

# Andrew May

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## College Teaching Experience

### Tenure Track Positions

2005 – present: University of North Texas

- Associate Professor of Music (2008-present)
- Assistant Professor of Music (2005-8)
- Director, Center for Experimental Music and Intermedia (2005-16, 2019-20, 2022-23)
- Coordinator, electronics concentration (undergraduate minor; 2021-present)
- Coordinator, graduate related field in computer music (2014-present)
  - lessons, classes, seminars in composition and electronic/computer music at all levels
  - undergraduate classes in music technology
  - graduate seminars in music technology, contemporary music, and composition
  - chair and participate in degree committees at all levels

2001 – 2005: University of Colorado, Boulder

- Assistant Professor of Music
- Director of Music Technology
  - composition and computer music lessons at all levels
  - undergraduate composition seminars
  - classes in music technology
  - chaired and participated in degree committees at all levels

### Full-Time Teaching Appointments

2000 – 2001: Visiting Lecturer, Mississippi State University

- first- and second-year undergraduate ear training and aural skills
- form and analysis, arranging, class composition, music appreciation

1997 – 1998: Visiting Lecturer, University of Wisconsin, La Crosse

- first- and second-year undergraduate ear training and aural skills
- recording studio techniques, music appreciation

### Part-Time Teaching Appointment

1998 – 2000: Teaching Fellow, University of California at San Diego

- advanced undergraduate music theory and analysis (instructor of record)
- undergraduate composition (instructor of record)

### Lectures and Workshops

University of North Texas, Music Now Series, October 2022: *Les Souvenirs-reunis: collaborating toward a transpersonal musical biography*

University of North Texas, Music Now Series, April 2022: *Notational Looks: observations about calligraphy, software, and the process of communicating music*

University of North Texas, Music Now Series, October 2021: *Do it Wrong – Don't Play Our Game: The Sounds Modern series* (with Elizabeth McNutt)

- University of North Texas, Music Now Series, September 2020: *How Does Real-Time Really Work? Expectation, agency, latency, and interactivity*
- University of North Texas, Music Now Series, April 2019: *Seeking Refuge (notes on an unfinished opera)*
- University of North Texas, Music Now Series, November 2017: *Cautionary Tales (revising A Room Full of Ghosts)*
- University of North Texas, Music Now Series, November 2017: *Wandering Through the Same Dream*
- University of North Texas, Music Now Series, February 2017: *Vanishing redux: chamber music with online conducting*
- San Diego State University, January 2017: *Interactivity, causality, and time*
- University of North Texas, Music Now Series, March 2016: *Unsettled Questions*
- Oklahoma University, Norman, composition seminar, March 2016: *Models of musical knowledge for interaction*
- University of North Texas, Music Now Series, March 2015: *The ESCAPE Units: portable "boombox" computer music systems*
- University of North Texas, Music Now Series, November 2014: *Synchromorphology: an approach to music theory*
- Stanford University, composition seminar, May 2014: *Synchromorphology: an approach to music theory and practice*
- University of North Texas, Music Now Series, November 2013: *Everything New is Old Again (sic) – two lectures*
- Guest residency, SiChuan Conservatory of Music, Chengdu, China, May 2012: two lectures (*Three Opportunities of Real-Time Music; Establishing a Creative Environment for Technology, Music, and Art*), composition and technology lessons
- Guest residency, Hanyang University, Seoul, South Korea, May 2012: lecture-recital (*Chamber Music, Interactivity, and Synchromorphology*), composition lessons
- University of Iowa, May 2011: Workshops, classes, and lessons in composition and interactive computer music
- Queen's University, Belfast, UK, November 2010: *Training Ghosts: a Perspective on Interactive Computer Music*
- Cincinnati Conservatory of Music, October 2010: *The Tornado Project: Creating a new Chamber Music Repertoire*
- Arizona State University, May 2010: *Workshop on Max/MSP and Pure Data for Interactive Music (with Barry Moon)*
- University of North Texas, Music Now Series, March 2009: *Still Angry: a post-punk concerto for flute, clarinet and computer*
- University of Colorado, Boulder, December 2006: *Compositional issues in the "Illusions" cycle*
- University of California at San Diego, October 2006: *Chamber Music with the Computer (lecture-performance); Statistical Techniques in Real-Time Interaction (lecture)*
- San Diego State University, October 2006: *New Works and Directions in Interactive Chamber Music*
- University of Texas at Austin, October 2006: *New Works and Directions in Interactive Chamber Music*
- University of Michigan, November 2005: *Chamber Music with the Computer (lecture-demonstration on interactive computer music strategies, with Dr. Elizabeth McNutt)*

University of North Texas, Music Now series, October 2005: *Modeling Music Intelligence*  
University of Birmingham, England, 2003: *Statistical Modeling of Musical Behavior in Real Time*  
(lecture-demonstration)  
Hanyang University, Seoul, Korea, 2003: *Chamber Music with the Computer* (lecture-demonstration on  
interactive computer music strategies, with Dr. Elizabeth McNutt)  
University of Colorado, 2003: *Computer Tools for Ethnomusicology* (guest lecture)  
University of Colorado, 2003: *Interactive Computer Music* (guest lecture in contemporary music)  
University of Iowa, 2002: lectures, lessons, master class in composition and computer music  
Peabody Conservatory, 2002: *Modeling Musicality in Live Computer Music* (lecture-demonstration)  
University of Minnesota at Moorhead, 2002: *Orchestration in Computer Music* (lecture-demonstration)  
Bemidji State University, 2002: *"Shimmer": Analysis of a Collaborative Process* (lecture)  
University of California San Diego 2000, *Contrapuntal Techniques of Charles Ives* (two lectures)  
University of Wisconsin La Crosse, 1998, *Phenomenology of Music in the Age of Recordings* (lecture in  
Phenomenology Conference, Department of Philosophy)

### **Creative Activities as Composer**

#### **Selected Performances: Computer Music (interactive, mixed electroacoustic, fixed-media)**

SEAMUS National Conference, New York University, NY: *Les souvenirs-reunis* (fixed media  
version), 2023  
New York City Electroacoustic Music Festival, New York, NY: *Les souvenirs-reunis*, 2022  
International Computer Music Conference, Santiago, Chile: *A Room Full of Ghosts*, 2021 (online  
owing to pandemic)  
New York City Electroacoustic Music Festival, New York, NY: *unsettled questions*, 2021 (online due  
to pandemic)  
International Computer Music Conference, New York, NY: *Ada*, 2019  
New York City Electroacoustic Music Festival, New York, NY: *Ada*, 2019  
Texas New Music Ensemble, performances in Fort Worth and Austin: *A Room Full of Ghosts*, 2018  
Denton Artists' Enclave *Menagerie* concert, UNT on the Square: *Flock-Song* and *Flower*, 2017  
Texas New Music Ensemble, Houston: *A Room Full of Ghosts*, 2017  
Sounds Modern, Fort Worth Modern Art Museum, TX: *Still Angry*, 2017  
CEMIcircles Festival, University of North Texas: *Wandering Through the Same Dream*, 2017  
SEAMUS National Conference, St. Cloud State University, MN: *unsettled questions*, 2017  
Third Practice Festival, University of Richmond, VA: *Ada*, 2016  
SEAMUS National Conference, Georgia Southern University: *Ada*, 2016  
Inner sOUNdscapes, University of Oklahoma, Norman: *Flower*, *Ada*, and *unsettled questions*, 2016  
Sounds Modern, Fort Worth Modern Art Museum, TX: *unsettled questions*, 2015  
International Computer Music Conference, Denton, TX: *unsettled questions*, 2015  
Chinati Foundation, Marfa, TX: *unset*, 2015  
Horten Chamber Music Festival, Norway: *Ripped Up Maps*, 2015  
Second Workshop on Philosophy of Human and Computer, University of Sheffield, UK: *Ripped  
Up Maps*, 2015  
CCRMA, Stanford University, CA: *Ada*, *Flower*, *Flock-Song*, *Ripped-Up Maps*, and *Retake*, 2014

