

# Ronald Keith Parks: Curriculum Vitae

(Updated May, 2017)

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## Synopsis

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*I am an active composer of acoustic and electroacoustic music. My output includes orchestral works, chamber music, choral music, electroacoustic music, and interactive computer music. I have written music for, and received commissions from numerous professional ensembles and performers and many of my compositions have been selected for inclusion at national and international music festivals and conferences. I am regularly invited to deliver guest lectures on my music and hold composition master classes. My music has garnered numerous honors and awards, including the Aaron Copland Award and I have received numerous grants to support my music and research. My music has been recorded and released commercially and select scores are available via my web site at <http://ronparksmusic.com>.*

*My research into computer music techniques, including granular synthesis and FFT-based spectral accumulation and evaporation, has been published in the Amsterdam Catalogue of Csound Computer Instruments, the Spark Festival Proceedings, and the International Computer Music Conference Proceedings. I have presented my research at numerous professional conferences and music festivals.*

*I have taught music as a university professor since 2001 and prior to 2001 I taught various music classes as a graduate student at the University of Florida and the University at Buffalo. I have taught a wide variety of topics within music including applied music composition lessons, composition methods and techniques, music theory, music history since 1900, 20<sup>th</sup> century music literature, arranging, orchestration, computer music, music technology, and graduate music theory seminars.*

*I have served as the Director of the Winthrop Computer Music Lab and Studio at Winthrop University since 2001 and have extensive experience in computer lab management and have been involved in organizing and implementing new music festivals throughout my career.*

## Creative and Research Interests

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My current interest in acoustic composition lies in three areas 1) the exploration of process as applied to manifold musical parameters 2) the construction, modification, and organization of timbre as a prominent musical parameter, and 3) composition of works that capture the essence of specific geographic locations.

My interest in process-oriented acoustic composition is represented by recent works such as **Earth** and **Pluto** for orchestra, **Silence in Forty-Two** for baritone and piano, **9 Dreams of Flying** for flute, violin, cello, and piano (with video by Michael Compton and Envisual), **/// Elements** for flute, cello, and piano, **A Matter of Perspective** for violin and cello, **Things Get Out of Hand** for piano trio, **Instances**, for piano and chamber wind ensemble, and **Torque** for orchestra. These works and others mark a renewed emphasis on harmony, process, rhythm, and pitch in my acoustic music. These works exemplify my approach to the invention and application of manifold processes applied to multiple, simultaneous music parameters.

The use of conventional musical instruments, utilizing both conventional and extended performance techniques, coupled with the use of unconventional objects treated as musical instruments allows the development and transformation of timbre to become a primary component of acoustic composition. This approach to the composition of acoustic music is evident in **undercurrent...** for percussion quartet as well as **FRINGE** for B flat clarinet (doubling E flat alto saxophone), piano, and percussion. **undercurrent...** utilizes unconventional materials such as bricks, cement blocks, metal weights, bolts, gravel, and tile as sound generating devices in order to model the spectra and behavior of electronic music methods such as granular sampling and spectral filtering. **FRINGE** is an exploration of the sound world between pitch, rhythm, and timbre.

Several of my current acoustic works may be described as 'sense of place' oriented compositions. This aspect of my compositional output is represented by works such as **Alhambra Tiles** for flute, horn, and piano, and two multi-media works in progress titled **Sense of Place: Montserrat** (orchestra and chorus + images) and **Sense of Place: Park Güell** (orchestra + images) In June 2010 I was awarded a grant to travel to Spain where I gathered images, audio, and inspiration for a series of compositions intended to capture the sense of place I experienced at various locales in Spain. These works differ from my process-oriented music in that materials are chosen and developed with the primary goal of capturing the emotional and spiritual impact of these remarkable places.

I also continue my exploration of technology-based electroacoustic and interactive computer music. The focus of my Afterimage series of acoustic-computer hybrid works is that of the relationship and interaction between studio-rendered digital sound, and instrumental music enhanced by real-time computer processing. I am particularly interested in computer music that allows a performer to interact with computer-generated electronics in real-time during a performance and explores the relationship between computer-produced sound and performance. The primary area of my work in real-time processing has been in granular sampling, granular synthesis, and FFT-based spectral filtering and accumulation. I have developed computer software interfaces for these techniques that I have presented at composition and electroacoustic music conferences and festivals nationwide. My interactive computer music compositions are exemplified by my Afterimage series which includes, **Afterimage 1** for soprano saxophone, **Afterimage 2** for cello, **Afterimage 3**

for percussion, **Afterimage 4** for piano, **Afterimage 5** for four electric guitars, **Afterimage 6** for classical guitar, **Afterimage 7** for flute, violin, cello, percussion, and piano, and **Afterimage 8** for orchestra.

I am also interested in integrating real-time interaction into the realization of computer-produced digital audio pieces. Although there is no performer/computer interaction during the presentation of such works, the possibility of interacting with computer-generated sound during the realization of fixed-media music allows me to draw on my musical training and intuition. My recent electronic compositions, including **Digitritus** (with video by Seth Rouser) **Deluge**, **Fractures**, **Guitar Music**, **Residual**, **...Click...** and **Anacoustic Zones**, were realized utilizing interactive environments at the Winthrop Computer Music Studio, the Hiller Studios at the University at Buffalo, and in my home studio.

## Education

### 2001

**Ph.D. Music Composition at the State University of New York at Buffalo.** GPA 3.98. Concentration in Interactive Computer Music. Doctoral Committee Members: Cort Lippe (Chair), Dr. David Felder, Dr. James Patrick and Dr. John Clough. Dissertation: FLOW for percussion quartet.

### 1992

**Masters Degree in Music Composition University of Florida.** GPA 3.85. Concentration in chamber, orchestral, and vocal music. Additional studies in digital synthesis and MIDI. Thesis: Sweat House Ritual No. 1 for orchestra and antiphonal choirs. Masters Committee: Dr. Budd Udell, Dr. John D. White, and Dr. David Kushner. Electronic Music Studies: Dr. James Paul Sain.

### 1988

**Bachelor of Music in Composition; North Carolina School of the Arts.** GPA 3.68. Concentration in chamber music and orchestral composition. Composition professor Sherwood Shaffer.

### Select Master Classes

John Cage, Jacob Druckman, Sam Adler, John Adams, Tristian Murail, Paul Lansky.

## Select Commissions and Works Written for Performers or Events

\* Indicates commissioning body (for paid commissions), + indicates in-kind premiere-performance commissions, ^ indicates events or performers for which works were initially written. My complete catalog is available on request.

