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## CURRICULUM VITAE

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

### ADDITIONAL TRAINING:

<b>Columbia University</b> , Computer Music Center Studies with Brad Garton	2009 – 2012
<b>Royal Conservatory of The Hague</b> 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

<b>Hamilton College, Associate Professor</b>	2023 – present
<b>Hamilton College, Assistant Professor</b>	2019 – 2022
<b>Hamilton College, Visiting Assistant Professor</b>	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
- 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 20<sup>th</sup>-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

<b>HONORS AND AWARDS</b>
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2022	Red Jasper Award for Music Composition (winner)
2020	Grand Prix Lycéen des Compositeurs (preselection)
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

- 2023 *Frictionless Objects* (clarinet, violin, cello, piano)  
commissioned by the Anzû Quartet
- 2022 *A Shared Space* (version for brass quintet and percussion quartet, electronics, and audience participation)  
commissioned by the San Diego Symphony
- 2021 *Concerto Molto Grosso (for audience and orchestra)*  
commissioned by the Boise Philharmonic
- 2021 *A Shared Space* (string and percussion octet, electronics, and audience participation)  
commissioned by the Boise Philharmonic
- 2019 *Worn Surfaces* (bass clarinet and marimba)  
commissioned by Transient Canvas
- 2018 *Floating Points* (chamber ensemble with audience participation)  
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 *Tocatta and Fugue* (solo harpsichord)  
commissioned by Philip M. Cucchiara for Jory Vinikour

<b>PUBLICATIONS</b>
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**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*. KAIROS 0015118KAI, 2022

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 rtmix~ (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. 2022)  
<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. 2022)

<b>CONFERENCE PRESENTATIONS AND INVITED TALKS</b>
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"Audience Engagement with Interactivity on the Web"  
Invited Lecture – Columbia University; New York, NY – 03/10/22

"Audience Engagement with Interactivity on the Web"  
Invited Lecture – Princeton University; Princeton, NJ – 11/08/21

“Audience Engagement with Interactivity on the Web”  
Invited Lecture (delivered over Zoom) – Syracuse University; Syracuse, NY – 04/21/20

“Audience Engagement with Interactivity on the Web”  
Invited Lecture – Occidental College; Los Angeles, CA – 02/21/20

“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

<b>CONFERENCE PERFORMANCES</b>
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*A Limited Number of Contributions*

SEAMUS National Conference – DiMenna Center; New York, NY – 04/07/23

*On the expressive potential of suboptimal speakers*

Network Music Festival – conducted entirely online – 07/15/20

*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

<b>CATALOG OF WORKS WITH PREMIERE PERFORMANCES</b>
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**ORCHESTRAL, CHORAL, AND OPERATIC:**

**Concerto Molto Grosso (version for audience and chamber orchestra)** (2023) 13'

1.1.1.1 – 1.1.2.0 – 2perc – pno – strings (min. 2.2.2.2.1)

**Concerto Molto Grosso (for audience and orchestra)** (2021) 13'

3.2.2.3 – 4.2.3.0 – timp.3perc – pno – strings (min. 6.5.4.3.2)

Premiere: Boise Philharmonic – Morrison Center; Boise, ID – 05.014.2022

**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):**

**Frictionless Objects** (2023) 12'  
cl – vln.vc – pno

**A Shared Space** (2023) indeterminate duration  
version for brass quintet, percussion quartet, live electronics, and mobile devices  
Premiere: San Diego Symphony – Rady Shell at Jacobs Park; San Diego, CA –  
04.28.2023

**A Shared Space** (2021) indeterminate duration  
string quartet, percussion quartet, live electronics, and mobile devices  
Premiere: Boise Philharmonic – JUMP; Boise, ID – 05.07.2022

**Floating Points** (2020) 11'  
fl.cl – vln.vc – perc.pno – mobile devices  
Premiere: Society for New Music – online concert – 01.31.2021

**Default Mode Network** (2019) 10'  
cello, fixed media, and mobile devices  
Premiere: Seth Parker Woods, Seattle Symphony Artist-in-Residence – Octave 9 at  
Benaroya Hall; Seattle, WA – 02.09.2020

**Motion Access** (2018) 10'  
fl.cl – vln.vc – mobile devices  
Premiere: Hub New Music – Peabody Essex Museum; Salem, MA – 12.14.2019

**String Quartet N.6** (2019) 12'

string quartet

Premiere: Hausmann Quartet – Maritime Museum of San Diego; San Diego, CA – 09.15.2019

**Direct Attention** (2018) 10'

string quartet and mobiles devices

Premiere: JACK Quartet – Wellin Hall; Clinton, NY – 02.23.2019

**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):**

**A Limited Number of Contributions** (2022) 10'

mobile devices and optional additional electronics

**Shared Spaces** (2020) indeterminate duration

live electronics

**A Patient Resolve** (2018) 25'

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

<b>SERVICE</b>
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International Computer Music Conference Adjudicated submissions	2020 - 2023
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

<b>LANGUAGES</b>
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- Native: English
- Fluent: French
- Proficient: German, Dutch
- Reading comprehension: Portuguese, Spanish

<b>REFERENCES</b>
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**(available upon request)**