CIME International Conference, Denton, TX: *Flower*, 2014  
Luther College, Decora, IA: *Wandering Through the Same Dream*, 2013  
Center for Art, Science, and Technology, Massachusetts Institute of Technology: *Flock-song*, 2013  
New York City Electroacoustic Music Festival, New York, NY: *Ripped-Up Maps*, 2013  
Bates University, Lewisville, Maine: *A Room Full of Ghosts*, 2013  
Rice University, Houston, Texas: *A Room Full of Ghosts* and *Ripped-Up Maps*, 2013  
National Flute Association Convention, Las Vegas, NV: *A Room Full of Ghosts*, 2012  
New West Electro Acoustic Music Organization Festival, San Diego, CA: *Ripped-Up Maps*, 2012  
DuoInteraktiv, Baylor University, Waco, TX: *A Room Full of Ghosts*, 2012  
Odd Partial Duo, New Frontiers Festival, Laramie, WY: *Chant/Songe*, 2012  
DuoInteraktiv, Fort Lewis College, Durango, CO: *A Room Full of Ghosts*, 2012  
Kansas City Electronic Music and Arts Alliance, KC Soundwalk, Kansas City, MO: *Recyclers*, 2012  
SiChuan Conservatory of Music, Chengdu, China: *Chant/Songe* and *Ripped-up Maps*, 2012  
Hanyang University, Seoul, Korea: *Chant/Songe*, *Ripped-up Maps*, and *Altered in Transmission*, 2012  
Odd Partial Duo, UNT on the Square, Denton, TX: *Chant/Songe*, 2012  
DuoInteraktiv, Florida Flute Convention, Orlando, FL: *A Room Full of Ghosts*, 2012  
Banter, Denton, TX: *Chant/Songe*, *The Twittering Machine*, *Retake*, *Singing Boxes*, and *Ripped-Up Maps*  
(CD release event), 2012  
Spectrum, University of North Texas: *Ripped-Up Maps*, 2011  
International Clarinet Association ClarinetFest, Northridge, CA: *Chant/Songe* (in lecture-recital),  
2011  
Third Practice Festival, University of Richmond, VA: *A Room Full of Ghosts*, 2011  
University of North Texas faculty recital: *Ripped-Up Maps*, 2011  
X Encontro Brasileiro de Clarinetistas, EMUFRN, Natal, Brazil: *Chant/Songe*, 2011  
University of Iowa: *Ripped-Up Maps*, 2011  
Lawrence University Conservatory of Music, WI: *Ripped-Up Maps*, 2011  
Kansas City Electronic Music and Arts Alliance: *Ripped-Up Maps*, 2011  
Sonic Arts Research Center, Belfast, Northern Ireland: *The Twittering Machine* and *Retake*, 2010  
UNT Piano Festival, Seoul, South Korea: *Shimmer* (two performances), 2010  
International Clarinet Association ClarinetFest, Austin, TX: *Wandering Through the Same Dream*,  
2010  
Tornado Project, Cincinnati Conservatory of Music, OH: *Still Angry*, 2010  
International Computer Music Conference, Montreal, Canada: *Still Angry*, 2009  
Sound Festival, Aberdeen, Scotland: *Still Angry*, 2009  
Tornado Project, New York City Electroacoustic Music Festival: *Still Angry*, 2009  
SEAMUS National Conference, Sweetwater Sound, Fort Wayne, IN, *Wandering Through the Same  
Dream*, 2009  
Tornado Project, University of North Texas: *Still Angry*, 2009  
Nova Ensemble, Fort Worth Modern Art Museum, TX: *Recyclers*, 2009  
Nova Ensemble, eARTh Day Celebration, University of North Texas: *Recyclers*, 2009  
Tornado Project, Frederick Leowe Theater, New York University: *Still Angry*, 2008  
FireWire Ensemble, Chicago: *A Room Full of Ghosts*, 2008  
Strauss Performing Arts Center, University of Nebraska, Omaha: *Ripped-up Maps*, 2008

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

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

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

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

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

International Computer Music Conference, Copenhagen, Denmark: *Ripped-Up Maps*, 2007

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

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

SEAMUS National Conference, Iowa State University, *A Room Full of Ghosts*, 2007

University of Oklahoma, Norman: *A Room Full of Ghosts*, 2007

Arkansas Technical University, Russellville: *Ripped-Up Maps*, 2007

University of Akron, OH: *Wandering Through the Same Dream*, 2006

Heidelberg College, OH: *Wandering Through the Same Dream*, 2006

SEAMUS National Conference, University of Oregon, *Ripped-Up Maps*, 2006

University of California, San Diego: *The Twittering Machine* and *A Room Full of Ghosts*, 2006

Peabody Conservatory, Baltimore, MD: *Ripped-Up Maps*, 2003, 2004, 2005, 2006 (different performers)

Florida Electroacoustic Music Festival, Gainesville: *Chant/Songe*, 2006

Nova Ensemble, University of North Texas: *Wandering Through the Same Dream*, May 2006

CEMI, University of North Texas: *Ripped-Up Maps*, *Retake*, and *A Room Full of Ghosts*, 2006

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

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

University of Nevada, Reno, NV: *Wandering Through the Same Dream*, 2005

Lipa Festival of Contemporary Music, Iowa State University, IA: *Chant/Songe*, 2005

Festival 35, Muncie, IN: *Retake*, 2005

University of Kansas, Lawrence, KS: *Wandering Through the Same Dream*, 2005

SEAMUS National Conference, Ball State University, IN, *Chant/Songe*, 2005

Third Practice Festival, University of Richmond, VA: *The Twittering Machine*, 2005

International New Music Festival, Las Vegas, NV: *Wandering Through the Same Dream*, 2005

Atomic Clock Music Events, Boulder Museum of Contemporary Art: *Chant/Songe*, 2005

Hartt School of Music, Hartford, CT: *Chant/Songe*, 2005

Digital Arts Conference Series, Bowling Green, OH: *The Twittering Machine*, *Retake*, 2005

Spark Festival, Minneapolis, MN: *Shimmer*, 2005

International New Music Festival, Las Vegas, NV: *Chant/Songe*, *The Twittering Machine*, *Retake*, *Ripped Up Maps*, and *Singing Boxes*, 2004

