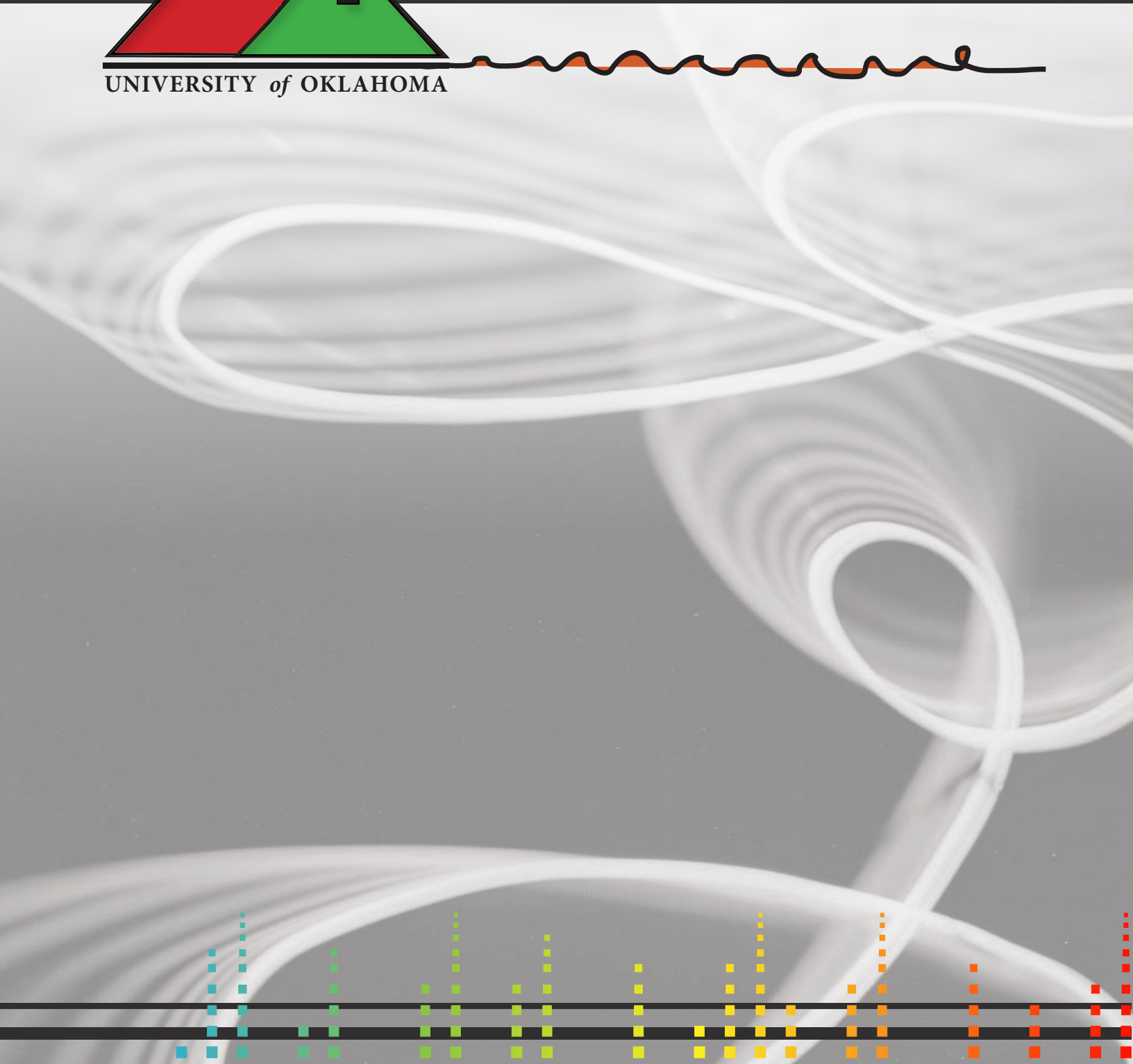


N_SEME 2016

UNIVERSITY *of* OKLAHOMA





N_SEME 2016

University of Oklahoma - Catlett Music Center

Dear friends and colleagues,

Welcome to the University of Oklahoma and the 2016 National Student Electronic Music Event. The students, faculty, administration, and staff at the School of Music are looking forward to celebrating two days of exceptional electronic music with you. We would like to thank you for participating in this conference.

Sincerely,

The 2016 N_SEME Team

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Program of the N_SEME 2016

Special thanks to:

Aimee Tietze-Adams for her graphic design tips

Cover: spectrum/mixer designed by Freepik.com

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CONTENTS

Information - Prospective Students at OU	page 6
Catlett Music Center - Concert Halls & Room Overview	page 7
Concert 1 - March 25, 2016 (11 a.m. - 12:30 p.m.)	pages 8-9
Marco Ferrazza, James D. MacDonald III, Jounghmin Lee, Chris Cresswell, Alexis Langevin-Tetrault	[8]
Luciano Leite Barbosa, Zachary C. Daniels, Ioannis Andriotis, Jacob Thiede	[9]
Concert 2 - March 25, 2016 (3 - 4:30 p.m.)	pages 10-11
Eduardo Caballero, Chris Lortie, Dillon Henry, Kevin Kay,	[10]
Heather Stebbins, Virginie Viel, Joshua Norris, Kenn McSperitt, Zhaoyu Zhang	[11]
Paper Session - March 25, 2016 (4:30 - 6 p.m.)	pages 12-13
“A Suggested Methodology for Composing and Performing Live Electronics” by Ioannis Andriotis	[12]
“The Ecology and Economy of Frequency Modulation: a revised history of FM Synthesis” by Zach Lovitch	[12]
“Using Effects to Achieve New Timbres” by Tim Chatwood	[12]
“Attack! Sustain! Decay!: Mario Davidovsky’s Acoustic Composition Techniques” by Dennis Deovides Reyes III	[13]
Concert 3 - March 25, 2016 (8 - 9:30 p.m.)	page 14
Guest Artist: Dr. Panayotis Kokoras, University of North Texas	[14]
Lecture: Sound Composition: the sound is the music	[14]
T-totum (2009) for amplified snare drum and electronics	[14]
Magic (2010) for electroacoustic sounds	[14]
Concert 4 - March 26, 2016 (11 a.m. - 12:30 p.m.)	pages 16-17
Ana Paola, Samuel Winnie, Chanel Whitehead, Kyle Shaw, Eli Stine, Nathaniel Haering	[16]
Carter John Rice, Leonardo Cicala, Eric Sheffield & Anna Weisling, Jordan Platt	[17]
Concert 5 - March 25, 2016 (3 - 4:30 p.m.)	pages 18-19
Josh Simmons, Daniel Sitler, Travis West, Joshua Tomlison, Chad Powers	[18]
Daniele de Virgilio, Frederic Anthony Robinson, Michael Smith, Arsid Ketjuntra	[19]
Business Meeting: N_SEME 2017 (4:30 p.m.)	page 20
Bios & Info	pages 15, 21-27
Dr. Panayotis Kokoras (guest artist)	[15]
Conference attendants	[21-27]



School of Music

The University of Oklahoma School of Music is Oklahoma's only comprehensive music school. A full complement of faculty artists and scholars offers instruction in all traditional instruments and voice, music education, musicology, music composition, and music theory. Faculty members are active performers, composers, authors and officers in national organizations. Many are recipients of national and university awards in teaching, research and creative activity. Student and faculty ensembles perform regularly at OU and by invitation at state, regional, and national conventions and conferences. The School of Music is housed in the magnificent Stanley B. Catlett Music Center, with additional work spaces in historic Holmberg Hall and Carpenter Hall. The School offers one of the finest environments for electronic and MIDI interaction in the country. Faculty and student groups are featured on CDs, DVDs and Early Music Television videotapes/DVDs. An active outreach program includes performances throughout Oklahoma, the nation and internationally, as well as over 300 performances a year *in the OU Arts District*.