Composition...	Instrumentation...	Commissioned by* / Written for+
<i>Nothing Left to Lose</i>	String Quartet	Beo String Quartet for the 2017 Charlotte New Music Festival+
<i>Successions</i>	Flute, Guitar, Percussion, Cello, and Bass	2017 Charlotte Composers Forum/Bechtler Ensemble+
<i>Afterimage 4 (revised)</i>	Piano and Live Computer Processing	Virginia Tech Digital Interactive Sound & Intermedia Studio Fall Event 2016^
<i>Park Güell</i>	Violin, viola, cello, marimba, and harp	2016 Charlotte Composers Forum/Bechtler Ensemble*
<i>Immersion</i>	Video collaboration with Seth Rouser <i>Guitar, Bass, Synthesizer</i>	Water in the World Conference Winthrop University^
<i>Earth</i>	Orchestra	Charlotte Civic Orchestra+ Geoff Whitehead, conductor
<i>Pluto</i>	Orchestra	Charlotte Civic Orchestra+ Geoff Whitehead, conductor
<i>Silence in Forty-Two</i>	Baritone and piano	Dr. Jeff McEvoy+ Providence Chamber Music Series
<i>Reflections and Lore</i>	2 violins, viola, cello, bass, piano	Charlotte Composers Forum* Bechtler Ensemble/Out of Bounds Ensemble
<i>Momentum</i>	Chamber ensemble, video, and dance	Winthrop Presidential Inauguration^ (in progress) video - Seth Rouser, choreography - Valerie Ifill
<i>Digitritus</i>	2-channel digital audio, video by Seth Rouser	Winthrop University Faculty Art Exhibition^
<i>9 Dreams of Flying</i>	flute, violin, cello, and piano	Charlotte New Music Festival^
<i>Swatch Book 1</i>	flute, violin and cello	High Point University New Music Visions Residency+^
<i>/// Elements</i>	flute, cello, and piano	Blue Ridge Chamber Players with support from the Raleigh Chamber Music Guild*
<i>Little Flowers</i>	digital media: sound design for video collaboration with Phil Moody (photography), Gerry Derksen (video), and Mark Lewis (vocal setting)	Rutledge Gallery at Winthrop University
<i>Six Moku Hanga</i>	violin and cello	Zentripetal +

<i>Encomium Transcendental</i>	piano	Shiau-uen Ding +
<i>Alhambra Tiles</i>	flute, horn, and piano	Out of Bounds Ensemble +
<i>Afterimage 8</i>	orchestra and digital audio	Charlotte Civic Orchestra +
<i>Simple Things</i>	soprano, flute, oboe, trumpet, piano, violin, viola, cello	Charlotte Symphony Orchestra on Campus Composers' Project ^+
<i>A Matter of Perspective</i>	violin and cello	Mira Frisch and Anna Cromwell +
<i>Things Get Out of Hand...</i>	piano, violin, cello	Out of Bounds Ensemble +
<i>Imperfections Aside</i>	piccolo and piano	Jesse Revenig +
<i>Wavelength</i>	Orchestra	Charlotte Civic Orchestra+
<i>Off on a Tangent...</i>	Saxophone Quartet	Red Clay Saxophone Quartet +
<i>Flare</i>	Wind Orchestra	Winthrop/Carolinas Wind Orchestra* Malgrat del Mar International Music Festival <sup>^</sup>
<i>Instances</i>	Piano + chamber wind ensemble	Tomoko Deguchi/Winthrop Wind Ensemble+
<i>Anacoustic Zones</i>	2-channel digital audio	16 <sup>th</sup> Annual Florida Electroacoustic Festival+
<i>Torque</i>	Orchestra	Charlotte Civic Orchestra*
<i>...drift...</i>	Piano	Force of Nature artist exchange program*
<i>Afterimage 7</i>	Flute, violin, cello, perc. piano, and computer rendered audio	NeXT Ens+
<i>Click...</i>	4-channel digital audio	Florida Electroacoustic Music Festival + <sup>^</sup>
<i>Five Etudes for Bass Flute</i>	Bass Flute	Jill O'Neill +
<i>Sul C</i>	2-channel digital audio	60x60 Project <sup>^</sup>
<i>Fractures</i>	4-channel digital audio	Florida Electroacoustic Music Festival + <sup>^</sup>
<i>Fantasy for Two Pianos</i>	Piano Duo	Bradner-Deguchi Piano Duo +
<i>Southern Revolve</i>	Digital audio and video (collaboration with Gerry Derksen)	Winthrop University Medal of Honor in the Arts Ceremony + <sup>^</sup>
<i>Afterimage 6</i>	Guitar and computer audio	L.H. Dickert + Florida Electroacoustic Music Festival <sup>^</sup>
<i>Undercurrent...</i>	Percussion quartet	Winthrop Percussion Ensemble +
<i>SEAM</i>	Piano	Tomoko Deguchi +
<i>FRINGE</i>	Bb clarinet (doubling Eb alto saxophone), piano, percussion	South Carolina Music Teachers Association* <sup>^</sup>
<i>Afterimage 5</i>	Guitar quartet and computer audio	Winthrop Guitar Ensemble + Florida Electroacoustic Music Festival <sup>^</sup>
<i>Afterimage 4</i>	Piano and computer audio	Tomoko Deguchi + Florida Electroacoustic Music Festival <sup>^</sup>
<i>Afterimage 3</i>	Percussion and computer audio	Kristin Clark + Florida Electroacoustic Music Festival <sup>^</sup>
<i>Test Pieces for Piano, Book I</i>	Piano	Tomoko Deguchi +
<i>FLOW</i>	Percussion quartet	University at Buffalo Percussion Ensemble +
<i>Afterimage 2</i>	Cello and computer audio	Jonathan Golove + University at Buffalo Computer Music Concert <sup>^</sup>
<i>Residual</i>	2-channel digital audio	Florida Electroacoustic Music Festival + <sup>^</sup>
<i>Guitar Music</i>	2-channel digital audio	Florida Electroacoustic Music Festival + <sup>^</sup>
<i>Increments</i>	Bb Soprano Saxophone, percussion, 2-channel digital audio	Kandice Brooks and Mark Speed +
<i>Counterparts</i>	Flute quartet	Sallie Fouse Flute Quartet +
<i>Variations for Guitar</i>	Guitar	Jay McConnell +
<i>...when he breathed, the wind rose;</i>	Trombone	Bob Nelson +
<i>Be Wise as Thou Art Cruel</i>	Soprano and chamber ensemble	Univ. of Georgia Contemporary Ensemble +
<i>Symphony No. 1</i>	Large orchestra	North Carolina School of the Arts Orchestra +
<i>Winter Solstice</i>	String Orchestra	North Carolina School of the Arts String Orchestra +
<i>Music for Winds, Strings, and Piano</i>	Chamber ensemble	NCSA International Music Program* <sup>^</sup>
<i>Initiation Song of the Midewiwin</i>	Tenor and piano	Loren Mott +

## Discography/Publications

- **Torque:** for orchestra. "Spellbound". Navona Records. Released May 28, 2013 - [www.navonarecords.com](http://www.navonarecords.com). Kiev Philharmonic, Robert Winstin conductor.
- **A Matter of Perspective...**: for violin and cello. "Quest" Duo XXI (violin – Anna Cromwell, cello – Mira Frisch). Released December 2010. ASIN: B0049HBFSG
- **Fractures:** for digital media. Selected for the 2007 International Computer Music CD. Distributed at the 2007 International Computer Music Conference in Copenhagen, Denmark and available through the International Computer Music Association.

