

Andrew May

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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

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; 2021-23 and 2025-present)
- Coordinator, graduate related field in computer music (2014-present)
- Teach lessons, classes, seminars in composition and music technology at all levels
- Teach undergraduate seminars in composition and music technology
- Teach graduate seminars in composition, music technology, and contemporary music
- Chair and participate in degree committees at all levels

2001 – 2005: University of Colorado, Boulder

- Assistant Professor of Music
- Director of Music Technology
- Taught composition and computer music lessons at all levels
- Taught undergraduate composition seminars and 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

Sounds Modern, South Lakes Park, Denton, *Recyclers*, 2024

Inner sOUNdscapes, University of Oklahoma, Norman: *Wandering Through the Same Dream*, 2024

SEAMUS National Conference, New York University, NY: *Les Souvenirs-fixés* (fixed-media version of *Les Souvenirs-réunis*), 2023

Sounds Modern, Fort Worth Modern Art Museum, TX: *Oh, Lou, We Are All Your Mirrors Now*, 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

CEM|circles 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: *Flutter, Swoop, and Wheel*, 2023
Amorsima Trio, Ha-Mirza Project concert, Mise-En Place, Brooklyn, NY: *Flutter, Swoop, and Wheel*, 2021
Amorsima Trio, Grayson College, Denison, TX: *Flutter, Swoop, and Wheel*, 2022
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 Ogrydziak, 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

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

Shape Shifter, 2024
Euphonium and computer, 9'
premiere: University of North Texas, 2024

Les Souvenirs-fixés (fixed-media version of *Les Souvenirs-réunis*), 2023
2-channel electroacoustic music, 7'
premiere: SEAMUS National Conference 2025, New York, NY, 2023

Oh, Lou, We Are All Your Mirrors Now (collaboration with Stephen Lucas), 2023
Soprano and live-mixed crowd-sourced computer music, 5'
premiere: Sounds Modern, Fort Worth, TX, 4/15/2023

Conversation Without Words (for Danyel), 2022
Open instrumentation and duration

Les Souvenirs-reunis (after Couperin), 2022
Cello, spoken word, and interactive computer music
premiere: New York City Electroacoustic Music Festival, New York, NY 6/24/2022

Illusory Conversations, 2022
Flute, violin, and computer (all improvising)

Flutter, Swoop, and Wheel, 2021
String trio, 3'
premiere: Amorsima Trio, Mise-en Place, Brooklyn, NY, 3/6/2022

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 Ogyrdziak, 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 and Adaptations

Julius Eastman, *Stay On It*: new score based on recordings and films of live performances, writings about the work, and existing versions (Eastman's original score has not been found), 2024

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, Denton *Cobra*, various north Texas venues 2017-22

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

violinist and technologist, Inner sOUNscapes 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 Bartók
violinist, Pendulum series, Boulder, CO, 2001–3: music of Spies, MacMillan, Campbell, Powell, May
violinist, *Notes from the Underground* concert, King Center Recital Hall, Denver, CO, 2002
conductor, New Music Forum, UC San Diego, 1995 and 2000
ensemble violinist, SONOR (faculty ensemble) and UC San Diego Creative Ensemble, 1993–97
guest conductor, GNOM, Baden, Switzerland, 1996
guest violinist, *Music Next Millenium*, San Francisco, CA, 1994
guest violinist, *Musics Alive!*, Ventura County Symphony, 1994
ensemble violinist, New Century Players (faculty ensemble), CalArts, 1991-1994

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

Music and Writings

- “Flutter, Swoop, and Wheel” online: <https://scorefollower.org> (juried selection, 2024 Follow My Score competition, <https://scorefol.io/w/cm0cken910000woe5ykmwbcap> January 2025).
- “Conversation Without Words,” in Loveless, Stephanie (ed.), *A Year of Deep Listening*, Newark, NJ: Terra Nova Press, 2025.
- “Frederic Rzewski, *Nonsequiturs/Unlogische Folgerungen*” (book review and eulogy), *Anarchist Review of Books* #3 (Winter-Spring 2022).
- “Diatoms” on Christian Verspay, *Blood Moon* CD, 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* CD, Ravello Records RR7908, 2015
- Andrew May, Imaginary Friends: seven compositions for instruments and computer* CD, Ravello Records RR7861, 2012
- “Edgewise” on János Négyesy and Pâivikki Nykter, *Dedications 2* CD, 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
- May, Andrew, and Jon Christopher Nelson, “Center for Experimental Music and Intermedia” (juried paper session), *International Computer Music Conference Proceedings*, 2007
- “Chant/Songe” on *Music from SEAMUS volume 15* CD, SEAMUS EAM-2006, 2006 (peer reviewed)
- Andrew May and Margaret Schedel, “Sustainability in Electroacoustic Music,” *Organised Sound* 11:3, December 2006
- “Philippe Manoury’s *Jupiter*” (book chapter), Mary Simoni, *Analytical Methods of Electroacoustic Music*. New York: Routledge, 2005
- “Ripped-Up Maps,” Jeremy Baguyos, *Uncoiled Oscillations* CD, OCD Media, 2005
- “Plausible Models of Musicality in Real-Time Interaction” (juried paper session), Scarborough Electroacoustic Festival, 2003, and CU Theory/Musicology Colloquium, 2003
- “Building the Celestial Railroad: The Transcendental Counterpoint of Charles Ives,” (juried paper session) College Music Society National Conference, 2002 and CU Theory/Musicology Colloquium, 2003
- “Applications of Regression Analysis to Musical Data in Real Time,” (juried paper session) SEAMUS National Conference, 2001
- Vanishing: A Composition for Ensemble and Computer* (PhD dissertation). University of California, San Diego, 2000.
- “The Twittering Machine” on *pipe wrench: flute + computer* CD, Electronic Music Foundation Media EMF CD 025, 2000
- “The Twittering Machine” on *Music from SEAMUS volume 9* CD, SEAMUS EAM-2000, 1999 (peer reviewed)
- Claudio Spies, “Insieme” on *The Music of Claudio Spies* CD, Composers’ Recordings Inc. CRI CD 718 (as violinist), 1996