Undergraduate Degrees and Curricula

Each bachelors degree requires study in six core areas: applied music, theory, musicology, piano, ensembles, as well as the university's general education core. Each music major is assigned to a faculty adviser in his or her major area after the first year.

Bachelor of Music Education

Training in music, music education, professional education required for state certification to teach music in grades K-12 (Instrumental or Vocal).

Bachelor of Music

A professional degree that prepares students for careers in performance or graduate study in Composition, Brass, Organ, Percussion, Piano, Piano Pedagogy, Strings (including guitar and harp), Voice and Winds.

Bachelor of Musical Arts

Professional training in music with secondary emphasis within or outside of music: preparation for careers and graduate school in either music or in the secondary emphasis (for example: pre-law, pre-med, business, computer science).

Bachelor of Fine Arts, Music Emphasis

Training in music and other fine arts (art, drama, dance) with an opportunity for an area of secondary emphasis outside the arts.

Instrumental Ensembles

Instrumental ensembles at the University of Oklahoma give students of every instrument an opportunity for collaboration and growth. Large instrumental ensembles include Symphony Orchestra, Wind Symphony, Symphony Band, Pride of Oklahoma, and Jazz Band. Chamber music groups include Woodwind Quintets, String Quartets, Brass Quintets, and others, both at the graduate and undergraduate level. Homogeneous ensembles include the Horn Ensemble, Trombone Choir, Flute Choir, Guitar Ensemble, Percussion Ensemble, as well as most other areas, again at the graduate and undergraduate level.

Choral Ensembles

The University of Oklahoma provides a nurturing environment for all styles of choral music, guided by its dedicated faculty. All OU choral ensembles can be taken for credit and are a great way to meet interesting people from almost every college on campus. For audition information, or for more information about the choral program and the variety of vocal ensembles, please visit the web site <http://choirs.ou.edu> or email SING@ou.edu.

Graduate Degrees

Master of Music

Master of Music Education

Doctor of Musical Arts

Doctor of Philosophy (Music Education)

Advanced study with an emphasis in Kodály Concept, Choral Conducting, Instrumental Conducting, Piano Pedagogy or Church Music. Graduate assistantships are available in specific instructional areas. Additional degree-specific information or materials, including audition or interview, as described in the degree brochures can be accessed from music.ou.edu/degrees/graduate.

Admissions

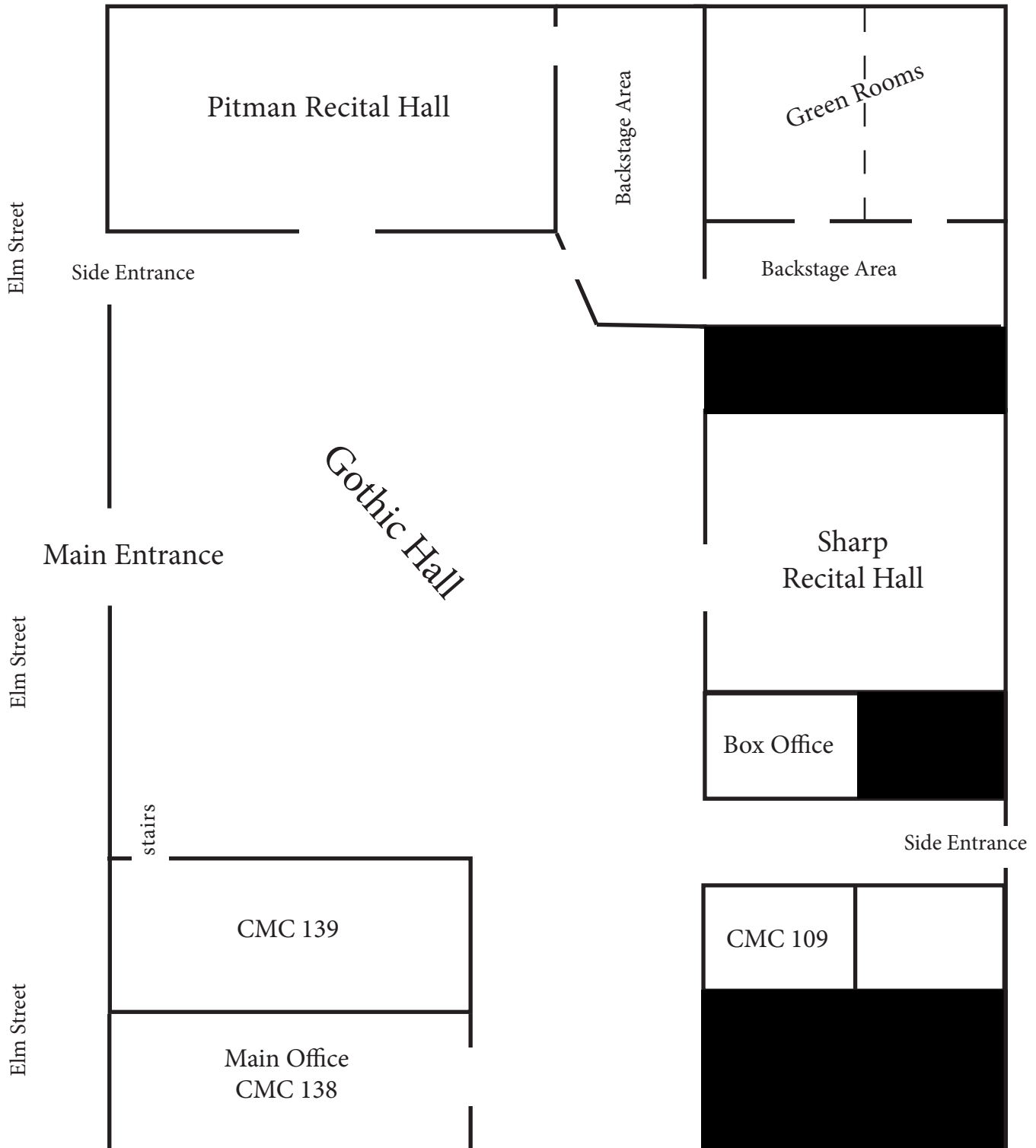
Admission to all **undergraduate** music degree programs (and some graduate programs) is contingent upon an applied music audition before a committee of faculty members. Audition information is online at music.ou.edu/degrees/undergraduate. Anyone unable to attend any of the audition days may call (405) 325-2081 to request an information packet or to schedule a special audition.

Applicants for **graduate** programs should contact the School of Music coordinator of graduate studies, Dr. Irvin Wagner at iwagner@ou.edu or call (405) 325-4504. All students accepted to the School of Music must also be accepted by the University of Oklahoma, for further information regarding admission to the university, see <http://go2ou.edu/>.

Stanley B. Catlett Music Center - Concert Halls & Room Overview

500 West Boyd Street - Norman, OK 73019

OU PARKING GARAGE



Concert 1

March 25, 11-12:30 p.m.
University of Oklahoma - Pitman Recital Hall

Omen

Marco Ferrazza

The piece Omen shows a composition strategy made of anticipations, retakes and reiterations. All timbric solutions involved will be mentioned in gestures, and then developed in textures. But every good omen that you respect is also repetition of the message, so the same organizational structure will recur during the piece to confirm every time its informational content.

Broken Limbs

James D. MacDonald III

Broken Limbs is a fixed media electroacoustic piece for eight-channel sound. The goal of the piece is to explore the resonance of inharmonic objects. For this piece, a three second sound sample was recorded and sent through a resonator created from itself. All of the sound in this piece originates from the original three-second sound sample. From there, the sample was stretched, reversed, filtered, transposed, and used in samplers in order to create this composition. The progression of the piece itself is based on an analysis of the sound sent through its own resonator. The sound was analyzed in the software Audiosculpt and then analyzed as a chord sequence in the software OpenMusic, where the frequencies were approximated to the nearest 1/8th tone. The piece was realized entirely in the software Max/MSP.