- **Real-Time Spectral Attenuation Based Analysis and Resynthesis, Spectral Modification, Spectral Accumulation, and Spectral Evaporation; Theory, Implementation, and Compositional Implications:** Article. Published in the 2006 International Computer Music Conference Proceedings.
- **Sul C:** for digital media. Selected for the 2005 60X60 CD Project. Distributed and presented world-wide by Vox Novus.
- **Real-Time Spectral Attenuation Based Analysis and Resynthesis, Spectral Modification, Spectral Accumulation, and Spectral Evaporation; Theory, Implementation, and Compositional Implications:** Article. Published in the 2005 Spark Festival of Electronic Music and Art Proceedings.
- **non divisi:** for digital media. Selected for the 2005 60X60 CD Project. Distributed and presented world-wide by Vox Novus.
- **Residual:** for digital media. "Florida Electroacoustic Music Festival Volume 1". EMF Media, EMF CD 031 www.emfmedia.org
- **Review;** Todd Winkler: Composing Interactive Music: Techniques and Ideas Using Max. Computer Music Journal. Volume 23, Number 1, Spring 1999. Editor: Douglas Keislar. MIT Press.
- **VoiceWall:** for digital media. "University of Florida Student Chapter of the Society of Composers' CD, Volume 1".

## Select Performances ~ Premieres and Prominent Music Events

### 2017

- *Delta Omicron New Music Concert Series, Winthrop University, Rock Hill, VA* **Father's Knots** for narrator, flute, live computer processing (MaxMSP), and video (world premiere - collaboration with Jill O'Neill, Chris O'Neill, and Jeff Williams)
- *Underexposed Film Festival, Rock Hill, SC* **Immersion** for digital media (video by Seth Rouser)
- *Getty's Center - Bechtler Ensemble concert, Rock Hill, SC* **Successions** for flute, guitar, percussion, cello, and bass
- *Bechtler Museum of Modern Art - Bechtler Ensemble concert, Charlotte, NC* **Successions** for flute, guitar, percussion, cello, and bass
- *Queens University of Charlotte - Bechtler Ensemble concert, Charlotte, NC* **Successions** for flute, guitar, percussion, cello, and bass

### 2016

- *Electroacoustic Barn Dance, Fredericksburg, VA* **Afterimage 3** for percussion and live computer processing (MaxMSP)
- *Digital and Interactive Sound & Intermedia Studio Concert, Virginia Tech, Blacksburg, VA* **Afterimage 4** for piano and live computer processing (MaxMSP)
- *Underexposed Film Festival, Rock Hill, SC* **Anacoustic Zones** for digital media (video version)
- *New York City Electroacoustic Music Festival, New York, NY* **Anacoustic Zones** for digital media
- *Charlotte Composers Forum, University of North Carolina at Charlotte, Charlotte, NC;* **Park Güell** for violin, viola, cello, marimba, and harp. (world premiere) Bechtler Ensemble, Alan Yamamoto, conductor.
- *Charlotte Composers Forum, Queens University, Charlotte, NC;* **Park Güell** for violin, viola, cello, marimba, and harp. Bechtler Ensemble, Alan Yamamoto, conductor.
- *Providence Chamber Music Series, Charlotte, NC;* **Reflections and Lore** for two violins, viola, cello, double bass, and piano. Bechtler Ensemble and Out of Bounds Ensemble. Alan Yamamoto, conductor.

### 2015

- *Society of Composers Inc. National Conference, Gainesville, FL;* **Off on a Tangent...** for saxophone quartet. Red Clay Saxophone Quartet.
- *Roots Signals Festival, Jacksonville University, Jacksonville, FL;* **Afterimage 3** for percussion and live computer processing.
- *Charlotte Composers Forum, Bechtler Museum of Modern Art, Charlotte, NC;* **Reflections and Lore** for two violins, viola, cello, double bass, and piano. (world premiere)
- *College Music Society Mid-Atlantic Chapter Conference, High Point, NC* **Anacoustic Zones** for digital media
- *Providence Chamber Music Series, Charlotte, NC;* **Silence in Forty-Two** for baritone and piano, text by Dustin M. Hoffman. (world premiere)
- *Charlotte Civic Orchestra Spring Concert, Charlotte, ND;* **Earth** for orchestra. (world premiere)
- *Charlotte Civic Orchestra Spring Concert, Charlotte, ND;* **Pluto** for orchestra. (world premiere)

### 2014

- *Winthrop University College of Visual and Performing Arts Showcase, Rock Hill, SC;* **Momentum** for alto saxophone, chamber ensemble, dance, and video. Choreography by Valerie Ifill, video by Seth Rouser. (world premiere)
- *New York City Electroacoustic Music Festival, New York, NY* **Click** for four channel digital media
- *Charlotte New Music Festival, Charlotte, NC;* **Things Get Out of Hand** for violin, cello, and piano.
- *Providence Chamber Music Series, Charlotte, NC;* **9 Dreams of Flying** for flute, violin, cello, piano and video.
- *College Music Society Rocky Mountain Chapter, Denver, CO;* **SEAM** for piano.
- *UnBalCon 54, Gainesville, FL;* **Anacoustic Zones** for digital audio with video by Seth Rouser.

### 2013

- *Charlotte Composers Forum, Charlotte, NC;* **Simple Things** for soprano, flute, oboe, trumpet, piano, violin, viola, cello.
- *Charlotte Composers Forum, Rock Hill, SC;* **Simple Things** for soprano, flute, oboe, trumpet, piano, violin, viola, cello.
- *Charlotte New Music Festival, Charlotte, NC;* **9 Dreams of Flying** for flute, violin, cello, and piano (world premiere).
- *Sights and Sounds Chamber Music Series, Raleigh, NC;* **III Elements** for flute, cello, and piano (world premiere).
- *Out of Bounds Ensemble Recital, Rock Hill, SC;* **III Elements** for flute, cello, and piano.
- *Twelve Nights of Electroacoustic Music, Miami, FL;* **Afterimage 2** for cello and live computer processing.

### 2012

- *High Point University New Music Visions Residency, High Point, NC;* **Five Etudes for Bass Flute**
- *High Point University New Music Visions Residency, High Point, NC;* **Swatch Book 1** for flute, violin, and cello (world premiere)
- *High Point University New Music Visions Residency, High Point, NC;* **A Matter of Perspective** for violin and cello
- *High Point University New Music Visions Residency, High Point, NC;* **Fractures** for four channel digital media
- *High Point University New Music Visions Residency, High Point, NC;* **Afterimage 2** for cello and computer processing
- *High Point University New Music Visions Residency, High Point, NC;* **Alhambra Tiles** for flute, horn, and piano.

- *Reflections IV, Rock Hill, SC*; **Afterimage 2** for cello and live computer processing.
- *Reflections IV, Charlotte, NC*; **Afterimage 2** for cello and live computer processing.

