rehearsal schedules

HONORS AND AWARDS

- 2019 New York State Council on the Arts (grant recipient)
- 2018 MEGA JURY Concurso Internacional de Composición (selection)
- 2017 LA Phil Prize, Hack Music LA (winner)
- 2015 Lake George Music Festival Composition Competition (winner)
- 2014 Mario Merz Prize (nominee)
- 2013 RED NOTE New Music Festival Composition Competition (finalist)
- 2012 Left Coast Composition Contest (winner)
- 2011 JFund Commission from ACF and Jerome Foundation
- 2009 – 2012 SCI/ASCAP Student Composition Commission Contest, (regional winner)
- 2011 Q2 and NPR Music’s favorite “100 Composers Under 40”
- 2011 Kanter/MIVOS Prize (finalist)
- 2010 Publikumspreis, Heidelberg Spring Festival (winner)
- 2009 National Association of Composers/USA Composer’s Competition (winner)
- 2008 National Endowment for the Arts (grant recipient)
- 2006 – 2012 Creative Connections Awards from Meet the Composer (4 awards)
- 2007 Definiens Project Commission Competition (honorable mention)
- 2007 Lee Ettelson Composer’s Award (winner)
- 2007 Brian M. Israel Prize (honorable mention)
- 2006 SCI/ASCAP Student Composition Commission Contest, (regional winner)
- 2005 Aaron Copland Award (winner)
- 2005 Gaudeamus Prize (finalist)
- 2005 Carlsbad Music Festival Composers’ Competition (winner)
- 2005-present ASCAP Plus Award

COMMISSIONS

- 2019 New work (for bass clarinet and marimba)
commissioned by Transient Canvas
- 2018 New work (chamber ensemble)
commissioned by the Society for New Music
- 2018 *Default Mode Network* (cello, electronics, and audience participation)
commissioned by Seattle Symphony Artist-in-Residence Seth Parker Woods
- 2018 *Motion Access* (quartet with audience participation)
commissioned by Hub New Music
- 2018 *String Quartet No.6* (string quartet)
commissioned by the Hausmann Quartet

- 2017 *Direct Attention* (string quartet with audience participation)
commissioned by the JACK Quartet
- 2017 *Puā Ka Nahele* (women's choir)
commissioned by Nā Wai Chamber Choir
- 2017 *break;* (cello and piano)
commissioned by Duo Dillon-Torquati
- 2016 *When All Else Fails* (percussion and piano quartet)
commissioned by Yarn/Wire
- 2016 *Spread Thin* (spatialized orchestra)
commissioned by Hamilton College Orchestra
- 2016 *A Regression* (organ)
commissioned by Samuel Pellman
- 2015 *On the limits of a system and the consequences of my decisions* (piano and electronics)
commissioned by Keith Kirchoff
- 2015 *A Slight Shift* (eight instruments)
commissioned by the Washington Square Contemporary Music Society
- 2015 *On a better filtering algorithm* (six instruments)
commissioned by Present Music
- 2015 *Cumulative Deviance* (mobile device ensemble)
commissioned by the Google Mobile Orchestra
- 2015 *Bit Rot* (flute, viola, and piano)
commissioned by the Society for New Music
- 2014 *Four or Four Plus One* (string quartet with or without fixed media)
commissioned by Quartetto Maurice
- 2014 *Incidents and Reflections* (trombone quartet)
commissioned by The Guidonian Hand
- 2013 *A Robot for a Friend* (flute with or without fixed media)
commissioned by the National Flute Association
- 2013 *From this point on* (saxophone duo and electronics)
commissioned by Ogni Suono
- 2012 *Trying to Connection* (laptop orchestra)
commissioned by PLOrk (The Princeton Laptop Orchestra)
- 2012 *dolorem ipsum* (for a quartet)
commissioned by the Color Field Ensemble
- 2011 *Competing Demands* (piano solo)
commissioned by Alexandria Le
- 2011 *neat little boxes in a row* (cello and percussion duo)
commissioned by Seth Woods
- 2010 *Skeuomorphic Tendencies* (chamber orchestra)
commissioned by the 2011 MATA Festival for the Metropolis Ensemble
- 2010 *I fioretti in musica* (opera co-composed with Sasha Zamler-Carhart)
commissioned by Pioneers Go East Collective for La MaMa ETC
- 2010 *Errata* (piano solo)
commissioned by Emanuele Torquati
- 2009 *Headless Monkey Attack* (quintet with fixed media)
commissioned by Transit