Heterogeneous

Joungmin Lee

This piece is an expression of the duality of human beings, torn between desire and solitude. The bigger the desire becomes, the tougher the solitary confinement of our minds becomes. The marble in a glass plate and a large closed door in the piece represent desire and solitude respectively. The marble slowly rolls towards the desire. It rolls faster and faster--and louder and louder--but cannot depart from the confines of the plate. The marble stands before solitude. When solitude vanishes, the marble rolls again. The closed door is human solitude. The door is attempted to be prized open but remains shut still. It is pushed against more strongly, to the point of being dented. The door groans in pain. It still remains shut as if being full from within. It defies any entrant. The marble and the door are unified in their isolation. Self-confined space is sad.

On the Verge

Chris Cresswell

A continuation of the my sample based music, On the Verge takes 1.5 seconds from a pop song and stretches it out into a 10 minute electronic soundscape. This work is an attempt to reclaim oral tradition by repurposing sonic material from existing pop songs to create new music in the same way that folk musicians would repurpose melodies to create new songs.

Devorer l'espace

Alexis Langevin-Tetrault

Yearning for an impossible elsewhere, I try to seize vertigines. This octophonic piece is the result of creative sound recording, digital processing and synthesis. It explores the possibilities of relationship between micromontage and drones. This piece was nominee by the Foundation Destellos at the 8th edition of its electroacoustic composition competition in 2015.

Gravitational Fields

Luciano Leite Barbosa

Gravitational Fields (2011) is a piece that brings the idea of gravity to the domain of register. The sounds in this piece are constantly being attracted to the high register, and, less often, to the low register as well. In addition, some sections of the piece try to create a non-gravitational feeling, where the sounds float freely in a place in which time is suspended.

Recycled Material

Zachary C. Daniels

Recycled Material is my first attempt at a piece of tape music. The piece is based on sounds of garbage, taken at a Tulsa recycling center. The sound sources used include anything from mechanical devices, to shattered glass, and even bottles falling through a chute. This piece is a narrative, taking us on a guided journey through the process of taking existing materials that may be used, damaged, or broken and breathing life back into these materials as they are used to create again.

Shades of Life: Negative Space

Ioannis Andriotis

Negative space (2013) is the third piece of the *Shades of Life* series. It is an imaginary site where the unconscious clashes with reality. It is the place where our true desires, thoughts, and feelings fight for domination over daily strains in an effort to be heard. Similarly to the negative of a photographic film, the real world is projected in an esoteric and distorted manner. *Negative Space* was selected for the SEAMUS Electroacoustic Miniatures 2013 Recording Series.

While it was Raining in the Woods

Jacob Thiede

While it was raining in the woods was created as a result of many trials and experimentations with live electronics. Ultimately, I would be influenced by certain choice-based games such as “Until Dawn” and “Life is Strange.” I wanted my music to be like an ongoing event, where every choice influences multiple aspects of the work (“consequential music,” if you will). The player chooses between diatonic pitches and “non” diatonic pitches to result in different alterations to the music.

Concert 2

March 25, 3-4:30 p.m.

University of Oklahoma - Pitman Recital Hall

Xekis

Eduardo Caballero

Just as the music background
sprouts a note
while vibrating grows and thins
until other music mutes,
arises from the bottom of silence
Another silence, acute tower, sword,
and up and grows and suspends us
and while climbing fall
memories, hopes,
small and big lies,
and we scream and throat
the cry fades:
we end the silence
where silence muted.

“Silence” by Octavio Paz

This work was worked in the Laboratory of Electronic Music of New England Conservatory. The concept of the work revolves around the poem “Silence” by Octavio Paz. The compositional method of improvisations with granular synthesis, then parts of the improvisations selected to give a narrative sound based on the contrast of textures-morphological spectrum

Kulikama

Chris Lortie

Kulikama is a miniature fixed media work composed to serve as a commentary on the commercialization of Hawaiian culture as a result of mainland tourism. The piece is structured as a dichotomy between samples that evoke an untampered natural environment and samples with more abrasive, materialistic connotations. The title, Kulikama, is a phoneticized version of the word “tourism” using only letters of the Hawaiian alphabet (much like the phonetization of “Merry Christmas” to become “Mele Kalikimaka”).

Cog

Dillon Henry

“Cog” is reflective of an increasingly mechanized and impersonal society. Uncanny domestic sounds in the piece’s beginning give way to the rhythmic motion of transportation, which in turn leads to unrelenting industrial noise. After a brief respite, the machinery starts up again, climaxing in a final cacophonous gurgle.

Aromatique

Kevin Kay

“Aromatique” is Kevin Kay’s first serious work in electroacoustic music. Interested in extended techniques on the main instrument that he plays, the clarinet, he incorporates overblowing and multiphonic throughout the piece. Kevin is fascinated by spectral music and musique concrète, and used these techniques in creating the electronic fixed media. This was accomplished using an open source software called SPEAR (sinusoidal partial editing and resynthesis) in conjunction with a digital audio editor (Audacity). In addition to sampling pitches and multiphonics of the clarinet, Kevin sampled sounds from a local coffee shop.

minim

Heather Stebbins

minim (2014) is an exercise in excavation. I recently began going through old files and recordings from early projects and happily discovered that many of the sounds captivated me in both new and nostalgic ways. I felt as if I was excavating bits of my compositional past that revealed how I have thought about sound and also explained current habits. minim is a way of revisiting this past. All of the samples used are from various projects, but have been processed in new ways to reflect my current musical language.

Nyx

Virginie Viel

This piece is an epic poem, a journey through the night, black, dense and mysterious, that ends with the appearance of dawn. It is inspired by Nyx, Greek Goddess of night who leaves the hells each day at twilight to travel in the sky and deposits a veil of dark veil of mist drawn forth from the underworld, which blotted out the light until dawn comes. Nyx is composed of transparency, slow transformations and strong contrasts. It expresses the despair of living in a world that refuses to show its reality. I dedicate this piece to those who believe in the impossible.

FROM :: TO

Joshua Norris

FROM :: TO was inspired by the notion of transitions -- the relatively simple idea of one thing changing into another. For example, in the 1800's, people used Morse code to communicate over long distances. In 2015, we use smartphones and the Internet. We have gone from using dots and dashes to ones and zeroes that can be transferred to another person in seconds. One could also think about life and learning as a series of transitions, for example, the act of writing this piece was transitional by itself. I began wanting to explore my love of post-apocalyptic themes in film and video games, but the composition quickly changed direction as the music (and I) began to mature.

Golyama Greshka

Kenn McSperitt

Based on two primary sound sources, an interview with OU organ performance DMA Candidate Sylviya Mateva and a pre-recorded performance of Toccata by OU organ DMA Candidate Cristiano Rizzotto. The sound files have been integrated to hybridize the sounds of organ and voice, following the story of Mateva and her Bulgarian musical roots, and her experiences studying in the United States.

Nothing Is Lost

Zhaoyu Zhang

British artist San Jury is best known for her excellent photography-based work in which the painting were created through composite photographs that are digitally layered on top of each other. In one of her painting, "Thousands pities", a female's face has shown such techniques that bring up a multi-meaning image. The music piece is incorporating elements that are spreading out while being obscured in locations. The sense of contrast between real and illusion is important and reflected, in which nothing is lost but all interpreted differently.

“A Suggested Methodology for Composing and Performing Live Electronics”

Ioannis Andriotis, University of Oklahoma

Thinking simultaneously as a composer and a programmer is one of the most challenging aspects of live electronics. Distinguishing, switching, and merging these two roles while concurrently trying to find a method for obtaining a decent artistic output in a timely manner has been my main concern since I started composing with MaxMSP. During the past two years I have been developing a methodology for composing and performing live electronics with focus on minimizing the programming and debugging times, creating an automated data storing and recalling system, improving sound clarity, reducing feedback, as well as creating a flexible rehearsal architecture.