## 2011

- *Society for Electroacoustic Music in the United States National Conference, Miami, FL*; **Deluge** for digital media.
- *Out of Bound Ensemble – CPCC Sensoria Festival, Charlotte, NC*; **Alhambra Tiles** for flute, horn, and piano.
- *Zentripetal – Composers Voice Concert, New York, NY*; **Six Moku Hanga** for violin and cello. (multiple performances)
- *Charlotte Symphony Flutes – National Flute Association National Conference, Charlotte, NC*; **Counterparts** for flute quartet.

## 2010

- *Kentucky New Music Festival, University of Kentucky, Lexington, KY*; **Alhambra Tiles** for flute, horn, and piano.
- *Charlotte Civic Orchestra Concert, Charlotte, NC*; **Afterimage 8** for orchestra and digital media.
- *Electronic Music Midwest Festival, Lewis University, Romeoville, IL*; **Deluge** for stereo digital media.
- *Charlotte Symphony Composer in the Schools concert, Queens University, Charlotte, NC*; **Simple Things** for soprano, flute, oboe, trumpet, piano, violin, viola, cello.
- *Medal of Honor in the Arts Ceremony, Winthrop University, Rock Hill, SC*; **Simple Things** for soprano, flute, oboe, trumpet, piano, violin, viola, cello.
- *New York City Electronic Music Festival, City University of New York Graduate Center, New York, NY* **Fractures** for stereo digital media.
- *Society of Composers Inc. Region IV Conference, Greensboro, NC*; **Off on a Tangent...** for saxophone quartet.

## 2009

- *Charlotte Symphony Composer in the Schools concert, Winthrop University, Rock Hill, SC*; **Simple Things** for soprano, flute, oboe, trumpet, piano, violin, viola, cello. (world premiere)
- *Duo XXI concert, Eastern Illinois University, Charleston, IL*; **A Matter of Perspective...** for violin and cello.
- *Duo XXI concert, Northern Illinois University, DeKalb, IL*; **A Matter of Perspective...** for violin and cello.
- *Duo XXI concert, Coe College, Cedar Rapids, Iowa*; **A Matter of Perspective...** for violin and cello.
- *Duo XXI concert, University of North Carolina, Chapel Hill, NC*; **A Matter of Perspective...** for violin and cello.
- *Duo XXI concert, Winthrop University, Rock Hill, SC*; **A Matter of Perspective...** for violin and cello (world premiere).
- *Out of Bounds Ensemble concert, Rock Hill, SC and Charlotte, NC*; **Things Get Out of Hand** for violin, cello, and piano (world premiere).
- *New York City Electronic Music Festival, City University of New York Graduate Center, New York, NY* **Anacoustic Zones** for stereo digital media.
- *An Evening of New Music – Jesse Revenig: Flute, Barnes Recital Hall, Winthrop University, Rock Hill, SC* **Imperfections Aside...** for piccolo and piano (world premiere).

## 2008

- *17th Annual Florida Electroacoustic Music Festival, Gainesville, FL*; **Deluge** for stereo digital media (world premiere).
- *EMITwo Concert, Ball State University, Muncie, IN*, **Anacoustic Zones** for stereo digital media.
- *UnBalanced Connection 43, Gainesville, FL*; **Click...** for four-channel digital media.
- *Electronic Music Midwest, Chicago, IL*; **Anacoustic Zones** for stereo digital media.
- *Out of Bounds Ensemble concert, Rock Hill, SC and Charlotte, NC*; **...drift...** for piano.
- *Charlotte Civic Orchestra concert, Charlotte, NC*; **Wavelength** for orchestra, Geoff Whitehead - conductor (world premiere).
- *Winthrop Wind Symphony concert, Rock Hill, SC*; **Instances** for piano and chamber wind ensemble, Tomoko Deguchi – piano, Lorrie Crochet – conductor (world premiere).
- *Red Clay Saxophone Quartet concert, Rock Hill, SC*; **Off on a Tangent...** for saxophone quartet (world premiere).
- *North Carolina Computer Music Festival, Raleigh, NC*; **Afterimage 6** for guitar and computer, and **Fractures** for four-channel digital media.
- *Society of Composers, Inc. National Conference, Atlanta, GA*; **...drift...** for piano.

## 2007

- *Malgrat Del Mar International Music Festival, Malgrat Del Mar, Spain*; **Flare** for Wind Orchestra (world premiere).
- *Winthrop/Carolinas Wind Orchestra Concert, Navarclas, Spain*; **Flare** for Wind Orchestra.
- *Arua Architectures, SUNY Stony Brook, Stony Brook NY*; **Afterimage 3** for percussion and live computer processing, and **Afterimage 6** for guitar and live computer processing (New York premiere).
- *Long Island Composers Alliance/Society of Composers, Inc. Region II Conference, Queens University, Flushing, NY* **Afterimage 7** for flute, violin, cello, percussion, piano, and digital media (New York premiere).
- *International Computer Music Conference, Copenhagen, Denmark*; **Fractures** for stereo digital media.
- *University of North Carolina at Greensboro Faculty Composers Concert, Greensboro, NC*; **Afterimage 3** for percussion and live computer processing.
- *21<sup>st</sup> Century Chamber Music Concert, Bryant Recital Hall, Charlotte, NC*; **...drift...** for piano.
- *16th Annual Florida Electroacoustic Music Festival, Gainesville, FL*; **Anacoustic Zones** for stereo digital media (world premiere).
- *60X60 project International Mix concert series*; **Sul C** for stereo digital media, various cities and venues (ongoing) including Denton, Texas, Oberlin, Ohio, et al.

## 2006

- *Charlotte Civic Orchestra Concert, Charlotte, NC*; **Torque** for orchestra (world premiere).
- *Force of Nature Gallery Opening, Winthrop University, Rock Hill, SC*; **...drift...** for piano.
- *International Computer Music Conference, New Orleans, LA*; **Afterimage 7** for flute, violin, cello, percussion, piano, and digital media.
- *Society of Composers National Conference, San Antonio, TX*; **Fractures** for 4-channel digital media.
- *Force of Nature Gallery Opening, Charlotte, NC*; **...drift...** for piano (world premiere).
- *Department of Music Showcase for the SC Music Teachers Association Conference, Rock Hill, SC*; **Five Etudes for Flute**. Jill O'Neil – flute (world premiere).

- *Medal of Honor in the Arts Ceremony, Rock Hill, SC; Selections from Test Pieces for Piano*, choreographed by Mary Beth Thompson.
- *Electric Ears, Del Mar College, Corpus Christi, TX; Residual.*
- *Janice Bradner and Tomoko Deguchi, duo piano recital, Jacksonville, FL; Fantasy for Two Pianos.*
- *Society for Electroacoustic Music in the United States Conference, Eugene, OR; fractures* for four-channel digital media.
- *New Horizons New Music Concert, Radford, VA; Test Pieces for Piano (selections).*
- *15th Annual Florida Electroacoustic Music Festival, Gainesville, FL; Click...* for 4-channel digital media (world premiere).
- *NeXT Ens Concert, Cincinnati, OH; Afterimage 7* for flute, violin, cello, percussion, piano, and digital media (world premiere).
- *NeXT Ens Concert, St. Cloud, MN; Afterimage 7* for flute, violin, cello, percussion, piano, and digital media.
- *NeXT Ens Concert, Minneapolis, MN; Afterimage 7* for flute, violin, cello, percussion, piano, and digital media.
- *60X60 project concert series; non divisi* for stereo digital media, various cities and venues.
- *60X60 CD Presentation on the Foldover Radio Broadcast, Oberlin, OH; non divisi* for stereo digital media (included on the 2005 60X60 CD project).