SEAMUS National Conference, San Diego State University, *Shimmer*, 2004

Third Practice Festival, University of Richmond, VA: *Chant/Songe*, 2004

Most Significant Bytes Festival, Mount Union College, OH: *Retake*, 2004

Boulder Museum of Contemporary Art: *The Twittering Machine* and *Retake*, 2004

CEMI Presents, University of North Texas: *Chant/Songe*, 2004

University of California, Santa Barbara: *Chant/Songe*, 2004

International Computer Music Conference, Miami, FL: *Chant/Songe*, 2004  
International Computer Music Conference, Singapore: *Retake*, 2003  
"Digital Brew" Concert, University of California, Davis: *The Twittering Machine*, 2003  
"Music of the Future" touring concert, Peabody Computer Music Consort: *Ripped-Up Maps*, 2003  
University of Colorado Center for Humanities and Arts - Voices, Bodies, Performance Conference:  
*Ripped Up Maps*, 2003  
Third Practice Festival, University of Richmond, VA: *Ripped-Up Maps*, 2003  
Electric Rainbow Coalition Festival, Dartmouth College, NH: *Ripped Up Maps*, 2003  
Sookmyung Women's University, Seoul, Korea: *Retake*, 2003  
Scarborough Electro-Acoustic Festival, Scarborough, England: *Retake*, 2003  
State University of New York, Buffalo: *Retake*, 2003  
Pendulum series, University of Colorado, Boulder: *Retake*, 2003  
University of California, San Diego (faculty concert): *Ghost Dances*, 2003  
"Music from the Underground," University of Colorado, Denver: *Retake*, 2003  
Rocky Mountain Women's Institute Showcase, University of Denver: *Retake*, 2003  
Peabody Conservatory, Baltimore, MD: *The Twittering Machine* and *Retake*, 2002  
SEAMUS National Conference, University of Iowa, *Retake*, 2002  
Third Practice Festival, University of Richmond, VA: *Retake*, 2002  
University of Iowa, Iowa City: *The Twittering Machine* and *Retake*, 2002  
Summer Institute for Contemporary Piano Performance, NEC: *Shimmer*, 2002  
Electronic Music Midwest Festival, Lewis University, Romeoville, IL: *Retake*, 2002  
University of Maryland, Baltimore County: *Shimmer*, 2002  
Pendulum series, University of Colorado, Boulder: *Shimmer*, 2002  
New Music Circle, St. Louis, MO: *Retake* and *The Twittering Machine*, 2001  
Minnesota State University at Moorhead: *Shimmer*, 2002, *Retake*, 2001  
National Flute Association Convention, Columbus, OH: *The Twittering Machine*, 2000  
Brown University, Providence, RI: *The Twittering Machine*, 2000  
Hot House, Chicago, IL: *The Twittering Machine*, 1999  
International Computer Music Conference, Thessaloniki, Greece: *The Twittering Machine*, 1999  
SEAMUS National Conference, San Jose State University, CA, *The Twittering Machine*, 1999  
Spring Festival, UCSD: *Cloning Dolly*, 1999  
Ellarslie, the City Museum of Trenton, NJ: *The Twittering Machine*, 1997  
Penn Composers Guild, Curtis Institute, Philadelphia, PA: *The Twittering Machine*, 1997  
Second InterCollege Computer Music Concert, Tokyo, Japan: *The Twittering Machine*, 1996  
Forum Improvisierender Musiker (FIM), Frankfurt, Germany: *The Twittering Machine*, 1996  
Gruppe für Neue Musik, Baden, Switzerland: *The Twittering Machine*, 1996  
Los Angeles Philharmonic Green Umbrella Series: *The Twittering Machine*, 1996  
June In Buffalo Festival, SUNY Buffalo, NY: *The Twittering Machine*, 1996  
Emerging Voices Festival, UCSD: *The Twittering Machine*, 1995  
Juilliard School, New York: *Singing Boxes*, 1991  
New Music New Haven series, Yale School of Music, New Haven: *Singing Boxes*, 1991

**Selected Performances: Chamber, vocal, and large ensemble**

Sounds Modern, Fort Worth Modern Art Museum, TX: *Charnel House*, 2020  
St. Cloud State University, MN: *Charnel House*, 2020  
Calliope Duo, China-ASEAN Music Festival, Nanning, China: *Calli*, 2019  
Calliope Duo, Hong Kong International Flute Association: *Calli*, 2019  
Sounds Modern, Fort Worth Modern Art Museum, TX: *Awake, Dreaming*, 2018  
University of North Texas: *rien ne coule plus, ni larmes, ni sang, ni sons*, 2018  
Calliope Duo, Nirmita Composers' Workshop, Bangkok, Thailand: *Calli*, 2017  
Calliope Duo, Texas Flute Symposium, Commerce, TX: *Calli*, 2017  
Spectrum, University of North Texas: *Awake, Dreaming* and *Vanishing*, 2017  
College Music Society National Conference, San Antonio, Texas: *after Diebenkorn*, 2017  
Sounds Modern, Fort Worth Modern Art Museum, TX: *Ghost Dances*, 2017  
Calliope Duo, University of North Texas: *after Diebenkorn*, 2017  
Open Space Festival of New Music, University of Northern Colorado, Greeley: *Abstraction with Reference*, 2017  
Ensemble Triopolis, Ensemble 75 series, Dallas, TX: *Abstraction with Reference*, 2016  
Ensemble Triopolis, University of Oklahoma, Norman: *Abstraction with Reference*, 2016  
National Flute Association Convention, San Diego, CA: *Calli*, 2016  
Ensemble Triopolis, University of Houston, TX: *Abstraction with Reference*, 2016  
Ensemble Triopolis, UNT College of Music: *Abstraction with Reference*, 2016  
Ensemble Triopolis, UNT on the Square: *Abstraction with Reference*, 2016  
Cincinnati Conservatory of Music, OH: *Chant/Songe* (in student recital), 2016  
Esperanza Trio, UNT on the Square: *Tender Intervals*, 2015  
UNT Composers' Forum, UNT on the Square: *Folly*, 2015  
Sounds Modern, Fort Worth Modern Art Museum, TX: *Tender Intervals*, 2015  
North Dakota State University, Fargo: *Calli*, 2014  
Bemidji State University, MN: *Calli*, 2014  
Spectrum, University of North Texas: *Lachrimae Novae*, 2013  
Nova Ensemble, University of North Texas: *from Calamus*, 2013  
Lewisville Lake Symphony Orchestra, Lewisville, TX: *Lachrimae Novae*, 2013  
Festival of New American Music, Sacramento, CA: *Calli*, 2012  
Négyesy-Nykter Duo, University of California, San Diego: *Edgewise*, 2012  
United Church of Chapel Hill, NC: *Sketches of Ghosts*, 2012  
Cove Presbyterian Church, Covesville, VA: *Sketches of Ghosts*, 2012  
IRAMA ensemble, UNT: *GR—V—*, 2011  
Sounds Modern, Fort Worth Modern Art Museum, TX: *Calli* and *after Diebenkorn*, 2011  
Humboldt State University, Arcata, CA: *Charnel House*, 2011  
Calliope Duo, University of North Texas: *Calli*, 2011  
Augsburg College, MN: *Calli*, 2011  
University of Wisconsin, Eau Claire: *Calli*, 2011  
Sonic Diasporas Festival, University of California, San Diego: *Calli*, 2011  
Spectrum, University of North Texas: *Charnel House*, 2011