- 2008 *20 (or so) Variations* (trio with fixed media)
 commissioned by Present Music
- 2006 *Shuffle Songs* (quintet)
 commissioned by NOW Ensemble
- 2006 *Doot* (soprano, mezzo-soprano, and large ensemble)
 commissioned by Carnegie Hall
- 2005 *grip* (string quartet)
 commissioned by Calder Quartet
- 2005 *Quando consurgam?* (children's choir and large ensemble)
 commissioned by Present Music and the Milwaukee Children's Choir
- 2004 *Toccata and Fugue* (solo harpsichord)
 commissioned by Philip M. Cucchiara for Jory Vinikour

PUBLICATIONS

COMPOSITIONS:

Carter, Ryan. *On a better filtering algorithm*. SCI Journal of Music Scores/Schott Music Corporation 58 (2019).

Carter, Ryan. *The Rainbows of Kee-Mae-Won*. Glendale: Fred Bock Music Company, 2017.
 (Distributed worldwide by Hal Leonard Music Company, and previously published by Alliance Music Publications.)

Carter, Ryan. *A Robot For a Friend*. Distributed by Carol Nussbaum Music Company, 2016.

Carter, Ryan. *A Robot For a Friend*. Distributed by Flute World, 2014.

All other works distributed by Alexander Street Press.

RECORDINGS:

Carter, Ryan. "On a better filtering algorithm." *Flux: Society of Composers, Inc. Volume 33*. Navona Records NV6252, 2019.

Carter, Ryan. *Chamber Works*. KAIROS 0015048KAI, 2019.

Carter, Ryan. "Memory Failure." *SEAMUS Electroacoustic Miniatures 2014: Transients*. SEAMUS, 2014.

Churchbuilder. *Patty Darling*. Shelflife, 2001.

SOFTWARE:

Contributed to rTcmix~ (a Max/MSP object that encapsulates the RTcmix language). 2014.
<http://rtcmix.org/rtcmix~/>

iMonkeypants (an iOS app for iPhone and iPad) released on App Store. 2012.
<https://itunes.apple.com/us/app/imonkeypants/id547532522?mt=8>

UPCOMING JOURNAL ARTICLES:

Zavagna, Paolo. Profile of my work in *Nuove Musiche* issue 6, volume 1 (ant. pub. 2019)
<http://www.nuovemusiche.it/call-for-proposals/contenuti/6107>

Carter, Ryan and Paolo Zavagna. Co-authored article in *Nuove Musiche* issue 6, volume 2
(ant. pub. 2019)

CONFERENCE PRESENTATIONS AND INVITED TALKS

“Audience Engagement with Interactivity on the Web”

Invited Lecture – SUNY, Oswego; Oswego, NY – 10/16/18

“Audience Engagement with Interactivity on the Web”

Invited Lecture – University of California-Irvine; Irvine, CA – 04/16/18

“Audience Engagement with Interactivity on the Web”

Music Major Seminar – Montana State University; Bozeman, MT – 10/12/17

“Latency in the System”

New Music Gathering – San Francisco Conservatory of Music; San Francisco, CA –
01/15/15

“Latency in the System”

Permutations Series at CNMAT – University of California, Berkeley; Berkeley, CA –
04/11/14

“Programming Interactive Musical Systems with RTcmix”

Valente Lecture Series – University of California, Davis; Davis, CA – 04/10/14

“Programming Interactive Musical Systems with RTcmix”

CCRMA Colloquium Series – Stanford University; Stanford, CA – 04/09/14

“Developing Musical iOS Apps with iRTcmix”

SEAMUS National Conference – McNally Smith College of Music; St. Paul, MN –
04/19/13

“Developing Musical iOS Apps with iRTcmix”

Invited Lecture – New York University; New York, NY – 03/28/13

“Developing Musical iOS Apps with iRTcmix”