## 2005

- *60X60 CD World Concert Tour, New York, Urbana, IL, Lille, France, Chicago, IL, London, England, Minneapolis MN, Wilmington, CA et al; non divisi* for stereo digital media (included on the 2005 60X60 CD project and tour).
- *Janice Bradner and Tomoko Deguchi, duo piano recital, Charlotte, NC; Fantasy for Two Pianos.* (world premiere)
- *Janice Bradner and Tomoko Deguchi, duo piano recital, Rock Hill, SC; Fantasy for Two Pianos.*
- *REC Festival d'Autunno, Bologna, Italy; Afterimage 6* for guitar and computer processing.
- *Winthrop Flute Quartet Recital, Rock Hill, SC; Counterparts* for flute quartet.
- *Medal of Honor in the Arts Ceremony, Rock Hill, SC; Counterparts* for flute quartet.
- *Society of Composers Inc. National Conference, Greensboro, NC; FRINGE* for clarinet (doubling alto saxophone), piano, and percussion.
- *Festa della Musica Europa, Rome, Italy; Afterimage 6* for guitar and computer processing.
- *Electronic Music Midwest Festival, Kansas City, KS; Afterimage 3* for percussion and computer processing.
- *College Music Society Mid-Atlantic Chapter Composers Concert, Morgantown, WV; Test Pieces for Piano, Numbers 1 through 7* for solo piano.
- *Contemporary Music Concert, University of North Carolina at Charlotte, Charlotte, NC; Test Pieces for Piano, Numbers 1 through 7* for solo piano.
- *14th Annual Florida Electroacoustic Music Festival, Gainesville, FL; fractures* for four-channel digital media. (world premiere)
- *Society for Electroacoustic Music in the United States Annual Conference, Muncie, IN; Afterimage 3* for percussion and computer.
- *Music at the I-77 Corridor, Charlotte, NC; Test Pieces for Piano, Numbers 1 through 7* for solo piano and **SEAM** for solo piano.

## 2004

- *Winthrop University Composition Faculty Recital, Rock Hill, SC; Afterimage 6* for guitar and computer, **FRINGE** for B flat clarinet (doubling E flat alto saxophone), percussionist, and piano. **SEAM** for piano (world premiere).
- *University of South Carolina Computer Music Concert, Columbia, SC; ; Afterimage 3* for percussion and computer.
- *University of North Carolina at Greensboro New Music Festival, Greensboro, NC; ; Afterimage 6* for guitar and computer.
- *Winthrop University Dance Recital, Rock Hill, SC; Test Pieces for Piano, Numbers 1 through 7* for solo piano. Choreography by Natalie Smith.
- *Society for Electroacoustic Music in the United States Annual Conference, San Diego, CA; Afterimage 6* for guitar and computer.
- *13th Annual Florida Electroacoustic Music Festival, Gainesville, FL; Afterimage 3* for percussionist and computer.
- *Winthrop University Percussion Ensemble Recital, Rock Hill, SC; undercurrent...* for percussion quartet. (world premiere)
- *Kaleidoscope Faculty Concert, Rock Hill, SC; SEAM* for piano, **Test Pieces for Piano, Numbers 1 through 7** for solo piano. Choreography by Natalie Smith.

## 2003

- *South Carolina Music Teachers Association Conference, Columbia, SC; FRINGE* for B flat clarinet (doubling E flat alto saxophone), percussionist, and piano. (world premiere)
- *Kaleidoscope Faculty Concert, Rock Hill, SC; Test Pieces for Piano, Numbers 1 through 7* for solo piano.
- *Composers Charlotte, Queens University, Charlotte, NC; Test Pieces for Piano, Numbers 1 through 7* for solo piano.
- *Society for Electroacoustic Music in the United States (SEAMUS) annual conference, Tuscon, AZ; Guitar Music* for stereo tape.
- *12th Annual Florida Electroacoustic Music Festival, Gainesville, FL; Afterimage 6* for guitar and computer. (world premiere)
- *Bowling Green State University New Music Ensemble Concert, Bowling Green, OH; Afterimage 4, Afterimage 5..*

## 2002

- *Winthrop University Faculty Recital, Rock Hill, SC; Afterimage 4, Guitar Music, Test Pieces, Afterimage 5, Residual, Counterparts.*
- *Society of Composers' National Conference, Akron OH; FLOW* for percussion quartet.
- *11th Annual Florida Electroacoustic Music Festival, Gainesville, FL; Afterimage 4* for four electric guitars and computer. (world premiere)
- *11th Australian Flute Festival, Melbourne Australia; Counterparts* for flute quartet.
- *Electronic Music Midwest Festival, Kansas City, KS; Guitar Music* for stereo tape.
- *FEMS Exchange Concert at CCRMA, Stanford University, CA; Guitar Music* for stereo tape.

## 2001

- *Society of Composers Region IV Conference, Gainesville, FL; Residual* for stereo tape.
- *Electroacoustic Music Concert, Buenos Aires, Argentina; Residual* for stereo tape.
- *Virtual Waves* concert of electroacoustic music, Oswego, NY; **Guitar Music** for stereo tape.
- *Kaleidoscope Faculty Concert, Rock Hill, SC; Afterimage 4* for piano and computer.
- *Percussionist Jeff Vigness' Recital, Buffalo, NY; FLOW* for percussion quartet.
- *University at Buffalo Percussion Ensemble, Buffalo, NY; FLOW* for percussion quartet. (world premiere)
- *10th Annual Florida Electroacoustic Music Festival, Gainesville, FL; Afterimage 4* for piano and computer.

- *Electroacoustic Music Concert* Essen, Germany; **Guitar Music** for stereo tape.

## 2000

- *FOLDOVER* radio broadcast: WOBC 91.5 FM in Oberlin, Ohio; **Guitar Music** for stereo tape.
- *Unbalanced Connection, a SEAMUS week concert*; Gainesville, FL; **Four Monoliths** for stereo tape.
- *Graduate Composers Concert*, Buffalo, NY; **Derivations** for piano trio. (world premiere)
- *9th Annual Florida Electroacoustic Music Festival*, Gainesville, FL; **Afterimage2** for cello and computer.
- *Graduate Composers Concert*, Buffalo, NY; **Afterimage2** for cello and computer. (world premiere)
- *Interactive Computer Music Concert*; Buffalo, NY; **Afterimage 3** for percussion and computer.