National Flute Association Convention, Anaheim, CA: *Sketches of Ghosts*, 2010  
Festival de Nohant: Chopin, Nohant, France: *Charnel House* (two performances), 2010  
University of North Texas: *Treacherous Marbles*, 2008  
Beall Hall, University of Oregon: *Sketches of Ghosts*, 2008  
Intermezzo Summer Chamber Music Sessions, Denver, CO: *Awake, Dreaming*, 2007  
Pendulum series, University of Colorado, Boulder: *Treacherous Marbles*, 2007  
Nova Ensemble, University of North Texas: *Raging Against Their Chains*, 2007  
Atomic Clock Music Events, Chautauqua Community House, Boulder, CO: *Suspensions*, 2007  
Canticum Novum, University of North Texas: *love is the every only god*, November 2006  
Rocky Mountain Center for Musical Arts, Lafayette, CO: *Tender Intervals*, 2005  
University of Colorado Wind Ensemble, Macky Auditorium, Boulder, CO: *Proteus*, 2005  
Pendulum series, University of Colorado, Boulder: *from "Calamus,"* 2005  
Atomic Clock Music Events, Boulder Museum of Contemporary Art: *Tender Intervals*, 2005  
Artist Encounters Series, Dairy Center for the Arts, Boulder: *Sketches of Ghosts*, 2004  
Boulder Chorale, CO: *love is the every only god*, 2004  
San Francisco State University: *Sketches of Ghosts*, 2003  
"Music from the Underground," University of Colorado, Denver: *Suspensions*, 2003  
University of California, San Diego faculty concert: *Edgewise*, 2002  
Southeastern Composers' League Conference, Macon, GA: *Ghost Dances*, 2002  
Louisiana State University, Baton Rouge: *Sketches of Ghosts*, 2001  
Birmingham Art Music Alliance, Birmingham, AL: *Sketches of Ghosts*, 2001  
Pendulum series, University of Colorado, Boulder: *Sketches of Ghosts*, 2001  
Southeastern Composers' League Conference, Tuscaloosa, AL: *Sketches of Ghosts*, 2001  
Galerie im Amtshimmel, Baden, Switzerland: *Four Love Sonnets of Neruda*, 2001  
Musikpodium, Stadthaus, Zürich, Switzerland: *Four Love Sonnets of Neruda*, 2001  
Kulturzentrum Einstein, Munich, Germany: *Four Love Sonnets of Neruda*, 2000  
Hörsaal Boxhagenerstrasse, Berlin, Germany: *Four Love Sonnets of Neruda*, 2000  
Forum Improvisierender Musiker (FIM), Frankfurt, Germany: *Sketches of Ghosts*, 1998  
Gruppe für Neue Musik, Baden, Switzerland: *Solo for Three*, 1998  
June In Buffalo Festival, SUNY Buffalo, NY: *Marginalia*, 1996  
Gruppe für Neue Musik, Baden, Switzerland: *Chicago: Ten and Six to Eight*, 1996  
Emerging Voices Festival, UCSD: *Raging Against Their Chains*, 1995  
CalArts Spring Music Festival: *Raging Against Their Chains*, 1994  
Young Composers' Conference, Arcosanti, AZ: *Suspensions*, *Confluence*, and *Five Soliloquies*, 1994  
Darmstädter Ferienkurse, Germany: *Raging Against Their Chains* and *Five Soliloquies for flute alone*,  
1994  
CalArts Spring Music Festival: *Distorting Mirror*, 1992  
Yale Bach Society, *Without Undue Concern*, 1990

### **Dance and dance film performances**

San Francisco Dance Film Festival: *Flock*, dance to *Flock-song* with violin performance by Julia Ogrzydziak, choreography by Jodi Lomask, video by RJ Muna, 2014



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

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

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

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

## Commissions

*Shape Shifter*, Justin Weis, 2022

*Flutter, Swoop, and Wheel*, Amorsima Trio, 2020

*Les souvenirs-reunis*, Madeleine Shapiro, 2019

*Cigar-box Sarangi*, Embedded Instruments INDIA, 2019

*Abstraction with Reference*, Ensemble Triopolis, 2016

*unset*, Chinati Foundation, 2014

*Flock-song*, Julia Ogrydziak and Capacitor Dance, 2013

*after Diebenkorn*: Sounds Modern, 2011

*Calli*: Calliope Duo, 2010

*Charnel House*: Pamela Mia Paul, 2010

*Still Angry*: MANTIS (University of Manchester), for Tornado Project, 2007

*Wandering Through the Same Dream*: Clarion Synthesis, 2005

*Chant/Songe*: F. Gerard Errante, 2004

*Tender Intervals*: EAR Unit, 2003

*from "Calamus,"* SoYoung Lee, 2003

*Edgewise*: Négyesy–Nykter Duo, 2002

*Shimmer*: Shannon Wettstein, 2001

*Ghost Dances*: Robert Damm, 2001

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

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

*GR—V—*: Vanessa Tomlinson, 1997

*The Twittering Machine*: Elizabeth McNutt, 1996

*Altered in Transmission*: Brett Reed, 1996

*Marginalia*: Erika Duke-Kirkpatrick, Robin Lorentz, 1994

*Frei, Aber Einsam*: Laura Kuennen-Poper, 1993

*Five Soliloquies for flute alone*: Elizabeth McNutt, 1992

*Suite: How Lovely Shines the Morning Star*: Third Unitarian Church of Chicago, 1991

*Singing Boxes*: Jonathan Dubay, 1991

*Without Undue Concern*: Yale Bach Society, 1990

## Original Compositions

*Shape Shifter*, in progress

Euphonium and computer, 8'

- Seeking Refuge* (libretto: Andrew May, 2018-19), in progress  
Mixed-reality chamber opera, four singers and audiovisual projection, 120'
- Songs of the Transformed* (text: Margaret Atwood), in progress  
Soprano, computer, and hand percussion, 15'
- Cigar-box Sarangi*, in progress  
Embedded instrument installation
- Conversation Without Words (for Danyel)*, 2022  
Open instrumentation and duration
- Les Souvenirs-reunis* (after Couperin), 2022  
Cello, spoken word, and interactive computer music
- Illusory Conversations*, 2022  
Flute, violin, and computer (all improvising)
- Swoop, Flutter, and Wheel*, 2021  
String trio, 3'  
premiere: Amorsima Trio, Mise-en Place, Brooklyn, NY,
- Thoughts at Year's End*, 2019  
Flute solo, 4'
- Cut and Run*, 2019  
Violin, guitar, percussion, 5'
- Marimbarnettes*, 2019  
Kodaly marimba ensemble, 6'
- rien ne coule plus, ni larmes, ni sang, ni sons*, 2018  
solo piano, 7'  
premiere: Éva Polgár, Reuben Allred Memorial Concert, University of North Texas,  
2/17/2018
- Vanishing* (text: Ralph Waldo Emerson), 2000/2017  
flute/piccolo, piano, percussion, strings, computer, 22'  
premiere (revised version): Nova Ensemble, Spectrum Concert Series, University of North  
Texas, 2/27/2017
- Abstraction with Reference*, 2016  
clarinet, violin, and piano, 11'  
premiere: Ensemble Triopolis, Denton, Texas 4/14/2016
- unsettled questions (shadow and shape)*, 2015  
flute and computer (or ESCAPE Unit), 10'  
premiere: Elizabeth McNutt, International Computer Music Conference 2015, 9/27/2015
- unset*, 2015  
12-24 instruments, 8 ESCAPE Units, and Donald Judd's 15 untitled works in concrete, 60'  
premiere: Sounds Modern ensemble, Marfa, Texas, 8/1/2015
- Ada*, 2014 (computer part last revised 2019)  
violin and computer, 8'  
premiere: Andrew May, Stanford University, 5/16/2014
- Flower*, 2014  
electric violin and computer, 4'  
premiere: Andrew May, Stanford University, 5/16/2014