Expo '74 “Evening at Columbia” – Columbia University; New York, NY – 10/14/11

CONFERENCE PERFORMANCES

A Patient Resolve

Electroacoustic Barn Dance – Jacksonville University; Jacksonville, FL – 11/09/18

On the expressive potential of suboptimal speakers

New Music DC – Georgetown University; Washington, DC – 09/15/18

On the expressive potential of suboptimal speakers

New Music Gathering – Boston Conservatory at Berklee; Boston, MA – 05/17/18

On the expressive potential of suboptimal speakers

Electroacoustic Barn Dance – Jacksonville University; Jacksonville, FL – 02/10/18

A Patient Resolve

RTcmix-fest – Columbia University; New York, NY – 10/28/17

On the limits of a system and the consequences of my decisions (Keith Kirchoff, piano)

New York City Electroacoustic Music Festival – Abrons Art Center; New York, NY – 06/22/17

On the limits of a system and the consequences of my decisions (Keith Kirchoff, piano)

SEAMUS National Conference – St. Cloud State University; St. Cloud, MN – 04/22/17

On the limits of a system and the consequences of my decisions (Keith Kirchoff, piano)

SCI National Conference – Western Michigan University; Kalamazoo, MI – 03/31/17

On the limits of a system and the consequences of my decisions (Keith Kirchoff, piano)

Electroacoustic Barn Dance – University of Mary Washington; Fredericksburg, VA – 11/11/16

On the limits of a system and the consequences of my decisions (Keith Kirchoff, piano)

SPLICE (Summer institute for Performance, Listening, Interpretation, and Creation of Electroacoustic music)– Western Michigan University; Kalamazoo, MI – 06/28/16

Latency in the System

International Computer Music Conference – University of North Texas; Denton, TX – 09/29/15

A Robot for a Friend (Sarah Brady, flute)
National Flute Association Annual Convention – Washington, DC – 08/14/15

From this point on (Ogni Suono: Noa Even and Phil Pierick, saxophones)
World Saxophone Congress – Strasbourg, France – 07/12/15

A Robot for a Friend (Kelly Sulick, flute)
SEAMUS National Conference – Virginia Tech; Blacksburg, VA – 03/28/15

Latency in the System
International Festival for Innovations in Music Production and Composition – Belgrave
Music Hall; Leeds, UK – 03/12/15

Latency in the System
New Music Gathering – San Francisco Conservatory of Music; San Francisco, CA –
01/15/15

A Robot for a Friend (Mimi Stillman, flute)
National Flute Association Annual Convention – Chicago, IL – 08/09/14

Headless Monkey Attack
SEAMUS National Conference – Lawrence University; Appleton, WI – 02/09/12

CATALOG OF WORKS WITH PREMIERE PERFORMANCES
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ORCHESTRAL, CHORAL, AND OPERATIC:

Puā Ka Nahele (2018) 6'
women's choir (S.S.A., a cappella)
Premiere: Nā Wai Chamber Choir – St. Andrew's Cathedral; Honolulu, HI – 07.22.2018

Spread Thin (2016) 12'
minimum: 2.2.2.2 – 2.2.2.1 – 3perc – 4.4.3.3.2
Premiere: Hamilton College Orchestra – Hamilton College – 04.30.2017

The Clock Behind Me (2014) 9'
2.2.2.2 – 2.2.1.1 – timp. 1perc – pno – 6.5.4.3.2
Premiere: Berkeley Symphony Orchestra – Osher Studio; Berkeley, CA – 05.03.2015

Skeuomorphic Tendencies (2011) 9'
1.1.1.1 – 1.1.1 – 2perc – pno – 1.1.2.2.1
Premiere: Metropolis Ensemble – (le) Poisson Rouge; New York, NY – 05.12.2011

I Fioretti in Musica (2010) 90' (opera co-composed with Sasha Zamler-Carhart)
mezzo, counter ten, ten, 2 bar – electronics (live and fixed)
Premiere: Pioneers Go East – La MaMa Experimental Theatre Club; New York, NY –
09.30.2010

Quando consurgam? (2007) 16'
children's choir – 2perc.pno.org.ondes Martenot – 4.4.3.3.2
Premiere: Present Music and the Milwaukee Children's Choir – Milwaukee, WI –
11.17.2007