Please allow me to share my thoughts with my paper presentation. Thank you for listening!

“The Ecology and Economy of Frequency Modulation: a revised history of FM Synthesis”

Zach Lovitch, School of the Art Institute of Chicago

All this may be merely nitpicking the language of casual conversation. I don't mind saying that John Chowning wrote down a mathematical expression that certainly became a foundation for the digital implementation of a synthesis technique. I also don't mind saying that John Chowning spent some time figuring out how to emulate, primarily, acoustic western classical instruments with this equation. Things only become problematic when we think his copyright enables him, and his legacy, to claim ownership of a concept and method that was clearly implemented before his “discovery” of it. Of all the disciplines, shouldn't the complexity of interactive trajectories (so unmistakably manifested in the fields of music and sound) always eclipse viewing the world in perceived linearities?

“Using Effects to Achieve New Timbres”

Tim Chatwood, University of Nevada, Reno

In today's world, technology has become ever more involved with music creation. Sounds from instruments can now be recorded and altered to achieve different sonic outcomes. This can also be used in a live setting and with traditional instruments. Sound pedals and other effects units once only used on guitars, bass and keyboards have now been used on instruments like the bass trombone to achieve new sonic timbers.

The goal of this paper is to show composers and other music performers that these new composition tools can be used to obtain new timbers that are not achievable without technology. The uses of these new methods are not meant to replace traditional instruments like the bass trombone but to open the door to new sonic and timbers possibilities.

During my master's study at the University of Nevada, Reno, I composed many pieces that used effects to alter the original sound of traditional instruments. Some believed that I was tainting the sound of classical instruments with rock-like style while others saw the new possibilities in the compositional outcome. Using technology in an academic setting will also be discussed.

Concert 3 - guest artist

March 25, 8-9:30 p.m.

University of Oklahoma - Pitman Recital Hall

Dr. Panayiotis Kokoras, University of North Texas

Lecture:

Sound Composition

THE SOUND IS THE MUSIC

T-totum (2009)

Panayiotis Kokoras

snare drum: Ricardo Coelho de Souza

T-totum is a sound composition on the motion of rotation. The recordings of the electronic part are coming from objects rotating on top and around the snare drum like various types of spinning tops, a cappuccino plate, glass-balls, motor shaker and other. The percussionist interacts with electronic part using various drivers to excite the snare drum. The piece requires from the musician to develop virtuosity on sound rather than on complex rhythms. The title comes from a type of top, usually having four lettered sides, that is used to play various games of chance. This piece was awarded the special prize at di_stanze 2014 composition competition, Italy; and the third prize at the 2013 Percussive Arts Society 40th Annual Percussion Composition Contest in Indianapolis, IN/ USA. An interactive version of the piece was finalist at the 2nd European competition for live-electronic music projects 2009 in Goteborg/ Sweden.

Magic (2010)

Panayiotis Kokoras

Any sufficiently advanced technology is indistinguishable from magic (Arthur Clarke, Profiles of the Future, 1962). Magic was composed during a residency in summer 2010 at the ZKM studios in Karlsruhe, Germany. It has been commissioned by ZKM institute as part of the Giga-Hertz Production Award I received a year ago. It was a great opportunity for me to work for four weeks without distractions, in excellent facilities and focused exclusively on the piece. This tight and concentrated schedule gave me about 300 hours composing (divided by the duration of the piece you could get the speed of the composition process, about 3 second per hour). The initial version of the piece has made for 32 channels and programmed through Zirconium cutting-age software for multichannel sound diffusion. The premiere of the piece was given on December 4th 2010 during the Giga-Hertz Festival at the Cubus Hall in Karlsruhe using ZKM's unique KlangDome diffusion system. Magic is the third and last piece of a project entitled Grand Piano Trilogy that is based upon the sound of the piano. The rest of the pieces are Breakwater (2000) and Response (2002). The challenge of the trilogy was to expand the sonic possibilities of a piano. Magic in a way distills the experience of the previous two and yet it brings a fresh approach to piano sonorities. The sound sources of the work come from around, below and inside the piano played in various virtuosic ways. Moreover, in this piece several excerpts from the piano repertoire are fused within the piece's textures, among others Ravel's Pavane, Beethoven's Waldstein, Webern's op27 and John Cage's 4' 33. Furthermore, sonic rhetoric link extra-musical connotations, with musical processes through associations of ideas. The work incorporates the latest technological tools like pitch tracking, physical modeling, music information retrieval tools and diffusion techniques. More than 600 sounds were connected on a note-to-note basis coming out of 7 hours of piano recordings, which I finally reduced to the duration of the piece. The sounds were further processed in order to achieve the virtuosity of the sound, the motion and emotion the piece required. The title refers to a kind of experience that is fascinating, charming, excellent, marvelous, exciting, to a kind of experience that is impossible to quantify and rationalize. Since 2010 Magic has been received more than 40 performances around the world. Magic was awarded the First Prize at the 4th Destellos International Competition of Electroacoustic Composition and Visual-music, Mar del Plata / Argentina; and a Honorable Mention at the Prix Ars Electronica 2011 – International Competition for CyberArts, Linz / Austria.

Bio & Info - guest artist

Dr. Panayiotis Kokoras, University of North Texas



Kokoras is an internationally award-winning composer and computer music innovator, and currently an Associate Professor of composition at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use timbre as the main element of form. His concept of "holophony" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," emphasizing the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research

in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Detuned Systems, Robotics, Sound and Consciousness.

His compositional output consists of 62 works ranging from solo, ensemble and orchestral works to mixed media, improvisation and tape. His works have been commissioned by institutes and festivals such as the Fromm Music Foundation (Harvard), IRCAM (France), MATA (New York), Gaudeamus (Netherlands), ZKM (Germany), IMEB (France), Siemens Musikstiftung (Germany) and have been performed in over 500 concerts around the world. His compositions have been selected by juries in more than 130 international calls for scores and have received 60 distinctions and prizes in international competitions, among others Franco Evangelisti Prix 2012 (Italy), Destellos Prize 2011 (Argentina), Prix Ars Electronica 2011 (Austria), Métamorphoses 2010 & 2000 (Belgium), Giga-Hertz Music Award 2009 (Germany), Bourges 2009, 2008 and 2004 (France), Gianni Bergamo 2007 (Switzerland), Pierre Schaeffer 2005 (Italy), Musica Viva 2005 and 2002 (Portugal), Gaudeamus 2004 and 2003 (Holland), Jurgenson Competition 2003 (Russia), Takemitsu Composition Award 2002 (Japan). He is founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and from 2004 to 2012 he was board member and president. He is currently secretary of the Interactional Confederation of Electroacoustic Music (CIME/ICEM) and Conference Chair for the ICMC 2015.

More information at <http://www.panayiotiskokoras.com>

Concert 4

March 26, 11-12:30 p.m.

University of Oklahoma - Pitman Recital Hall

ONEIROPHRENIA

Ana Paola Santillan Alcocer

ONEIROPHRENIA is based on this serious mental disorder. A type of schizophrenia, its symptoms include deliriums, disorientations and other instabilities. It is linked to the extended lack of sleep, hence causing loneliness and isolation. The music and video is divided into 3 main sections: The first section reflects and leads you to experience the actual view and schizoid state of anguish, confusion and delusion of a patient with this detrimental illness. The second section encompasses a debate of certain groups of people against forced mental illness treatment and medication, asserting that they cause even more harmful mental effects to patients. The third section reflects the losing battle of the patient. The schizophrenia is strongly connected risk of suicide attempts and completed suicides. It is believed that more than 40% of people with schizophrenia will attempt suicide at least once. The interaction between the music and the images aids the overall atmosphere of this clinical profile.