*Lachrimae Novae*, 2013

string orchestra with violin solo, 10'

premiere: Lewisville Lake Symphony Orchestra, Texas, 11/3/2013

*Flock-song*, 2013

violin and computer, 9'

premiere: Julia Ogrydziak, Massachusetts Institute of Technology, 5/1/2013

*after Diebenkorn*, 2011

flute, violin, piano, 8'

premiere: Sounds Modern, Fort Worth, Texas, 11/19/2011

*Enfolded Strings* (with NoiseFold duo), 2011

violin (improvising) and computer audio and graphics, 8'

premiere: Andrew May and NoiseFold, Denton, Texas, 2/14/2011

*Calli*, 2010

flute and piano, 3'

premiere: Calliope Duo, Sonic Diasporas Festival, La Jolla, California, 1/21/2011

*Charnel House*, 2010

piano solo, 7'

premiere: Pamela Mia Paul, Nohant Festival Chopin, France, 6/2010

*Begin in Innocence*, 2009

organ and symphonic wind ensemble, 12'

(premiere canceled)

*Recyclers*, 2009

large mixed ensemble and electronic sounds, 25'

premiere: Nova Ensemble, Fort Worth Modern Art Museum, 5/2/2009

*Still Angry*, 2007/2008

flute, clarinet, and computer, 8'

premiere (revised version): Tornado Project, Frederick Loewe Theater, NYU, 10/18/2008

*Awake, Dreaming*, 2007

violin and cello (improvising), 8 – 10'

premiere: Atomic Clock Music Ensemble, Denver, Colorado, 6/29/2007

*Ripped-Up Maps*, 1996/2007 (computer part last revised 2017)

violin or other solo instrument (improvising) and computer, 6 – 10'

premiere (revised version): Andrew May, ICMC, Copenhagen, Denmark, 8/28/2007

*A Room Full of Ghosts*, 2006 (computer part last revised 2017)

piccolo and computer, 7'

premiere: Elizabeth McNutt, Synthèse Festival, Bourges, France, 6/3/2006

*Wandering Through the Same Dream*, 2005 (computer part last revised 2017)

two clarinets and computer, 6'

premiere: Clarion Synthesis duo, Tokyo, Japan, 7/22/2005

*Proteus*, 2005

symphonic wind ensemble, 13'

premiere: University of Colorado Wind Ensemble, 2/8/2005

*Chant/Songe*, 2004 (computer part last revised 2017)

clarinet and computer, 11'

premiere: F. Gerard Errante, Santa Barbara, California, 2/19/2004

- Treacherous Marbles*, 2003  
piano duo, 10'  
premiere: Cremaschi-Leong Duo, Boulder, Colorado, 11/30/2006
- Tender Intervals*, 2003  
violin, cello, piano, 8'  
premiere: Atomic Clock Music Ensemble, Boulder, Colorado, 10/17/2003
- from "*Calamus*", 2003  
baritone voice, cello, piano, 6'  
premiere: CU faculty ensemble, Boulder, Colorado, 3/2/2005
- Edgewise*, 2002  
violin duo, 4 1/2'  
premiere: Negyesy-Nykter duo, La Jolla, California, 11/20/2002
- love is the every only god* (text: E.E. Cummings), 2002  
SATB choir with soloists, 8'  
premiere: Boulder Chorale, Colorado, 4/30/2004
- Shimmer*, 2002 (computer part last revised 2017)  
piano and computer or stereo recording, 12'  
premiere: Shannon Wettstein, Boulder, Colorado, 2/13/2002
- Ghost Dances*, 2001  
violin and darabukka, 7'  
premiere: Andrew May and Robert Damm, Mississippi State University, 4/3/2001
- Clarion Arabesque*, 2001  
solo trumpet in c, 4'  
premiere: Michael Brown, Mississippi State University, 4/3/2001
- Diatoms*, 2001  
solo electric guitar, 4'  
premiere: Chapman Welch, Mississippi State University, 4/3/2001
- Retake* (with Elizabeth McNutt), 2001 (computer part last revised 2014)  
flute (improvising) and computer, 8 – 10'  
premiere: Elizabeth McNutt, New Music Circle, St. Louis, Missouri, 3/23/2001
- Folly*, 2000  
violin (improvising) and computer (also violin solo), 6 – 8'  
premiere: Andrew May, Mississippi State University, 4/3/2001
- Promises of Babylon* (text: Andrew May), 1999  
soprano, bass-baritone, and twelve instruments, 31'  
premiere: SONOR Ensemble, La Jolla, California, 5/14/1999
- Cloning Dolly* (with E. McNutt, H. Castle), 1999  
piccolo, violin, and live computer-controlled electronics, 10 – 12'  
premiere: Castle-May-McNutt Trio, La Jolla, California, 5/24/1999
- Four Love Sonnets of Neruda* (text: Pablo Neruda), 1998  
soprano and percussion, 27'  
premiere: Shively-Cobb Duo, La Jolla, California, 4/28/1999
- Sketches of Ghosts*, 1998  
solo piccolo, 7'  
premiere: Elizabeth McNutt, FIM, Frankfurt, Germany, 10/19/1998