Abandoned Overture (2006) 4'
2.2.2.2 – 2.2.2.1 – timp.3perc – 4.4.3.3.2
Reading: Stony Brook Symphony Orchestra – Stony Brook University – 12.06.2006

Trataka (2005) 12'
2.2.2.2 – 2.2.2.1 – timp.3perc – 4.4.3.3.2
Premiere: Cleveland Chamber Symphony – Drinko Hall; Cleveland, OH – 05.11.2007

CHAMBER (including works with electronics):

break; (2018) 10'
vc.pno
Premiere: Duo Dillon-Torquati – The Italian Academy at Columbia University; New
York, NY – 10.03.2018

When All Else Fails (2017) 10'
2perc.2pno
Premiere: Yarn/Wire – Wellin Hall; Clinton, NY – 04.07.2017

On a better filtering algorithm (2016) 10'
2vln.vla.vc.db – perc
Premiere: Present Music – Helen Zelazo Center; Milwaukee, WI – 09.03.2016

On the limits of a system and the consequences of my decisions (2016) 10'
piano and electronics (live and fixed)
Premiere: Keith Kirchoff – Western Michigan University; Kalamazoo, MI – 06.28.2016

A Slight Shift (2016) 9'
fl.cl – perc.pno – 2 vln.vla.vc
Premiere: Washington Square Contemporary Music Society – New York, NY –
04.01.2016

Bit Rot (2015) 8'
fl.vla.pno – dancer
Premiere: Society for New Music – Smith Opera House; Geneva, NY – 11.14.2015

From this point on (2015) 12'

2 sop sax and fixed media

Premiere: Ogni Suono – Univerität der Künste; Berlin, Germany – 06.18.2015

Four or Four Plus One (2015) 12'

string quartet with or without fixed media

Premiere: Maurice Quartet – Columbia University; New York, NY – 03.25.2015

Incidents and Reflections (2014) 8'

trombone quartet

Premiere: The Guidonian Hand – The Cell; New York, NY – 05.20.2015

A Robot for a Friend (2014) 5'

flute with or without fixed media

Premiere: Competitors at the National Flute Association Convention – 08.07.2014

Blowing Glass (2013) 6'

percussion trio

Premiere: Firehouse Space; New York, NY – 04.21.2016

dolorem ipsum (2013) 9'

sop singer.sop sax.perc.pno

Premiere: Color Field Ensemble – Color Field Festival; Madison, WI – 09.06.2013

Concurrent Threads (2012) 6'

one or more alto flutes

Premiere: Eric Lamb – Krome Gallery; Berlin, Germany – 12.01.2012

neat little boxes in a row (2012) 8'

cello and marimba

Premiere: Seth Parker Woods and Brian Archinal – Elaine MGK; Basel, Switzerland – 12.14.2012

Mutable Arrays (2012) 7'

fl.ob.bsn – hn.tpt – perc.pno – vln.vla.vc

Premiere: International Contemporary Ensemble – Skirball Center; New York, NY – 04.29.2012

More Broken Parts (2011) 4'

bassoon

Premiere: Brad Balliett – Pete's Candy Story; New York, NY – 12.20.2012

Competing Demands (2011) 6'

piano

Premiere: Alexandria Le – Carnegie Hall (Weill Recital Hall) – 04.11.2012

Headless Monkey Attack (2011) 7'

bcl.perc.pno.vln.vc – fixed media

Premiere: Transit – Tenri Cultural Institute; New York, NY – 05.28.2011

Errata (2010) 10'

piano

Premiere: Emanuele Torquati – Heidelberg Spring Festival; Heidelberg, Germany – 04.13.2011

Midair Collisions (2010) 9'

double string quartet (or any ensemble of at least vln.vla.vc)

