

# Nathan Bowen

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## EDUCATION

**Ph.D., M.Phil., Music Composition, The Graduate Center, CUNY, 2013.**

Dissertation: *Mobile Phones, Group Improvisation, and Music: Trends in Digital Socialized Music Making*

Winner of the Barry Brook Dissertation Award

Advisor: Douglas Geers Committee: Dan Trueman, David Olan, Peter Manuel

**M.A., Music Composition, Queens College, CUNY, 2005.**

Thesis: *Cassia* (for chamber ensemble)

**B.M., Music Composition, Brigham Young University, 2002.**

Graduated with University Honors, highest distinction offered by college

Honors Thesis: *Am I Am* (for orchestra)

Minor in German

## TEACHING

**Associate Professor, Tenured, Music & Dance Department, Moorpark College VCCCD, 2009 to Present:**

(Load: Five or six classes per semester, sole steward over computer music labs.)

**Intro to Music Technology.** Digital signal processing, sequencing, notation, arranging, film/TV scoring, along with related tools, theory, history, and aesthetics (introductory course for music majors and non-majors).

**Electronic Music.** Synthesis techniques, MIDI + OSC, live performance practices, creative coding, digital musical instrument design, using Ableton and Max/MSP (taught in sequence after Intro to Music Tech, for music majors and non-majors).

**Music Fundamentals.** Taught fully online, general education course focusing primarily on building skills in Western music notation literacy.

**Music Theory I-IV.** Tonal harmony (diatonic and chromatic), and 20<sup>th</sup> Century theory for music majors. Major curriculum overhaul to include greater equity and inclusion of diverse genres and cultures.

**Musicianship I-II.** Harmonic, rhythmic, melodic, and formal dictation, basic keyboard skills, and diatonic and chromatic sight singing (moveable do) for first year music majors.

**Music Analysis.** Form analysis for second-year music majors, spanning Baroque to 20<sup>th</sup> Century forms and genres.

**Counterpoint.** 18<sup>th</sup> century counterpoint (Bach) with additional exposure to 20<sup>th</sup> century contrapuntal techniques.

**Music Appreciation.** Survey of Western music for non-majors. Middle Ages to 20<sup>th</sup> Century.

**Private Composition Lessons.** Taught as independent study, with focus on new notation techniques, historical context, aesthetics, and idiomatic instrumental writing.

**Applied Guitar.** Private classical guitar instruction with attention to technique, performance practice, and score interpretation.

**Adjunct Lecturer, Conservatory of Music, SUNY Purchase College, 2007 to 2008:**

**Music Theory I & II.** Tonal harmony and species counterpoint for first-year music majors.

**Solfège III & IV.** Harmonic, rhythmic, melodic, and formal dictation and tonal and atonal sight singing (fixed and moveable do) for second-year music majors.

**Graduate Teaching Fellow, School of Music, Hunter College, CUNY, 2006 to 2009:**

**Computer Music.** Digital signal processing, additive and subtractive synthesis, and interactive performance along with related theory, tools, history, and aesthetics. (Graduate and undergraduate-level course.)

**Beginning Music Theory.** Fundamentals for non-majors. Scales, intervals, and tonal harmony.

**Introduction to Music.** Survey of Western music for non-majors. Middle Ages to 20<sup>th</sup> Century.

**3<sup>rd</sup>/4<sup>th</sup> Semester Musicianship.** Rhythmic, melodic, and harmonic dictation, sight singing (moveable and fixed do), and keyboard skills.

**Adjunct Instructor, Brigham Young University, 2002**

**Music Dictation.** Taught Freshman section of tonal melodic, harmonic, and rhythmic dictation while an undergraduate student.

**Guitar Instructor.** Taught ten undergraduate students private guitar lessons, covering rock/folk guitar, improvising and composing solos within pop/rock contexts, and classical guitar.

**Other:** Teaching Assistant, Brigham Young University, 2001-2002 for German Literature class; Private guitar/music instructor, 2001 to Present.

## LEADERSHIP EXPERIENCE

**Performing Arts Department Chair (2021–**

Coordinate class schedules, faculty assignments, participate in regular faculty evaluations, hiring committees, and develop and monitor contingency plans for unending COVID-related logistics. Serve as liaison for College performance requests and the Performing Arts Center staff.

**Music Technology Program Lead (2010–**

Overseen the growth of a single-class program to a 19-unit certificate program, hiring of adjunct faculty for multiple sections of classes, the establishment of an ongoing internship program, a 32-member Music Technology Advisory Board with industry partners, lab space nearly tripled, and management of grants and students' progress toward completion.

### **Social Justice Lead (2020–21)**

Serving as Social Justice Co-Lead for College-wide 'Theme 1 – Diversifying the Curriculum', with the purpose of creating resources, workshops, and facilitating measurable outcomes for all courses at the college to address social justice and culturally responsive curriculum.

### **Honors Coordinator (2020–**

Serving in faculty role as Honors Program Coordinator, which handles intake and applications for all Honors students, recruitment of disproportionately-impacted students, orientations, exit workshops, chairs the Honors Committee, and advises students in the Honors Program. Working with Outreach, EOPS, and Institutional Effectiveness for a massive campaign to scale numbers of Honors students significantly, streamlining application processes and improving transparency for students from entrance to transfer. Our students average a 90% acceptance rate to UCLA, as opposed to a 20% acceptance rate for all applicants.