## 1999

- *Tape Music III, a SEAMUS week concert*; Buffalo, NY; **Guitar Music** for stereo tape.
- *Firespark! Faculty Showcase*; Gainesville, GA; **Guitar Music** for stereo tape.
- *Firespark! Faculty Showcase*; Gainesville, GA; **Improvisation No. 1** for Organ and Computer.
- *8th Annual Florida Electroacoustic Music Festival* Gainesville, FL **Guitar Music** for stereo tape.
- *Interactive Computer Music Concert*; Buffalo, NY; **Guitar Music** for stereo tape. (world premiere)
- *Society for Electroacoustic Music in the United States (SEAMUS) annual conference*; San Jose, CA; **Residual** for stereo tape.

## 1998

- *Computer Music at Stony Brook VIII*; Long Island, NY; **Afterimage2** for cello and ISPW.
- *International Computer Music Conference*; Ann Arbor MI; **Residual** for stereo tape.
- *Firespark! Faculty Showcase*; Gainesville, GA; **Residual** for stereo tape.
- *The Two-Sided Triangle*; Essen Germany; **Residual** for stereo tape.
- *NextWave~ festival*; Melbourne Australia; **Residual** for stereo tape.
- *Earfest III*; Long Island, NY; **Residual** for stereo tape.
- *Society for Electroacoustic Music in the United States (SEAMUS) annual conference*; Hanover, NH **Afterimage 1** for soprano saxophone and ISPW.
- *7th Annual Florida Electroacoustic Music Festival*; Gainesville, FL **Residual** for stereo tape.
- *Interactive Computer Music Concert*; Buffalo, NY; **Residual** for stereo tape.

## 1997

- *6th Annual Florida Electroacoustic Music Festival* Gainesville, FL **Four Monoliths** for stereo tape (world premiere).
- *Tape Music, a SEAMUS week concert*; Buffalo, NY; **Residual** for stereo tape (world premiere).
- *Unbalanced Connection, a SEAMUS week concert*; Gainesville, FL; **Residual** for stereo tape.
- *Interactive Computer Music Concert*; Buffalo, NY; **Afterimage2** for cello and ISPW (world premiere).
- *Interactive Computer Music Concert*; Halwalls Art Gallery, Buffalo, NY; **Afterimage2** for cello and ISPW.
- *Saxophonist Les Thimmig Recital*; Buffalo, NY; **Afterimage 1** for soprano saxophone and ISPW.

## 1996

- *5th Annual Florida Electroacoustic Music Festival* Gainesville, FL **Soliloquy** for stereo tape (world premiere).
- *Timara Faculty and Guests Concert*; Oberlin, OH; **Soliloquy** for stereo tape.

## 1995

- *4th Annual Florida Electroacoustic Music Festival* Gainesville, FL; **Afterimage 1** for soprano saxophone and ISPW.
- *University at Buffalo Computer Music Studios and UB Contemporary Ensemble Concert*; Buffalo, NY; **Afterimage 1** for soprano saxophone and ISPW (world premiere).
- *National Flute Association Twenty-Third Annual Conference*; Orlando, FL; **Counterparts** for four flutes (world premiere).
- *National American Saxophone Association National Conference*; Morgantown, West Virginia; **Increments** for soprano saxophone, percussion, and tape. (world premiere)

## Select Prominent Performances Prior to 1995

- **1994**: *College Music Society Southern Chapter Composers' Concert*; Atlanta, GA **VoiceWall** for stereo tape.
- **1994**: *3rd Annual Florida Electroacoustic Music Festival* Gainesville, FL **Variates** for stereo tape (world premiere).
- **1992**: *Florida Electroacoustic Ensemble*; Gainesville, FL; **Concurrents** for stereo tape (world premiere).
- **1992**: *College Music Society Regional Meeting*, Baton Rouge, LA; **...when he breathed, the wind rose**; for trombone (world premiere).
- **1991**: *Society of Composers Region IV Conference*; Miami, FL; **Winter Solstice** for string orchestra.
- **1989**: *North Carolina School of the Arts String Orchestra Concert*; Winston-Salem, NC; **Winter Solstice** for string orchestra. (world premiere)
- **1989**: *North Carolina School of the Arts Orchestra Concert*; Winston-Salem, NC; **Symphony No. 1** for large orchestra. (world premiere)
- **1988**: *North Carolina School of the Arts International Music Program Tour*; Multiple performances in Raleigh, NC, Germany, Italy; **Music for Winds Strings and Piano**.
- Prior to **1988**: *Various regional performances of chamber works*

## Select Research Activities, Conference Presentations, and Invited Guest Lectures.

### 2016

- Charlotte New Music Festival – Faculty – CNMF Computer Music Workshop. Charlotte, NC.
- Institute for Creativity, Arts, and Technology: Digital Interactive Sound & Intermedia Studio – Guest Composer – Virginia Tech. Blacksburg, VA.