- GR—V—*, 1997  
percussion (two players), 2 – 4'  
premiere: Longshore-Tomlinson Duo, La Jolla, California, 5/8/1997
- Altered in Transmission*, 1997 (computer part last revised 2011)  
vibraphone and computer, 15 – 20'  
premiere: Brett Reed, La Jolla, California, 2/19/1997
- Strategies: A Card Game*, 1996  
large improvising ensemble, 8 – 12'  
premiere: Nova Ensemble, Denton, Texas, 9/13/2011
- Solo for Three*, 1996  
trumpet in c, percussion, and violin, 8 1/2'  
premiere: UCSD New Music Forum, La Jolla, California, 4/16/1996
- The Twittering Machine*, 1995 (computer part last revised 2017)  
flute and computer, 7'  
premiere: Emerging Voices Festival, La Jolla, California, 2/28/1995
- Chicago: Ten and Six to Eight* (text: Andrew May), 1995  
soprano, flute, percussion, cello, and piano, 17'  
premiere: UCSD student ensemble, La Jolla, California, 10/17/1995
- Aquí* (text: Octavio Paz), 1995  
soprano and flute, 1 1/2'  
premiere: McNutt-Sublett duo, La Jolla, California, 5/28/1995
- Five Soliloquies for flute alone*, 1993/1994  
solo flute, 8'  
premiere (revised version): Elizabeth McNutt, Darmstadt, Germany, 8/5/1994
- Suspensions*, 1994  
flute, violin and piano. 2'  
premiere: May-McNutt-Simonson Duo, Arcosanti, Arizona, 8/20/1994
- Liberty of Movement*, 1994  
large conducted improvising ensemble, 5 – 10'  
premiere: CalArts student ensemble, Newhall, California, 2/16/1994
- Marginalia*, 1994  
violin and cello, 10'  
premiere: duo, June in Buffalo Festival, New York, 6/6/1996
- Frei, Aber Einsam*, 1994  
solo viola, 7'  
premiere: Karen Elaine, La Jolla, California, 6/5/1995
- Raging Against Their Chains*, 1993  
clarinet and percussion, 8'  
premiere: Marty Walker and David Johnson, CalArts Spring Festival, 5/13/93
- Confluence*, 1993  
violin and piano, 7 1/2'  
premiere: Andrew May and Bryan Pezzone, Newhall, California, 5/3/1994
- Distorting Mirror*, 1993  
string quartet, 6'  
premiere: student quartet, CalArts Spring Festival, 5/14/94

*Drei Kleine Klavierstücke*, 1992

solo piano, 4'

premiere: Sandra Brown, Valencia, California, 9/16/92

*Prelude in B minor*, 1992

solo piano, 3'

premiere: Sandra Brown, Valencia, California, 2/19/92

*Suite: How Lovely Shines the Morning Star*, 1991

oboe, clarinet, cello, and piano, 17'

Third Unitarian Ensemble (dir. Paul von Hippel), Chicago, Illinois, 12/24/91

*Singing Boxes*, 1991 (original version withdrawn; 2013 revised version is *Flock-song*)

violin and electronics on recording, 9'

premiere: Jonathan Dubay, New Music New Haven, Connecticut, 5/1/91

*Without Undue Concern*, 1990

orchestra with electric guitar and drums, 15'

premiere: Yale Bach Society, New Haven, Connecticut, 11/15/1990

*construction/destruction* (text: Anthony May), 1990

recorded electronics, 5'

*Sonata*, 1989

solo violin, 12'

premiere: Persephone Gibbs, Yale Composers Guild, 4/26/1989

## **Arrangements**

*Oh Lou, We Are All Your Mirrors Now* (with Stephen Lucas): retuning, editing, synchronization, live mixing and processing of 20 recorded versions of Lou Reed's *I'll Be Your Mirror*, accompanying live vocal performance, 2023

Daniel Bernard Roumain, *Hip Hop Etudes #6, #8, #10* (for Sounds Modern), 2020

Eve Beglarian, *Did He Promise You Tomorrow?* (for Sounds Modern), 2019

## **Creative Activities as Performer and Technologist**

### **Performances as violinist, conductor, etc.**

violinist, conductor, electronic musician, sound designer, arranger: *Sounds Modern* series, Texas, 2008 – present

electric violinist, Trio du Sang (improvised and co-composed music), 2018 – present

electric violinist, various Creative Music collaborations, Dallas (Wild Detectives, RBC, Eight Bells, Top Ten Records, Spinster) and Denton (Rubber Gloves Rehearsal Studios, UNT on the Square gallery, Molten Plains series), 2017 - present

violinist, College Music Society National Conference, San Antonio, Texas, 2017

violinist and technologist, Denton Artists' Enclave *Menagerie* concert, UNT on the Square, 2017

violinist and technologist, *Spectrum* series, University of North Texas, 2017

electric violinist, *Cobra*, Full City Rooster, 2017

violinist and technologist, Inner sOUNdscapes Series, University of Oklahoma, 2016

violinist, Nova ensemble, University of North Texas: music of Earle Brown, 2016

violinist, Joseph Klein, *Canetti-menagerie*, various Texas and Oklahoma venues and on-line 2016 - 2021

violinist and technologist, SEAMUS National Conference, 2016  
violinist and technologist, International Computer Music Conference, 2015  
electric violinist and technologist, *unset*, Chinati Foundation, Marfa, Texas, 2015  
violinist, *Esperanza* chamber music recital, UNT on the Square, 2015  
electric violinist, CIME Conference, UNT, 201  
violinist and technologist, *Imaginary Conversations* concert, CCRMA, Stanford University,  
California, 2014  
violinist, New York City Electroacoustic Music Festival, April 2013  
violinist, University of Iowa Electronic Music Studios concert, May 2011  
violinist, *Spectrum* series, University of North Texas, April 2011  
violinist and technologist, NoiseFold concert, University of North Texas, February 2011  
violinist, spoken word performer, and technologist, International Computer Music Conference  
2007  
violinist, Atomic Clock Music Ensemble, Boulder, Colorado, 2004 – 2007  
violinist, Nova ensemble, University of North Texas: music of Rzewski, Ives, Tenney, 2006  
conductor, *Spectrum* series, University of North Texas, April 2006  
violinist and technologist, SEAMUS national conference, Eugene, OR, March 2006  
violinist and technologist, *CEMI Presents* and *Centerpieces* concerts, University of North Texas,  
2005–2011  
violinist and technologist, Third International Festival of New Music, Las Vegas, NV, 2004  
violinist, CU Boulder Faculty Tuesdays, Boulder, CO, 2003: music of Stravinsky and Bartòk  
violinist, Pendulum series, Boulder, CO, 2001–3: music of Spies, MacMillan, Campbell, Powell,  
May  
violinist, *Notes from the Underground* concert, King Center Recital Hall, Denver, CO, 2002  
conductor, New Music Forum, UC San Diego, 1995 and 2000  
ensemble violinist, SONOR (faculty ensemble) and UC San Diego Creative Ensemble, 1993–97  
guest conductor, GNOM, Baden, Switzerland, 1996  
guest violinist, *Music Next Millenium*, San Francisco, CA, 1994  
guest violinist, *Musics Alive!*, Ventura County Symphony, 1994  
ensemble violinist, New Century Players (faculty ensemble), CalArts, 1991-1994

**Performances as technologist in recitals and workshops with flutist Elizabeth McNutt**

Rice University, Houston, Texas, 2013  
Sonic Arts Research Center, Belfast, United Kingdom, 2010  
Cincinnati Conservatory of Music, Ohio, 2010  
Arizona State University, West Campus, 2010  
Sonorities Festival, Belfast, Northern Ireland, 2007  
University of Oklahoma, Norman, 2007  
Synthèse Festival, Bourges, France, 2006  
Society for Electro-Acoustic United States (SEAMUS) National Conference, 2006  
National Flute Association convention, August 13, 2006  
University of Texas, Austin, 2006  
University of California, San Diego (lecture-recital), 2006