Premiere: JACK Quartet and Mivos Quartet – Tenri Cultural Institute; New York, NY – 04.08.2011

impaired contact with reality (2010) 10'

fl(cb fl).cl(cb cl).bsn – tpt.tbn – perc.pno – vln.vc.db – fixed media

Premiere: Argento Ensemble – Skirball Center; New York, NY – 05.10.2010

too many arguments in line 17 (2010) 10'

string quartet

Premiere: JACK Quartet – The Tank; New York, NY – 05.13.2010

Rough Edges (2009) 10'

perc trio

Premiere: TimeTable Percussion – Silver Center; New York, NY – 02.07.2011

20 (or so) Variations (2008) 15'

cl.vc.pno – fixed media

Premiere: Present Music – Discovery World; Milwaukee, WI – 02.21.2009

Quirks and Pathologies (2008) 9'

fl.ob.cl – mandolin.gtr.hp – perc.pno – vln.vla.vc.db

Premiere: Nieuw Ensemble – Amsterdam Conservatory; Amsterdam, Netherlands – 06.11.2008

Shuffle Songs (2008) 7'

fl.cl.el gtr.pno.db

Premiere: NOW Ensemble – The Stone; New York, NY – 09.19.2008

Doot (2007) 12'

fl.cl – hn.tpt – perc.pno – sop.mezzo – vln.vla.vc.db

Premiere: Osvaldo Golijov/Dawn Upshaw Professional Training Ensemble – Carnegie Hall (Weill Recital Hall) – 04.15.2007

Filthy Machines (2007) 15'

2perc.2pno

Premiere: Yarn/Wire – Tenri Cultural Institute; New York, NY – 05.31.2008

Impromptu (2006) 5'

brass quintet

Reading: American Brass Quintet – Staller Center; Stony Brook, NY – 11.16.2008

Caffeinated Reflections (2006) 7'

bcl.vc.perc

Premiere: Y Trio – Cornelia Street Café; New York, NY – 11.12.2007

Repeated Beatings (2006) 7'

double bass ensemble

Premiere: Stony Brook Double Bass Studio – Staller Center; Stony Brook, NY – 04.25.2006

grip (2006) 15'

string quartet

Premiere: Calder Quartet – Carlsbad Music Festival – 05.06.2006

ELECTRONIC (not including chamber works with electronics):

Scratching Post (2017) 5'

live electronics

On the expressive potential of suboptimal speakers (2017) 8'

audience participation on mobile devices

Cumulative Deviance (2015) 8'

mobile device orchestra

Memory Failure (2014) 3'

fixed media

Rectangle Zero (2013) 5'

live electronics

Teeth (2013) 5'

live electronics

Guilty Pleasures (2013) 5'

live electronics

Organ Grinder (2013) 5'
live electronics

Get It Together (2013) 5'
live electronics

Trying to Connect (2013) 5'
laptop orchestra

scratch.n.sniff (2012) 4'
interactive electronics for iOS devices

Bubble Time (2012) 4'
interactive electronics for iOS devices

Monkey Slide (2012) 5'
interactive electronics for iOS devices

Self-destruct (2012) 4'
interactive electronics for iOS devices

Swirly Face (2012) 5'
interactive electronics for iOS devices

PROGRAMMING LANGUAGES AND OTHER MUSIC TECHNOLOGY EXPERIENCE

Washington Square Computer Music Studio, Coordinator and Supervisor, 2012 – 2013
Selected and installed new audio components, managed equipment inventory and check-out procedures

- RTcmix, Csound, SuperCollider
- Max/MSP, Pure Data
- Pro Tools, Logic Pro X, Reason
- C, C++, Objective-C, Xcode, iOS
- HTML, CSS, Javascript, jQuery, Tone.js

SERVICE

Sherman Fairchild Foundation grant application committee Contributed to grant proposal and site visit	2018
International Computer Music Conference Adjudicated submissions	2018
Book reviewer, <i>Oxford University Press</i>	2017
Society for Electro-Acoustic Music in the United States, Treasurer Formulated annual budget, paid invoices, filed federal and state taxes	2011 – 2017
Brian M. Israel Prize Jury Adjudicated submissions	2016
Robert G. Fisk Award at Western Michigan University Adjudicated submissions	2016
SEAMUS National Conference Adjudicated paper proposals	2014
New York City Electroacoustic Music Festival, Steering Committee Adjudicated submissions, assisted with sound reinforcement	2013
First Performance, President and Treasurer Produced concerts of new works by graduate students at New York University	2009 – 2011

LANGUAGES

- Native: English
- Fluent: French
- Proficient: German, Dutch
- Reading comprehension: Portuguese, Spanish

REFERENCES

(available upon request)