Romani Lachrymose

cello: Chanel Whitehead

Samuel Winnie

Romani Lachrymose for solo cello and electronics is an exploration of the expressive and improvisatory nature of the Romani style. This tone poem on the concept of lachrymose places listeners directly into the mind of the one who is spiraling into depression. The use of electronics in this piece adds a new dimension, engulfing listeners in sounds of lament as achievable only on the cello.

el Guerrouj

Kyle Shaw

I enjoyed participating in track and field during high school. ej Guerrouj is the surname of one of my favorite middle distance runners. Watching him run was an aesthetic experience. Like spectating a 4-lap race around a track, I structured this piece to have similar sounds in a given depth proximity associated with each segment of the track -- depicting, for instance, the "crowd noise" moving from the background to the foreground at a certain point -- each of which we hear 4 times. But like a runner's psychological state and like the dramatic unfolding of a race, each time we hear these sounds in their revolving depth proximities, they too evolve and are different each time we return to them.

Rust

Eli Stine

This work begins on a beach, serene with crashing waves and gulls. Deep below the surface an impact shakes the waters and disturbs the coast. The source of this impact gets louder and louder until it breaches the surface of the ocean, pulling the listener down with it. The listener explores the strata of sonic environments of the ocean while ascending to its surface. Back on the beach, the sonic landscape is the same but forever changed by knowing what lies beneath the waves.

Breath

Nathaniel Haering

This piece is an exploration of the timbre and syntax of breath. Every sound heard is a manipulation of a small collection of samples of my own breath and body. Although many of the sounds are aggressive and foreign, their underlying source is human and at times disconcerting. The distortion of this recognizable source adds a great deal to the success of the piece as it works to corrupt the agent with which humans naturally empathize and certainly contributes to the piece's uneasy aesthetic.

Launch Sequence

Carter John Rice

Launch Sequence, unlike most of my other recent compositions, has little in the way of narrative or extra-musical association. It is a piece constructed of highly dramatic gestures and abstractions that are intended to provide a meaningful experience, albeit that meaning isn't made clear. Its title comes from the notion of a countdown (i.e. 5, 4, 3, etc.). The opening section of the work has 5 major arrival moments, while the next has 4, then 3, and so on.

Khoisan

Leonardo Cicala

Khoisan is a symbolic piece playing on peculiar morphological elements of this primal language full of hard consonants and popping, explore from the perspective of psychological inner sense of necessity that migration from the dawn of our species still repeats between africa and Europe. The shape of the track is arranged metaphorically in events which take place as a series of stages, steps, in the first part the evolution of sound events is posted in the wake of a gesture that represents the primary need to do something in response to another. In the remaining three parts there is a construction of micro-events that goes in the opposite direction to the first part being on the one hand the charm of a better world and the fear of the unknown.

Arbor I-V

Eric Sheffield & Anna Weisling

Arbor I-V was commissioned by saxophonist Nick Zoulek to be presented in multiple concerts of contemporary saxophone repertoire. The music for these multimedia pieces was derived solely from recordings of saxophone sounds played by Nick, many of which were improvised in the studio. The visual elements and overall aesthetic were inspired by a single day shooting video in the UW-Madison Arboretum. We strived to maintain the unexpected natural beauty of the source material throughout this work, both aural and visual, by allowing the original subjects to maintain their integrity even as they are manipulated and deconstructed.

My Brain is a Folded Device

Jordan Platt

piano: Jordan Platt
text by Francine Elena, voice of Ellie Hickson

Our existence has become increasingly digitalised to the point where our lives are extended through an array of digital media. I wanted to reflect on this by extending the life of the piano through technology. The piece blurs the line between the "real" and the "virtual" by exploring the audience's perception of the sounds they are hearing. Often it is difficult to tell if the source of a sound is the piano or the loudspeakers. The piece begins very naturally, but gradually transitions throughout so that by the end the sound-world is extremely digital.

Concert 5

March 26, 3-4:30 p.m.

University of Oklahoma - Pitman Recital Hall

INDRA//NET

Josh Simmons

What would an artificial intelligence unit see while rapidly learning in its first few picoseconds of life?

Resuscitation

Daniel Sitrler

Resuscitation is a live electronics piece that utilizes a feedback loop generated with three guitar pedals, coupled with looping and other processing in Max. The composer spends the bulk of the piece layering ostinati by recording the feedback loop to eight loop banks in real time, and building up slowly shifting soundscapes. The title refers to mouth-to-mouth resuscitation, in which someone breathes air into someone else's lungs as a means of revival. The rhythms of the work mimic the rhythm of human breaths, and the slow build of the texture resembles the slow return to consciousness.

Pulmonary

Travis West

"Pulmonary" is an electroacoustic composition that explores the many sounds of the voice. The piece is assembled from a collection of vocal recordings by the composer, with special attention given to the conventional sounds of childhood which become abandoned in adult life; buzzing the lips, flapping the cheeks, slurps, burps, and growling. The piece begins with a deep breath, inviting the listener into an evolving soundscape which gradually envelops them as they descend into an imaginary vocal tract, eventually coming to the source of the voice itself.

Convergences

Joshua Tomlinson

Convergences explores the merging and juxtaposition of metal and wood, sound and silence, momentum and stagnation. The electronic medium allows a composer to create a unique musical environment in which sounds can simultaneously exist near to and distant from the hearer. In this piece I use these electronic tools to create that dualistic environment which is an unnatural auditory occurrence. The work is composed with two basic elements: metal and wood, which are featured in their own space at various points in the piece. Where they converge, the cold metallic gestures are contrasted with the warmth of the wood – the metal aggressive, the wood gentle.

A Blade Within

Chad Powers

I find myself sometimes lost and unsure within the compositional process. Whether the work is an acoustic, electronic, or a combination of both, I often find the struggle is the same. A Blade Within is a fix media 2 channel stereo work that found its conception within the struggle of the composer's processes. I try to express these subjective operandi by means of raw, as well as manipulated sound sources. The final gesture of the work accentuates the nucleus of the main idea.

Everything that shines

Daniele de Virgilio

“Everything that shines” is an electroacoustic work, composed in 2015. In our complex world something still resonates in our humanity, inside us something shines and reveals how we’re involved in a bigger, universal entity. For the work creation, Csound has been used mainly as renderer for instructions given by a general purpose language. Sampling and additive synthesis techniques provided by Csound has been used also, but using an external software to generate instructions gives deeper manipulation possibilities: mathematical models implementation, advanced programming on sample granulation (e.g. granulation based on cellular automata’s structure), control of both macro and micro- structures of the work.

Shimmer

Frederic Anthony Robinson

“Shimmer” is composed of spectra of metallic sounding bodies. Rich acoustical resonances are frozen in time, morph into each other and intertwine with artificial material. Over the course of the piece, the partials develop a life of their own, shifting between their subordinate roles as part of an acoustical spectrum, and independent roles as individual sonic elements with distinct spectromorphological and spatial movement patterns. The focus of the piece lies on the grey area between these two roles. The metallic resonances are counterpointed by textures resembling natural acoustical responses to the core material, hinting at physical properties of the many artificial sounding sonic elements.

Ictus

Michael Smith

Ictus combines rapid gestural motions with moments of relative clarity/calmness. The work was composed at the University of North Texas in 2015.

S...s...Sound...,etc.

Arsid Ketjuntra

voice: Arsid Ketjuntra

Switching the roles of foreground and background between the two quasi-improvisational environment, while the piece is notated in an event score, the project questions established traditions of tape between the fixed and unfixed elements by against the tape part output between the fixed and the tape part output between the project questions established traditions of tape and background between the two quasi-improvisational environment, while the piece is switching the roles of foreground and background. Basically, it’s the thing that dj.Acid has to press the buttons.