- 2015**
- Charlotte New Music Festival – Guest Composer, Faculty – CNMF Computer Music Workshop. Charlotte, NC.
- 2014**
- Charlotte New Music Festival – Guest Composer. Charlotte, NC.
- 2013**
- Charlotte New Music Festival – Guest Composer. Charlotte, NC.
- 2012**
- High Point University New Music Visions – Composer in Residence. High Point, NC.
- 2010**
- Translating the Visual, The Making of Alhambra Tiles and Other Works. Kentucky New Music Festival, Lexington, KY.
- 2008**
- Pre-concert Lecture “**John Adams’ Harmonielehre**” Charlotte Symphony Orchestra Concert, Charlotte, NC.
  - Panel Discussion “**Music, Fashion, and Art: Post-Warhol**” Mint Museum of Art, Charlotte, NC.
- 2007**
- Invited Guest Composer Lecture “**Music of Ronald Keith Parks**” Aural Architectures Series, State University of New York at Stony Brook, Stony Brook, NY.
  - Workshop: “**How to Teach Composition**” co-presented with Dr. Connie Hale. South Carolina Music Educators Association and Music Educators National Conference Southern Division, Charleston, SC.
  - Invited Guest Composer Lecture “**The Making of Afterimage 3**” Faculty Concert Series Guest Composer, University of North Carolina at Greensboro, Greensboro, NC.
- 2006**
- Poster Session “**Real-time Spectral Attenuation Based Analysis and Resynthesis, Spectral Accumulation and Spectral Evaporation**” International Computer Music Conference, Tulane University, New Orleans, LA.
  - Paper Presentation “**Real-time Spectral Attenuation Based Analysis and Resynthesis, Spectral Accumulation and Spectral Evaporation**” Society for Electroacoustic Music in the United States National Conference, Eugene, OR.
  - Invited Guest Composer Lecture (with pianist Tomoko Deguchi) “**A Bit of a Stretch – Writing and Performing New Music for Piano**” New Horizons Series, Radford University, Radford, VA.
  - Invited Guest Composer Lecture (with composer Eric Lyon) “**Issues of Real-time Interactive Computer Music: Composition and Performance**” Sonic Explorations Series, Cincinnati College Conservatory of Music, Cincinnati.
- 2005**
- Paper Presentation “**Real-time Spectral Attenuation Based Analysis and Resynthesis, Spectral Accumulation and Spectral Evaporation**” Electronic Music Midwest Festival, Kansas City, KS.
  - Paper Presentation “**Real-time Spectral Attenuation Based Analysis and Resynthesis, Spectral Accumulation and Spectral Evaporation**” Spark Festival, Minneapolis, MN.
- 2004**
- Invited Guest Composer Lecture “**Music of Ronald Keith Parks**” at City University of New York at Queens, New York, NY.
  - Pre-concert Lecture “**The Making of Afterimage 3**” at the New West Electroacoustic Music Festival, Portland, OR.
- 2003**
- Invited Guest Composer Lecture “**Music of Ronald Keith Parks**” at the University of South Carolina, Columbia, SC.
  - Invited Guest Composer Lecture “**Music of Ronald Keith Parks**” at Bowling Green State University, Bowling Green, OH.
- 2002**
- Paper Presentation “**A Real-Time Max/Msp Granular Sampling Graphic Interface, Design and Implementation**” at Lewis University as part of the Electronic Music Midwest National Conference, Romeoville, IL.
- 2001**
- Paper Presentation “**The Integration of Probability into Granular Synthesis and Granular Sampling**” at Louisiana State University as part of the 2001 SEAMUS 2001 National Conference, Baton Rouge, LA
  - Paper Presentation “**Modeling Electroacoustic Compositional Techniques in the Acoustic Realm**” at the University of Florida as a part of the 10th annual Florida Electroacoustic Music Festival, Gainesville, FL.
- 2000**
- Co-Presented a paper “**Real-Time Analysis and Re-synthesis Techniques with Max/Msp**” at the University of Florida as a part of the 9th annual Florida Electroacoustic Music Festival, Gainesville, FL.
- 1999**
- Guest Lecture “**Real Time Granular Sampling with Max/Msp**” at the State University of New York at Buffalo as a part of the Computer Music Workshop in Max/Msp & Pd, Buffalo, NY
- 1998**
- Master class/lecture “**The Use of Computer-Driven Real-Time Signal Processing in Composition**” at the State University of New York at Stony Brook, Stony Brook, NY.
  - Invited Guest Lecture “**Music of Ronald Keith Parks**” at Alfred University, Alfred, NY.
- 1997**
- Co-presented a **lecture/demonstration of MSP software** with David Zicarelli and Cort Lippe at the 1998 SEAMUS conference, Hanover, NH.
  - Presented a **lecture/demonstration of MSP** at the 7th annual Florida Electroacoustic Music Festival, Gainesville, FL.
  - Involved in **beta testing of MSP** at the University at Buffalo, Buffalo, NY.



## 1996

- Developed a collection of **Csound computer music instruments for granular synthesis and granular sampling** that are now included in the Amsterdam Collection of Csound Computer Music Instruments, edited and compiled by Johnny Gather. (ver. 1.2 available at <http://www.wings.buffalo.edu/academic/departments/AandL/music/pub/accci/70/70-index.txt.html>)

## 1995

- Presented a Paper “**Granular Synthesis and Granular Sampling with Csound**” at the 7th Annual Florida Electroacoustic Music Festival in Gainesville, FL.
- Presented a paper “**Granular Synthesis and Granular Sampling with Csound**” at the regional Society of Composers meeting at the University at Massachusetts, Amherst MA.

## Select Grants, Honors, and Awards

### 2017

- Awarded a grant from the Arts Council of York County for the production of the Firebird CD including Reflections and Lore (Albany Records).
- Awarded a grant from the Winthrop University Sponsored Programs and Research for the production of the Firebird CD including Reflections and Lore (Albany Records).

### 2015

- Promoted to Full Professor at Winthrop University.

### 2014

- Awarded a Winthrop University Sponsored Programs and Research Grant to fund Alternative Impulse IV, a two-day festival of new music at Winthrop University featuring composer-in-residence (TBA) and Ensemble-in-Residence the Out of Bounds Ensemble and the Bechtler Ensemble.

### 2012-13

- Awarded a Winthrop University Sponsored Programs and Research Grant to fund Alternative Impulse III, a two-day festival of new music at Winthrop University featuring composer-in-residence Dr. Daniel Weymouth and Ensemble-in-Residence the Out of Bounds Ensemble.

### 2010

- Awarded a sabbatical leave from Winthrop University for Fall 2010 semester to compose a series of chamber and orchestral multi-media works based on Montserrat and Gaudí's Park Güell in Barcelona and other locales in Spain.

### 2009

- Awarded a Winthrop University Sponsored Programs and Research Grant for a composition residency in Barcelona, Spain to gather images and begin work on two substantial orchestral multi-media works based on Montserrat and Gaudí's Park Güell in Barcelona.

### 2008

- Awarded a Winthrop University Sponsored Programs and Research Grant for software purchases for the Winthrop University Computer Music Lab and Studios (Max/MSP/Jitter).

### 2007

- Honorable Mention for **Torque** in the Minnesota Orchestra Composer Institute.
- Honorable Mention for **Torque** in the Truman State/MACRO Composition Contest.

### 2005

- Recipient of the **Outstanding Junior Professor Award** at Winthrop University. This award is given annually to one pre-tenure professor at Winthrop University who has demonstrated excellence in teaching, scholarship and creative activity, and service.

### 2004

- Recipient of the **Aaron Copland Award and Residency**. This highly competitive award is bestowed on emerging and mid-career composers by juried selection. The award includes a residency at Aaron Copland's historic home in New York for purposes of composition and creative activity.
- Received **Honorable Mention** in the Music Teachers National Association Shepard Composer of the Year competition, an annual nation-wide competition open to winners of the state or regional MTNA commissions.

### 2003

- Selected as the 2003 **Commissioned Composer** for the South Carolina Music Teachers Association.
- Secured a Winthrop University **Research Council Grant** for the “Music Technology Teaching Enhancement Initiative”.

### 2001

- Flute Quartet **Counterparts** selected as the festival competition 'set piece' and feature performance for the 2002 Australian Flute Festival.
- Electroacoustic work **Residual** selected for inclusion in the Florida Electroacoustic Music Festival's 10th anniversary CD, volume 1.

### 1998

- Recipient of a **Meet the Composer Grant** for a master class/lecture and performance of **Afterimage No. 2** for Cello and ISPW at the Computer Music at Stony Brook series at SUNY Stony Brook, NJ.

### 1995

- Nominated and elected to **the Gamma Zeta Chapter of Pi Kappa Lambda**, an American national honor society for musicians.

### 1994

- Recipient of the University of Florida's **Presidential Recognition Award**.

### 1991, 1992, 1993

- Three-time recipient of **the Graeffe Memorial Scholarship for Composition** at the University of Florida.

## **1988**

- Received a **grant from the Semans Creative Arts Foundation** for support to composition of a work performed by the North Carolina School of the Arts Orchestra.
- Winner of the **Chancellor's Award for Excellence** at the North Carolina School of the Arts.