Third Practice Festival, University of Richmond, VA, 2005  
Digital Arts Conference Series, Bowling Green, OH (recital), 2005  
Center for Experimental Music and Intermedia, University of North Texas, 2005-201  
Spark Festival, Minneapolis, MN, 2005  
Most Significant Bytes Festival, Mount Union College, OH, 2004  
Boulder Museum of Contemporary Art, Colorado, 2004  
Electronic Music Midwest Festival (featured guest artist performances), 2002  
Workshop on Interaction, SEAMUS National Conference, Iowa City, 2002  
Peabody Conservatory, Baltimore, MD, 2002  
New Music Circle, St. Louis, MO, 2002

### **Production and engineering**

Engineer and producer, Calliope Duo remote live recording session: Cindy McTee, *Circle Music*, 2021  
Mixing and mastering engineer, BST: *Sexist Instruments*, 2020  
CD producer and engineer: *The Tornado Project: trios for flute, clarinet, and computer* (all tracks), 2015 (Ravello Records)  
Beta tester, *eMotion* sensor system, 2013  
CD producer and engineer: Andrew May, *Imaginary Friends* (all tracks), 2012 (Ravello Records)  
Beta tester, *JamLink* networked audio system, 2009  
Audio design and support: Peabody Trio, Nasher Sculpture Garden, 2006  
CD producer and engineer: Elizabeth McNutt, *pipe wrench: flute + computer*, 2000 (EMF Media)  
Beta tester, pitch tracking systems: Miller Puckette, *ant~* and *fiddle~*, 1996-9  
Sample library producer and engineer: *FluteSource*, 1996  
Recording studio assistant, University of California, San Diego, 1994  
Sound designer and technician: CalArts Spring Music Festival, Los Angeles, 1992

### **Publications**

#### **CD Recordings**

"Flutter, Swoop, and Wheel" on *Amorsima Trio: Beethoven Memorials* (forthcoming)  
"Diatoms" on Christian Verspay, *Blood Moon*, Wooden Arm Records WA781712, 2018  
"Abstraction with Reference" on *Triopolis One* CD, Fleur de Son FDS58038, 2018  
"Ada" on *SEAMUS Interactions 2016-17* release, SEAMUS Recordings 191924747888, download only: <https://store.cdbaby.com/cd/interactions20172>, 2017 (peer reviewed)  
"Still Angry" on *Tornado Project: trios for flute, clarinet, and computer*, Ravello Records RR7908, 2015  
*Andrew May, Imaginary Friends: seven compositions for instruments and computer*, Ravello Records RR7861, 2012  
"Edgewise" on János Négyesy and Pâivikki Nykter, *Dedications 2*, Omega Editions 2012  
"Still Angry" on *CDCM Volume 39: Music from the University of North Texas Center for Experimental Music and Intermedia*, Centaur Records CRC 3219, 2012  
"Chant/Songé" on *Music from SEAMUS volume 15*, SEAMUS EAM-2006, 2006 (peer reviewed)  
"Ripped-Up Maps," Jeremy Baguyos, *Uncoiled Oscillations*, OCD Media, 2005



"The Twittering Machine" on *pipe wrench: flute + computer*, Electronic Music Foundation Media EMF CD 025, 2000

"The Twittering Machine" on *Music from SEAMUS volume 9*, SEAMUS EAM-2000, 1999 (peer reviewed)

Claudio Spies, "Insieme" on *The Music of Claudio Spies*, Composers' Recordings Inc. CRI CD 718 (as violinist), 1996

### **Juried Publications and Presentations**

*Conversation Without Words (for Danyel)*, Day 163 of A Year of Deep Listening, Center for Deep Listening (Rennselaer Polytechnic Institute), <https://www.deeplistening.rpi.edu/ayodl/page/21>, 2022

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

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

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

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

### **Book Chapter**

"Philippe Manoury's *Jupiter*," Mary Simoni, *Analytical Methods of Electroacoustic Music*. New York: Routledge, 2005

### **Editorial Essay**

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

### **Studio Report**

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

### **Reviews**

"Frederic Rzewski: *Non Sequiturs*," *Anarchist Review of Books* #3, Winter/Spring 2022 issue #3

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

"Third October Afternoon," *ICMC 2003 Concert Reviews, ICMA Array* 24:2, Summer 2004

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

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

### **Software** (most items publicly available from <http://andrewmaymusic.com/Software>)

MaxScript, scripting environment for interactive computer music in Max, 2020 – 2023

SoftSoundSpace diffusion mixer, script-configured software mixer, written in pure data, 2015 (*used for all ICMC 2015 performances in Lyric Theater, Voertman Concert Hall, and Merrill Ellis Intermedia Theater venues*)

Real-time regression analysis toolkit: external objects and patches for Max and pure data environments, 2001 – 2015

Granular composition tools: written using Max and pure data environments, 2015

Audio input analysis tools: external objects and patches for pure data environment, 2014

*Fileplayer*, configurable system for message-driven multi-channel sound file playback, for Max environment, 2013

*Playback and Reverb*, graphic environment for live performance with fixed-media accompaniment, written using Max, 2012

*PeakGraph* application for visualization of audio data, written using Max, 2004 – 2009

*Speaker Test Kit*: software tools for measuring speaker and room response, written using Max, 2005

*Scrumpty*: a script-based real-time environment for theater sound and music production (in collaboration with sound designer Gary Grundei), written using Max, 2005 (unreleased alpha version)

### **Online publications**

On or near 57th Street, late evening, summer 1987, contribution to Experiments in Utopia: Hyde Park in the 1980's project, <https://www.facebook.com/experimentsinutopia/community/>

The Score Is an Affordance. DAMN. <https://newmusicpioneer.com/guest-post-the-score-is-an-affordance-damn> (guest post), 2019.

Subtlety, intricacy, and hidden complexity: not a manifesto. <https://newmusicpioneer.com/guest-post-subtlety-intricacy-and-hidden-complexity-not-a-manifesto>, 2015.

### **Selected radio broadcasts**

*Flower*, KUZU 92.9 FM, Denton, 2020

*Still Angry*, KNTU 88.1 FM, Denton, 2014

*Shimmer, Retake, and Still Angry*, Foldover, WOBC 91.5 FM, Oberlin, OH, 2013

*Wandering Through the Same Dream and Ripped-Up Maps*, The New Edge, WMBR 88.1 FM Cambridge, MA, 2013

*Retake and The Twittering Machine*, KNTU 88.1 FM, Denton, 2012

*The Twittering Machine*, KGNU 88.5 FM, Boulder, 2004

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

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

*The Twittering Machine*, Foldover, WOBC 91.5 FM, Oberlin, OH, 2002

### **Grants, Awards, and Residencies**

Artist residency, Kimmel Harding Nelson Center for the Arts, for work on chamber opera *Seeking Refuge*, Summer 2020 (postponed, then relinquished, owing to COVID-19 pandemic)

Artist residency, Brush Creek Foundation for the Arts, for work on chamber opera *Seeking Refuge*, April-May 2019

Artist residency, MacDowell Colony, for work on chamber opera *Seeking Refuge*, January-February 2018

Scholarly and Creative Activity Grant, UNT, 2016, *Vanishing* revision and online conducting system Earle Brown Foundation Grant (Sounds Modern series), 2016

Emergency Grant, Foundation for Contemporary Arts, for *unset* performance, 2015

Small Grant Award, UNT, 2014, *Tornado Project* CD production

Texas Office of the Governor Grant (Sounds Modern series), 2014

City of Marfa Grant (Sounds Modern), 2014

Scholarly and Creative Activity Grant, UNT, 2014, ESCAPE Units (portable self-contained computer music systems)