Bios & Info - conference attendants

Andriotis, Ioannis

Ioannis Andriotis (b. 1983, Greece) is a DMA candidate in Music Composition at the University of Oklahoma - USA. Andriotis focuses on sociological aspects of music emphasizing social memory and its reflections on contemporary human relationships and interaction. He has composed works for acoustic and acousmatic media, live electronics, international biennales and installations, independent films, and theatre. His work has been presented in Europe, Canada, the United States, and the Middle East. More information at www.andriotismusic.com

Caballero, Eduardo

He studied guitar and composition at the Escuela Superior de Música y Danza de Monterrey with Ramiro Guerra. Currently is studying a degree in composition in Vermont College of Fine Arts with teachers John Mallia and Roger Zahab. It has also studied at the Center for Composers of Nuevo Leon, Academie IMPULS-Assembly Composition Class in Graz Austria, Mexican Center for Music and Sonic Arts (CMMAS), and the Workshop Algorithmic Computer Music WACM (2011) University of California, Campus Santa Cruz. Composition master classes with José Luis Castillo, Beat Furer, Emanuel Nunes, Salvatore Siarrino, Ricardo Zohn Muldoon, Augusta Read Thomas and John Mallia. Electronic music studios with Rob Worby in Melton Hige University Centre Doncaster UK, Rodrigo Sigal and Carlos López Charles in the Mexican Center for Sonic Arts CMMAS. Residencies at Millay Colony for the Arts NY (2006), Djerassi Resident Artists Program CA (2010), CMMAS residencies (2010) and LIEMP Buenos Aires Argentina (2013).

Chatwood, Tim

Tim Chatwood (ASCAP) is an American composer/sound designer and percussionist. He received his Masters in Music Composition from the University of Nevada, Reno. He has studied composition under Dr. James Winn, Dr. Jean-Paul Perrotte, Dr. Stephen Blumberg and recording arts under Tom Gordon. His works have been performed by the Central Michigan University New Music Ensemble and the University of Nevada, Reno Contemporary Music Ensemble. He is also an intern at Imirage Sound Lab Recording Studio in Sparks, Nevada. He continues to compose new works in his studio and is proudly endorsed by Innovative Percussion Sticks/Mallets.

Cicala, Leonardo

Leonardo "Leo" Cicala composer, acousmatic performer, live performer, teacher. He studied electronic music and band instrumentation at the Conservatory of music "t. Schipa" in Lecce (Italy), holds a Bachelor's degree in biology and studied Drums and Jazz music. He studied sound projection to the acousmonium with Jonatan Prager and interpreted the acousmonium more than 100 works in Italy and abroad. His compositions have been performed at important events in Italy, France, Japan, Belgium, United States. He won first prize "Bangor Dylan Thomas Prize" in the UK.

Chresswell, Chris

Praised as 'versatile and prolific' with an 'idiosyncratic sense of sonority', Chris Cresswell is an internationally performed composer, songwriter, sound artist, and arts advocate. 2015-2016 has seen the premieres of several new works in San Francisco, Birmingham (UK), Cornwall (UK), and Madeira, Portugal. Originally from Cazenovia, NY, he is currently based in Birmingham, England where he is pursuing his MMus in Composition at the Birmingham Conservatoire.

Daniels, Zachary C.

Zachary C. Daniels received a BA in Music, with an emphasis in Composition and Double Bass performance, from Drury University in 2014. His music has been well-received at events across the midwest, particularly in capstone recital events when performers want to play something new and fun. He is affiliated with such organizations as ASCAP, SCI, and CEC to name a few. His music always leaves the performer, and audience wanting more. Zach is currently pursuing a Masters degree in music composition from the University of Oklahoma, and plans on continuing on to a DMA in composition after that.

Ferrazza, Marco

Electroacoustic music composer and multimedia performer, Marco Ferrazza studied contemporary art and electronic music. His work, performed in several competitions and festivals, constantly looks into relationships between concrete sounds and computer music, electronic arts and field recording, improvisation and new technologies.

Haering, Nathaniel

Nathaniel Haering is an undergraduate composer as well as a multimedia arts technology student at Western Michigan University. His works have most recently been featured at “SEAMUS 2016 Conference” in Statesboro Georgia, “Electronic Music Midwest” in Kansas City, “Root Signals” electronic music festival in Jacksonville Florida, “SPICE institute” in Kalamazoo Michigan, and will be presented at “NYCEMF” in New York City, NY.

Henry, Dillon

Dillon Henry received his BFA in composition from Carnegie Mellon University, where he studied with Nancy Galbraith and Reza Vali, and received first prize in the undergraduate Orchestral Composition Competition. He received his MM from the University of Michigan, where he studied with Michael Daugherty and Kristin Kuster. His works have been performed by the Carnegie Mellon Philharmonic, the University of Michigan Symphony Orchestra, and the Donald Sinta Quartet, and his electronic music has been presented at Electronic Music Midwest. He is currently pursuing a DMA at UMKC, where he studies with Zhou Long.

Haering, Nathaniel

Nathaniel Haering is an undergraduate composer as well as a multimedia arts technology student at Western Michigan University. His works have most recently been featured at “SEAMUS 2016 Conference” in Statesboro Georgia, “Electronic Music Midwest” in Kansas City, “Root Signals” electronic music festival in Jacksonville Florida, “SPICE institute” in Kalamazoo Michigan, and will be presented at “NYCEMF” in New York City, NY.

Ketjuntra, Arsid

Arsid Ketjuntra studied at Mahidol University and Brooklyn College currently pursuing his DMA in Music Composition at UMKC. Having studied with Surat Kemaleelakul, Aya Nishina, Douglas Geers, and Tania León, Ketjuntra actively composes both electronic and acoustic music. His music have been chosen for Composers Now 2012, IEAMF 2012, Asia-Europe New Music Festival 2014, Beijing Modern Music Festival 2013-14, Thailand International Composition Festival 2013-14, and USF New Music Festival 2014. His collaborative works with Jaeseong You also have been featured in important festivals and conferences like SEAMUS 2013-14, IEAMF 2013, NIME 2013, Mise-En Music Festival 2014, and ICMC 2014.

Kay, Kevin

Kevin Kay (1995) was born in Richmond, Virginia, and began studying music from a young age. He started his musical endeavors with the piano, and from there studied many instruments such as saxophone, clarinet, has more recently begun studying viola. Throughout his later years in grade school, he began composing and more intensely studying music theory, but decided to enter college at The College of William and Mary in the pursuit of physics. However, he stayed involved in the music department, and met his future mentors Sophia Serghi and Brian Hulse who saw his potential in composition and opened his eyes to the world of contemporary classical music.

Langevin-Tétrault, Alexis

As a composer, multi-instrumentalist and stage artist, Alexis Langevin-Tétrault has contributed to a variety of experimental music projects under the guises of QUADr, Alexei Kawolski, BetaFeed, Recepteurz and Destaël while also scoring short films and composing stage play music. He is now enrolled in the University of Montreal's electroacoustic music program, where he is studying with Martin Bédard, Robert Normandeau and Nicolas Bernier. His work was recognized by Fondation Destellos in 2014 and 2015 and by SOCAN Foundation in 2015.

Lee, Joungmin

Lee is an award-winning composer of 2016 Hong Kong New Music Ensemble Prague Concert and Recording for his string quartet 'Vexatious' by ABLAZE Records as well as the 2016 Valencia International Performance Academy & Festival. His music has been performed in symposia, festivals, collaborations, and competitions by such ensembles as the JACK Quartet, the Midwest Composers Symposium, and Center for New Music at University of Iowa. Furthermore, his electric piece 'Heterogeneous' has been accepted to Cicada Consort at The University of Alabama. Currently he is pursuing the PhD in composition at the University of Iowa. He holds degrees from Sang Myung University (M.Mus in computer music) as well as New York University (M.Mus in music technology). Joungmin has studied with David Gompper, Josh Levine, Bryan Haaheim, and Hyunsook Choi, in addition to private studies Elainie Lillios.