## **1986 through 1987**

- **1987: Commissioned** by the North Carolina School of the Arts' International Music Program to write a work for the 1988 European tour.
- **1986, 87:** Awarded the **Giannini scholarship** for composition at the North Carolina School of the Arts.

## **Relevant Professional Positions and Experience**

### **2015- Present:**

#### **Full Professor of Music - Composition, Technology, and Theory**

Winthrop University.

Area head of music composition and music technology

Duties include teaching courses in music composition, music technology, 20<sup>th</sup> century music, and music theory. Artistic Director of the Winthrop Computer Music Lab and Studios. Courses taught: Composition, Music Technology, Computer Music Composition, 20<sup>th</sup> Century Music History, and Music Theory.

### **2007- 2015:**

#### **Associate Professor of Music - Composition, Technology, and Theory**

Winthrop University.

Duties include teaching courses in music composition, music technology, 20<sup>th</sup> century music, and music theory. Artistic Director of the Winthrop Computer Music Lab and Studios. Courses taught: Composition, Music Technology, Computer Music Composition, 20<sup>th</sup> Century Music History, and Music Theory.

### **2002- 2006:**

#### **Assistant Professor of Music - Composition, Technology, and Theory**

Winthrop University.

Duties include teaching courses in music composition, music technology, 20<sup>th</sup> century music, and music theory. Artistic Director of the Winthrop Computer Music Lab and Studios. Courses taught: Composition, Music Technology, Computer Music Composition, 20<sup>th</sup> Century Music History, and Music Theory.

### **2001- 2002:**

#### **Visiting Guest Lecturer of Music - Composition, Technology, and Theory**

Winthrop University.

Duties include teaching courses in music composition, music technology, and music theory. Director of the Winthrop Computer Music Lab and Studio. Courses taught: Composition, Music Technology, and Music Theory.

### **2001**

#### **Instructor and Music Technology Support Staff**

State University of New York at Oswego.

Duties included teaching courses in music technology and composition. Director of the MIDI lab and Music Listening Center, and technical support for the music department and Instructional Technologies. Courses taught: Composition, Introduction to MIDI.

### **1999 – 2001**

#### **Assistant to the Recording Engineer**

University at Buffalo, Department of Music.

Duties include maintenance of the Hiller Computer music studios, recording of faculty, guests and student concerts, studio recording and editing, assisting faculty and graduate students with computer music projects, general sound re-enforcement, and technical support.

### **1996 – 1999**

#### **Graduate Teaching Assistant**

University at Buffalo, Department of Music.

Duties included maintenance of the Hiller Computer music studio and teaching classes in computer music and acoustics/audio technology. Courses taught: MUS 404 Acoustics, Computers and Audio Systems, Mus 401 Introduction to Electronic Music (history survey) and Mus 402 Introduction to Electronic Music (techniques).

### **1991 – 1994**

#### **Graduate Teaching Assistant**

University of Florida. Gainesville, FL.

Lectured, graded, and assisted undergraduate students in music theory, freshman and sophomore levels.

## **Relevant Periodic Positions and Experience**

### **2014**

#### **Faculty**

Winthrop University Technology Camps, Rock Hill, SC. Lectures on music technology and computing in music.

**2013 – 2016**

**Guest Composer**

Charlotte New Music Festival, Charlotte, NC. Lectures, master classes, and private composition lessons. Faculty: Charlotte New Music Festival Computer Music Workshop (2014 - 15)

**2005 – 2006**

**Artist in Residence**

Curriculum Leadership in the Arts Summer Program at Winthrop University Rock Hill, SC. Provide artistic direction for CLIA 2 participants as part of the Arts in the Basic Curriculum Project.

**2002 – 2007**

**Faculty Instructor**

ST-ARTS Summer Program at Winthrop University Rock Hill, SC. Teach summer courses in composition and electronic music.

**2001- 2006**

**Faculty Instructor**

Kaleidoscope Summer Program at Winthrop University Rock Hill, SC. Teach summer courses in composition, electronic music, music theory and recording technology.

**2000**

**Assistant Recording Engineer and Technical Support**

June in Buffalo Festival 25<sup>th</sup> Anniversary Festival  
University at Buffalo, Buffalo, NY

Duties included providing technical support for a ten-day series of concerts and masters classes. Assist with live recording, sound reinforcement, live electronics and real-time interactive compositions, pieces requiring MIDI or external processing and works requiring amplification.

**1999**

**Technical Director, June in Buffalo Festival**

University at Buffalo, Buffalo, NY

Duties included providing technical support for a week-long series of concerts and masters classes (i.e. real-time interactive compositions, pieces requiring MIDI or external processing and works requiring amplification), as well as scheduling and supervision of support staff and concert/lecture recording.

**1999**

**Coordinator, Computer Music Workshop in Max/Msp and PD**

University at Buffalo, Buffalo, NY

Coordinator for a week long workshop in real-time interactive computer music and graphics software (Max/Msp, PD and GEM). Duties included lecturing, scheduling of classes and events, assisting with design and distribution of publicity materials, financial management, securing grants, and coordinating housing.

**1998- 1999**

**Faculty Instructor**

Firespark! Summer Program at Brenau University Gainesville, GA. Teach summer courses in composition, electronic music, music theory and recording technology.

**1997 – 1999**

**Curator of the SEAMUS Week "Tape Music" Concert Series**

University at Buffalo, Buffalo, NY

Responsible for the organization, promotion and implementation of a series of concerts show casing established and emerging composers of electroacoustic music in the United States.

**1994**

**President, Fine Arts College Council**

University at Florida, Gainesville, FL.

Duties included oversight of all Fine Arts student organizations, preparing an annual budget for all fine arts student organizations and representing the Fine Arts student organizations at student government meetings.

**1993 – 1994**

**Founder and President , University of Florida's Student Chapter of the Society of Composers Inc.**

University at Florida, Gainesville, FL.

Founded the student chapter of SCI at UF, drafted by-laws and implemented governing structure, secured funding for travel to regional and national conferences and organized annual concerts of student works.

**1992 – 1994**

**Assistant to the Director, Florida Electroacoustic Music Festival.**

University at Florida, Gainesville, FL.

Assisted in the planning and implementation of an annual series of concerts of electroacoustic music from around the world.

## References

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**Dr. James Paul Sain** Composer and Head of Composition and Theory at the University of Florida.

**Dr. Hubert S. Howe** Composer and former chair of the Aaron Copland School of Music at CUNY Queens.

**Dr. Daniel Weymouth** Composer and music composition faculty member at SUNY Stony Brook

**Dr. LH Dickert** Guitarist and head of guitar studies at Winthrop University.

**Professor Cort Lippe** Composer and Director of the Hiller Computer Music Studios at the University at Buffalo.

*Letters available on request.*

## Professional Affiliations

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The Society of Composers

The Society for Electroacoustic Music in the United States

The College Music Society

Phi Mu Alpha

Pi Kappa Lambda