Junior Faculty Summer Fellowship, UNT, 2006, toolkit for real-time statistical analysis of music  
*Chant/Songe* selected for *Music from SEAMUS* vol. 15 by National Conference attendees, 2006

PatsyLu Fund for Women's Music Project Grant, Open Meadows Foundation (Atomic Clock Music Events), 2006

Scientific and Cultural Facilities District Grant (Atomic Clock Music Events), 2005

Artist residency, Yaddo artists' colony, for work on *Lachrimae* for string quartet, July–August 2005

*The Twittering Machine* selected for inclusion in the Zentrum Paul Klee archive, Basel, Switzerland

Junior Faculty Development Award, UCB, for composition *Proteus* for wind ensemble, 2003

American Composers' Forum: *Retake* selected for Sonic Circuits X touring repertory, 2003

Margaret Jory Fairbanks Copying Assistance Grant for *Promises of Babylon*, 1999

*The Twittering Machine* selected for *Music from SEAMUS* vol. 9 by National Conference attendees, 1999

Finalist, SEAMUS / ASCAP Commission Competition, 1999

Finalist, ASCAP Foundation Grants to Young Composers, 1996

## **Professional Activities**

### **Academic and professional service**

Director, Center for Experimental Music and Intermedia (CEMI), University of North Texas, 2005-16, 2019-20, 2022-23

- planned long-term goals, activities, and budgets for CEMI
- supervised CEMI TA's and TF's (5-8 each year)
- coordinated implementation and maintenance of the Merrill Ellis Intermedia Theater (including major renovations 2009, 2016, 2020) and four studios
- curated and provided technical direction, CEMI concert series (6-10 concerts per year)
- coordinated and provided technical direction, CEMI guest residencies and Music Now lecture series
- implemented outreach, collaborations and interdisciplinary research
- CEMI publicity with UNT Public Information office
- coordinated CEMI web site design and development

Assistant Director, *Sounds Modern* concert series TX, 2007 – present

- 2-3 concerts per year, including Dallas – Fort Worth area musicians and invited guests
- curator, webmaster, publicity coordinator

Advisory board member, University of Illinois CECM studios, 2002 – present

Grant reviewer, DAAD Prime, 2022

Music reviewer, New York City Electroacoustic Music Festival, 2022

Co--Director, Atomic Clock Music Events concert series, Denver and Boulder, CO, 2004 – 2007

- three concerts per year, including Denver-Boulder area musicians and invited guests

Guest editor (with Margaret Schedel), *Organised Sound 11:3*, December 2006 (Cambridge University Press), 1995---6

- designed issue theme, wrote call for submissions, juried and edited articles

Board member, Consortium to Distribute Computer Music, 2005-9

- collaborated in planning, coordination, and production of CDCM series on Centaur label
- Director of Music Technology, University of Colorado Boulder, 2001-5
- collaborated with Information Technology Services personnel to plan, develop, and maintain two 16-station Computer Assisted Music Laboratories (CAML)
  - administered security, scheduling, monitoring (CAML)
  - planned, developed, and maintained electroacoustic music studio (CRUNCH)

### **Concert Production**

- Sounds Modern*, Fort Worth Modern Art Museum and Chinati Foundation, Marfa, Texas: contemporary concert music series (<http://www.soundsmodern.org>), 2007 – present
- International Computer Music Conference*, UNT (international): Technical Director, producing 33 concerts and 10 installations, September 25 – October 1, 2015
- Electric LaTeX Festival*, UNT (regional): assisted students with planning, organization, and technical direction for three concerts, November 21-22, 2014
- CIME Conference* (international), UNT: technical direction for 4 concerts, 4 installations, 3 lecture sessions, one telematic performance, October 1-4, 2014
- CEMIcircles Festival* (national), UNT: planning, organization, and technical direction for 7 concerts comprising 46 works of music in 4 venues in Denton and Dallas, 2 art installations, 2 listening gallery sessions, electroacoustic instrument gallery, 26 out-of-town guests, 21 alumni represented, research collaboration with UNT Libraries, October 3-5, 2013
- Social Science: Sound*, Perot Museum of Nature and Science: technical direction for UNT installations and demos, October 4, 2013
- Spectrum concerts*, 2005 – 2016, University of North Texas: technical direction for computer music works
- Centerpieces concerts*, 2005 – 2012, University of North Texas: student computer music concerts
- Electric LaTeX Festival*, UNT (regional): assisted students with planning, organization, and technical direction for three concerts, November 16-17, 2007
- Music from CEMI*, Synthèse Festival, Bourges, France: with Jon Christopher Nelson, co-organized a concert of student and faculty works, June 3, 2006
- Atomic Clock Music Events* (co-founder), Boulder, Colorado: contemporary music concert series (<http://www.soundsmodern.org/atomicclockmusic>), 2004 – 2007
- Pendulum New Music* (co-founder), University of Colorado, Boulder: 6-8 concerts per year of student compositions, projects in new music performance, guest performers, 2001 – 2005

### **Panel discussions**

- Collaborating to Create a New Repertoire: The Tornado Project*, University of North Texas, 2010
- Surviving and Growing as a Long-Term Ensemble*, CU Boulder College of Music, Entrepreneurship Center for Music, with the California EAR Unit, 2003
- Issues of Gender in Music Technology*, Third Practice Festival, University of Richmond, VA, 2002
- Finding the Words to Talk About Your Music*, CU Boulder College of Music, Entrepreneurship Center for Music, 2002

### **Offices in professional organizations**

- Secretary and Treasurer, International Computer Music Association, 2004 – 2008
- held semi-annual board elections (2005, 2007)

- transcribed and distributed minutes from board meetings
- maintained budget oversight and reported to membership on budget status

Director for the Americas Region, International Computer Music Association, 2004 – 2010

- facilitated projects and collaborations among member institutions and individuals
- increased and diversified organization membership within the region
- promoted awareness of ICMC activities and opportunities throughout region

### **Membership in professional organizations**

International Computer Music Association

Society for Electro-Acoustic Music in the United States

American Composers Forum

Broadcast Music, Inc. (composer affiliate)

### **Education**

PhD music composition, University of California at San Diego, 2000

- Roger Reynolds (dissertation advisor)
- Miller Puckette (computer music)
- Harvey Sollberger (conducting)
- George Lewis (improvised music)

MFA composition and violin performance, California Institute of the Arts, 1994

- Mel Powell (composition)
- Laura Kuennen (violin and viola)
- Lucky Mosko (conducting)
- Amiya Dasgupta (Indian music)

BA summa cum laude with distinction in music, Yale University, 1990

- Jonathan Berger, John Sichel, Deniz Ulben (composition)
- Jonathan Dubay (violin)

Stage d'Informatique Musicale, IRCAM, 1998

- computer music studies

Individual composition lessons

Chaya Czernowin, Brian Ferneyhough, Jonathan Harvey, Philippe Manoury, Harvey Sollberger, Claudio Spies, Rand Steiger, Jukka Tiensuu, Chinary Ung, Martin Bresnick