Leite Barbosa, Luciano

Luciano Leite Barbosa (Brazil, 1982) is a DMA candidate at Boston University, studying composition with Joshua Fineberg. In Brazil, he studied at the Federal University of Rio de Janeiro State, with Marcos Lucas and Vania Dantas Leite. Luciano has been an active participant in new music festivals and concert series such as Manifeste, Gaudeamus Muziek Week, Domaine Forget, Unehörte Musik Berlin, working with ensembles such as the Nieuw Ensemble, Les Crisde Paris, Le Nouvel Ensemble Moderne, among others. Living in Boston since 2010, Luciano had the opportunity to work closely with visiting composers Salvatore Sciarrino, Olga Neuwirth and Pierluigi Billone. His studies were complemented by individual lessons with Tristan Murail, Philippe Leroux, and Chaya Czernowin. In recent years, his music was awarded the first prize at the Domaine Forget festival competition. His scores are published by Babel Scores.

Lortie, Chris

Chris Lortie, currently based in Toledo, OH, is a composer and sound artist that aims to create visually-engaging and kinetically-stimulating new experiences for audiences. His interests include the medium of electroacoustic music, programming, psychoacoustics, binaural audio, ambisonics, performance art, theatre, installation art, improvisation, and drinking lots of wine. Chris received his bachelor's degree in music composition from Bowling Green State University where he studied with Drs. Christopher Dietz, Mikel Kuehn, Elainie Lillios, and Marilyn Shrude.

Lovitch, Zach

Zach Lovitch received Bachelor's & Master's degrees in Music Composition from CSU, Long Beach. While pursuing research in appropriation for his work 27-1 and a short study: Abstraction, Recursive Meta-Structures, and Collage as a Compositional Method for Deconstructed Source Material, he designed the curriculum/co-instructed seminars in electronic music and sound design at CSULB. Zach has organized concerts, designed sound for theater, and been commissioned to build hardware electronics. He performs on woodwinds, obsolete electronic equipment, and (modular) synthesizers and is obsessed with influence, trajectories, time... and their manifestations.

MacDonald III, James D.

James D. MacDonald III is a second-year master's student in music composition. He received his bachelor's of music in composition at Capital University in 2014 where he studied with Tony Zilincik, Dr. Dina Lentsner, Dr. Rocky Reuter, Stan Smith, and Dr. Vera Stanojevic. His music has been performed at The Ohio State University Composer's Seminar recital, honor's recital at Capital University, NOW Music Festival, and recitals of his own music. He is currently studying composition and computer music with Dr. Thomas Wells.

McSperitt, Kenn

The music of Kenn McSperitt is inspired from subjects within the natural sciences. McSperitt's original compositions have been performed at various college and high school music programs throughout the United States, as well as select international venues. McSperitt's honors include winning the Orchestra of the Pines Composition competition with his orchestral debut of 'imprint' for orchestra, which was premiered in March 2012 at Stephen F. Austin University, and his music is featured in a lecture series on 'Music Based on Speech' presented by Spectral Music founder, Dr. Clarence Barlow at UC Santa Barbara. Kenn McSperitt is currently completing his D.M.A. in Composition at the University of Oklahoma.

Norris, Joshua

Joshua Norris is a senior at Columbus State University Schwob School of Music, pursuing a Bachelor's of Music degree with a focus on clarinet and audio technology. Joshua plays with CSU wind orchestra. He interned with the CSU radio station, WCUG 88.5 FM. Joshua's audio technology interests include Foley sound, sound design, and electronic music composition. Joshua belongs to the local chapter of Phi Mu Alpha. Joshua graduated from Jeff Davis High School, where he performed in the marching band and wind ensemble. He's an active member of the Three Rivers Symphony Winds, a local community band in southeastern Georgia.

Paola Santillan Alcocer, Ana

Ana Paola is pursuing a doctoral degree at the Schulich School of Music, McGill University. Simultaneously, she has also been experimenting at the McGill Digital Composition Studios, studying with Philippe Leroux. She is composer in residence for the McGill Contemporary Music Ensemble under the direction of conductor Guillaume Bourgogne. Paola received her MM degree from Rice University and her Licentiate in music composition from Trinity College London. She has been the recipient of several awards and fellowships including the Fulbright Scholarship. Her piece NEMESIS represented Mexico at the UNESCO's 57th International Rostrum of Composers. Her piece "Fractum" is published by ALEA PUBLISHING & RECORDING.

Platt, Jordan

Jordan Platt is a composer currently studying at The University of Sheffield, UK. He writes experimental music across a variety of mediums. He has received performances across the UK from Christopher Guild, Sheffield University Symphony Orchestra and Sheffield's New Music Ensemble. His acousmatic work has been diffused as part of Sound Junction festival and exhibited in gallery spaces.

Powers, Chad

Chad Powers personal voice quite often reflects a passion for ancient cultures, nature, and astronomy, to name a few. His composition recognition includes being chosen for the 2010 S.C.I National Conference in Columbia, South Carolina, winning the 2010 Georgia State University Composition Contest, 2nd place in the 2009 Ga. State Composition Contest, chosen for the University of Georgia Repertory Singers call for choir scores, 2nd place in the Georgia Symphony Orchestra 2014 contest. Recent achievements include acceptance into the 2016 SEAMUS National Conference, New York Electronic Music Festival, Bowling Green Graduate Call, Ball St. New Music Festival, N_SEME 2016 at the University of Oklahoma, and 5th House Ensemble Call for Scores. He is currently a graduate assistant at Ball St. University in Muncie, In. pursuing a DM in Theory/Composition.

Reyes Deovides III, Dennis

Dennis Deovides Reyes III is one of the five composers from around the world to be invited by the University of London's prestigious School of Oriental and Asian Studies to write a new electroacoustic piece for their annual Composers Conference and Festival. The highly selective event also invited Dennis to partake in the conference's forum to discuss current compositional aesthetics and ideas. Dennis was selected by the Vienna Acousmonium and the University of Kent to diffuse his composition at the institution's Sound-Image-Space Research Center, alongside notable electroacoustic composers, including Jonty Harrison and Denis Smalley. Dennis' composition *Bolgia* is the only composition from Asia selected at the prestigious 2015 International Electroacoustic Music Festival hosted by the Conservatorio Santa Cecilia in Rome. For three consecutive years, Dennis' compositions has been selected for performance by the Society of Electroacoustic Music in the United States (SEAMUS) for their annual conference and festival. Dennis is currently a DMA student of Prof. Scott A. Wyatt at the University of Illinois at Urbana-Champaign.

Rice, Carter John

Carter John Rice, a native of Minot, North Dakota, is a composer of new music currently pursuing a Doctor of Arts (D.A.) in music theory/composition at Ball State University. His music has been featured across the United States and abroad, including performances at SEAMUS, ICMC, and The National SCI Conference. Rice received his Master's degree from Bowling Green State University where he studied with Elaine Lillios and Christopher Dietz. Rice currently works as an instructor of music composition and computer music at Indiana University East, and also serves as the national student representative for The Society of Composers Inc.

Robinson, Frederic Anthony

Frederic Anthony Robinson was born in Munich, Germany in 1992. After a basic violin education he got interested in electronic sound creation and manipulation and did a Bachelor in Audiodesign at the Electronic Studio Basel in 2014. At the moment he is pursuing a Master in the same field under the supervision of Erik Oña, Volker Böhm, Alfred Zimmerlin and Fred Frith. His interests include acousmatic composition, live electronics, interactive systems and free improvisation.

Shaw, Kyle

Kyle Shaw is an award-winning composer (2015: 17th annual 21st-century Piano Commission Competition; 2013: Vera Hinckley Mayhew composition contest, Iowa State carillon composition contest) who has presented his work at numerous festivals and conferences (2015: Electronic Music Midwest, SEAMUS, Grawemeyer 30th anniversary conferences, SPLICE Institute; 2014: University of Nebraska Chamber Music Institute). He is currently pursuing his DMA at the University of Illinois, where he has studied composition with Carlos Carrillo, Stephen Taylor, Heinrich Taube, Reynold Tharp, and electroacoustic music with Scott Wyatt. He lives in Savoy, IL with his wife Tess and two daughters. kyleshawmusic.weebly.com

Sheffield, Eric

Eric Sheffield is a musician and maker focused on physical computing, interactive multimedia, and augmented non-traditional instruments. He has a Master's degree in Media Arts from the University of Michigan and is currently pursuing a PhD in the Experimental Music and Digital Media program at Louisiana State University.