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 Grunde), 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.

Citations, reviews, and articles discussing works

- Jordan, Nicholas Gabriel, "Voicing the Void: Sonic and Musical Evocations of Space" (PhD Dissertation), Arizona State University, 2023
Stearns, Jessica, "Between Site-Specific and Sound Installation: The Multisensory Experience of Andrew May's *Unset*." *Chigiana Journal of Musicological Studies* 2021
Wilson, Jonathan, "'Ghosts Before Breakfast' for Chamber Ensemble and Electronics and a History of the Electronic Music Studios of the University of Iowa (1964-2017)" (PhD Dissertation), University of Iowa, 2017
Feller, Ross, "Tornado Project: Trios for Flute, Clarinet, and Computer" (review). *Computer Music Journal* Volume 40, Number 2, Summer 2016
Masone, Jolene, "The Contemporary Bassoonist: music for for interactive electroacoustics and bassoon" (DMA Dissertation), University of North Texas, 2016
Furniss, Peter, and Richard Dudas, "Transcription, Adaptation, and Maintenance in Live Electronic Performance with Acoustic Instruments," *International Computer Music Conference Proceedings*, 2014
Yim, Jongwoo, and Richard Dudas, "Studio Report: CREAMA at Hanyang University," *International Computer Music Conference Proceedings*, 2013

- Adams, George, "Newest Music 2" (reviews), *American Record Guide* Volume 26 Number 2, March/April 2013
- Feller, Ross, "Andrew May: Imaginary Friends" (review). *Computer Music Journal* Volume 37, Number 3, Fall 2013
- Yoder, Rachel, "Performance practice of interactive music for clarinet and computer with an examination of five works by American composers" (DMA Dissertation), University of North Texas, 2010
- White, Jack, "Commentary on a portfolio of original compositions" (PhD Dissertation), Cardiff University (UK), 2010
- Licata, Julie, "Physical gesture, spatialization, form and transformation in 'Watershed I /IV, for Solo Percussion and Real -Time Computer Spatialization,' by Roger Reynolds" (DMA Dissertation), University of North Texas, 2009
- Baguyos, Jeremy Castro, "Synergetic Strategies in the Development of Music Technology and Multimedia in the North American Heartland," *International Computer Music Conference Proceedings*, 2009
- Fogle, Megan, "Understanding electronic music: A phenomenological approach" (PhD Dissertation), Florida State University, 2009
- Harley, James, "Analytical Methods of Electroacoustic Music" (review). *Computer Music Journal* Volume 31, Number 2, Summer 2007
- Hosken, Dan, "International Computer Music Conference 2004: Concerts" (review), *Computer Music Journal* Volume 29, Number 2, Summer 2005
- Kim-Boyle, David, "International Computer Music Conference 2003: Concerts" (review), *Computer Music Journal* Volume 28, Number 2, Summer 2004
- Baguyos, Jeremy Castro, "Interactive Computer Music for Double Bass," *Bass World* Volume 28, Number 1, 2004
- Boyle, McGregor, and Geoffrey Wright, "Computer Music at the Peabody Conservatory of the Johns Hopkins University," *International Computer Music Conference Proceedings*, 2004
- McNutt, Elizabeth, "Performing Electroacoustic Music: A Wider View of Interactivity." *Organised Sound* Volume 8, Number 3, December 2003
- McNutt, Elizabeth, "pipe wrench: a CD of music for flute and computer" (PhD Dissertation), University of California, San Diego, 2000

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

Awards

Inner sOUNDscapes Festival: *Wandering Through the Same Dream* (clarinet duo and computer) selected for performance in November 2024 concert, University of Oklahoma, Norman.

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

Institute for the Advancement of the Arts Fellowship, UNT, Spring 2018, augmented-reality chamber opera *Seeking Refuge*

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)