Simmons, Josh

The internationally performed works of multimedia artist Josh Simmons are an immersive experience for audience members and performers. Josh aims to engage all of the senses through use of digital multimedia, believing that it is an unnatural phenomenon to hear sound divorced from spectacle. Through employing aural and visual semiotics, Josh plays on the expectations and emotions that the audience has assigned to various well known symbols. His multimedia works have been featured at the Joint ICMC - SMC 2014 Conference in Athens, and at ACMC 2014 in Melbourne, his music has been read by members of the Toledo Symphony Orchestra, and he was commissioned to create animations for the entirety of Olivier Messiaen's two hour, piano tour de force, *Vingt regards sur l'enfant-Jésus*.

Sitler, Daniel

Daniel Sitler is a composer and string bassist studying at Ball State University. His musical style is constantly growing, and tends to utilize a wide variety of aesthetics and structures. He sees music as a means of exploring humanity, and strives to reflect that in each of his works in some way. Sitler enjoys composing music for various instrumental and vocal soloists, chamber ensembles, choirs, and electroacoustic mediums. He has studied with Eleanor Trawick, Michael Pounds, Keith Kothman, Daniel Swilley, and Eli Fieldsteel.

Smith, Michael Sterling

Michael Sterling Smith is a composer and guitarist based in Denton, Texas. He holds a Bachelor of Music from the University of Delaware and a Master of Music from the University of Florida. Michael is a team member of the Score Follower/Incipitsify youtube channel. He has studied composition under Jennifer Barker, Paul Richards, Panayiotis Kokoras, among others. He is currently pursuing his doctoral degree at the University of North Texas.

Stebbins, Heather

Heather Stebbins is a composer of acoustic and electroacoustic works with a background as a cellist. At the core of her music is a deep fascination with the inner structures and intricacies of sound. Whether these sounds originate from an instrument, an object in nature, or a computer, Heather uses sounds that strike her viscerally and intellectually as the germinating elements of her music. Heather is a Center For New Music Doctoral Fellow at Boston University where she studies with Joshua Fineberg. She is a teaching fellow in electronic music and aural skills. During the 2014-2015 academic year, Heather was a Fulbright Fellow in Estonia where she studied with Helena Tulve. She completed her BA in 2009 at the University of Richmond, where she studied composition with Benjamin Broening.

Stine, Eli

Eli Stine is a composer, programmer, and media designer currently studying as a Jefferson Fellow in the Composition and Computer Technologies PhD program at University of Virginia. Stine's artistic output includes electroacoustic and acoustic music, and frequently incorporates multimedia technologies and collaboration. Performances include the International Computer Music Conference, SEAMUS conferences, Conference on New Interfaces for Musical Expression, New York City Electroacoustic Music, Third Practice, Studio 300, and Threshold festivals, the Muestra Internacional de Música Electroacústica, and the International Sound Art Festival Berlin. His work has been published by the International Computer Music Association. More information and work can be found at www.elistine.com.

Thiede, Jacob

Jake Thiede is a composer, saxophonist, and euphonium player currently based in Greensboro, North Carolina. Recently, his music has been championed by the Red Clay Saxophone Quartet, the 15.19 Ensemble, STACKS Duo, mezzo-soprano Jennifer Beattie, and pianist Kris Carlisle. He received his Bachelor of Music Education degree at Murray State University and is currently pursuing a Master of Music in Composition degree at the University of North Carolina at Greensboro (UNCG). He has studied with Mike D'Ambrosio, Brian Ciach, and John Fannin at Murray State and currently with Mark Engebretson, Alejandro Ruttu, and Steven Bryant at UNCG.

Tomlinson, Joshua

Originally from the Outer Banks of North Carolina, Joshua Tomlinson is currently working on a D.M.A. in Composition at the University of Oklahoma. His compositions have been featured at NYCEMF, SEAMUS, Electronic Music Midwest, N_SEME, and PARMA music festivals. He served as the founding president of the ECU chapter of the Society of Composers, and is a member of Pi Kappa Lambda Music Honors Society. When he isn't composing or teaching music he enjoys surfing, diving, and traveling with his wife.

Viel, Virginie

Virginie is a composer of acousmatic music and a visual artist (photography and video). Since 2008, her work has been enriched by the composition of acousmatic music. After a Master's degree in acousmatic composition obtained in Belgium in 2014 with A.Vande Gorne, she is a PhD candidate in music composition at De Montfort University in Leicester, UK. Her research is approaching musical form in acousmatic through analogies with the visual arts and the multi-sensory experience. She is a member of Séneçon, a collective of composers based in Brussels. Her works have been performed in Europe, Mexico and Australia.

Virgilio, Daniele

Daniele de Virgilio is a sound designer and composer for cinema, tv, videogames. He's currently attending the Bachelor of Arts in Electroacoustic Composition at the Conservatory of Music "Niccolò Piccinni" in Bari, Italy. He gained a merit diploma in the Music for Film course with Luis Bacalov at the Accademia Chigiana in Siena, Italy. As sound designer, he's been awarded with the Critics Prize at Glowfestival 2014 - International Videomapping Festival. He created original sound design for a radiodrama commissioned by Rai Radio3. As a composer, his works has been performed in Serbia, Argentina, Russia (ICSC 2015), France, USA.

Weisling, Anna

Anna Weisling enjoys exploring the relationship between sound and image and the performance possibilities shared by both. She has a Master's degree in Sonic Arts from Queen's University Belfast and is currently pursuing a PhD in Digital Media at Georgia Tech.

West, Travis

Jazz pianist turned electroacoustic laptopist, Travis West is a multidisciplinary composer-performer and life long learner. Fascinated by algorithms, instruments, and the soundscapes of every day life, Travis's music explores the edges between his interests, where tidy categories tend to spill open and new patterns emerge.

Westhead, Chanel

Chanel Whitehead is currently a Music Major at UMBC and studies with Gita Ladd. She has been playing cello for 15 years and will be graduating from UMBC in May of 2017 with a B.A. in Performing Arts. Chanel performs in the UMBC Symphony Orchestra and demonstrates special interest in Chamber Ensembles, New Music Ensembles, and student compositions. She has performed in both UMBC's Chamber and New Music Ensembles for more than three years and has performed in numerous student compositions and composer recitals. Presently, Chanel is a private cello instructor, freelancing artist, and teaches music and art at an elementary school in Baltimore City through the BSO OrchKids program. She hopes to get her Master's in Music Therapy and become a Music Therapist in the near future.

Winnie, Samuel

Samuel Winnie is a Baltimore-based composer who will receive his BA in Music Composition in 2016 from the University of Maryland, Baltimore County, where he studied under the esteemed composition faculty: Dr. Anna Rubin and Dr. Linda Dusman. Through his tenure there as a Linehan Artist Scholar, Sam collaborated with UMBC's finest artists in many multimedia works, such as the award-winning film Future Children, by director, Emily Eaglin. Samuel is a candidate for the Fulbright scholarship, which will support him in his graduate studies in Europe, where Sam hopes to attend HKU School of the Arts in Utrecht, Netherlands

Zhang, Zhaoyu

Zhaoyu Zhang is a composer trying to incorporate experimental elements into his compositions by using simple and creative way that produce high quality sounds. Born in Mainland of China, he grew up in Inner Mongolia, where the rich cultural heritage of the Han-Mongolian border region influences much of his music. Having received undergraduate degree in composition and theory from Central Conservatory of Music in China, Zhaoyu is currently a doctoral degree student in music composition division at the University of Illinois Urbana-Champaign, where he received his master degree and works as teaching assistant of computer music project.