### **CTE - Grant Writing & Industry Outreach**

Applied for and received substantial Perkins funds (2014, 2017, 2018) to upgrade and revamp the music computer lab from 12 workstations to 20, with new computers, synthesizer keyboards, and refreshed software. Secured funds from Strong Workforce grant (2017) to upgrade and refresh lab, with a second computer lab expansion of 10 workstations.

Participated in a CTE dig for Commercial Music (Ontario, 2013); ongoing participation in the peer review process for C-ID descriptors in this field.

Participated in summer youth career exploration camps for middle-school students, and multiple externships with industry partners to facilitate internships and provide contacts for students.

Externships to industry partners to form internship opportunities for students, with goal of substantially increasing regular internship placements for students in the newly formed music technology certificate program.

Formation of Music Technology Advisory Board from the ground up. Current roster includes 32 members ranging from industry experts, multidisciplinary faculty, high school partners, counselors, students, and administrators.

### **Internship Program Development**

Served as lead faculty for the development and perpetuation of fifteen+ on- and off-campus internships, partnering with local businesses and film/TV, game design, dance and theatre departments to provide student-composed music for various outlets, theory tutors, and computer lab assistants.

Created 'COVID' internships for students to create music production tutorials for Youtube and Instagram.

Facilitated DJ internships which provide music for campus events and local paid gigs.

Helped coordinate and establish two paid renewable composition internships for VCCC District.

Serve as liaison for tech crew internships at Thousand Oaks Civic Arts Plaza

Established a live audio recording internship for students to record music concerts, replacing a hired professional-expert.

Secured funding for paid music lab internships.

### **Interdisciplinary Collaboration**

Forged ongoing partnership with Film/TV and Multimedia departments to allow students to have 'real world' collaborative projects. Each year students write intro music for the 'MC Improv', perform live for the show, have written music for the Student Voice and radio/podcast shows, and compose music for original student films.

Facilitated internships for student composers for semester-long student film projects.

Facilitated student-composed music for journalism department's *Student Voice* podcasts, promotional videos, and radio spots.

Created DJ / dance improvisation collaborative internship

### **Concert Production**

Serve as sole faculty to produce and promote the Student DJ Showcase and Stream Jam concerts, with two concerts (now three) per semester. The show incorporates a variety of music tech styles, with coordinated visuals and lighting. Debut performance April 2019. Stream Jam 8 (the series started at the onset of COVID) takes place February 2022.

Mentored theory students to write Christmas big-band arrangements for jazz ensemble with choreographed dance routines for performing arts production 'Holiday Spectacular' (2018)

Coordinated DJ student performances and A2 interns to handle wireless mic setup for performers for 'Holiday Spectacular' (2019)

### **Alumni Outreach & Social Media**

Taken lead on the curation of the [Music Theory and Technology program website](#) and Instagram feed [@mcmusictech](#), with a goal to link alumni to current students, generate student awareness of options for transfer, promote the successes of current students, and link to relevant tutorial videos.

### **Academic Senate Vice President, 2016–2019**

Main duties include: co-chair of Sabbatical Leave Committee, chair of Senate Membership Committee (revising By-laws); represent Academic Senate on the following committees: co-chair of Education Committee on Accreditation and Planning (EdCAP), District Instructional Technology Advisory Committee (ITAC), Moorpark College 50<sup>th</sup> Anniversary Gala Committee (fundraising); oversee Distinguished Faculty Award nominations and selection; assist in grant writing and planning for Zero Textbook Cost Grant.

### **Co-Chair of Education Committee on Accreditation and Planning, (Fall 2017-Spring 2019)**

Main duties include: set agendas and lead meetings, monitor progress of institutional self evaluations as required by accrediting body ACCJC, monitor and evaluate program planning processes and educational master plans.

### **Co-Chair of Study Aboard Advisory Committee, (Fall 2017-)**

Developed a vision statement, faculty proposal application, prioritization process, and rubric for ranking proposals for faculty to plan study abroad trips at the college. The college has no study abroad office, but supports faculty-driven efforts for this newly formed committee.

**Academic Senate Secretary, 2013-2016**

Main duties include: prepare and manage all documents for all meetings, take detailed minutes, keep records for faculty prioritization, standing committee representatives, and maintain & improve the Academic Senate website.

**Co-Chair of District Instructional Technology Advisory Committee (ITAC), 2013-2014.**

Served as first faculty co-chair for the committee, which was created in 2013 to increase communication among campuses and district for instructional technology-related issues. Strong emphasis on growing online education.

Served on ITAC as a member for four years (co-chair term rotated among colleges every two years).

**Curricular Development**

Served as lead faculty for the development of the Music Technology Certificate of Achievement, growing the program from one CTE class to a 19-credit certificate pattern.

Together with colleagues from the Music Department, oversaw a substantial revision to our program to align with the Transfer Model Curriculum and generate an Associate Degree for Transfer.

**Standing & Advisory Committees, 2010-present**

Served on Academic Senate, EdCAP, Tech CAP, Distance Ed, Basic Skills, and Sabbatical Tech Review Group, as well as an ad hoc committee for Open Educational Resources (OER).

**Tenure/Hiring Committees**

Served on two tenure committees and multiple hiring committees, both full-time and part-time, within and outside of the Music department.

**Study Abroad**

Served as lead faculty to reintroduce study abroad at Moorpark College, with London/Paris trip in June 2017. Taking leadership role in planning expanded study abroad options for other faculty in forthcoming years, including the creation of an advisory committee.

**Student Club Advisor**

Serve as the advisor for the newly formed Moorpark College Music Association (first year was 2015), and Honors Club Advisor

**Additional Campus Participation**

Present new content each year for Multicultural Day, presented for Year-of Technology and Humanity (2013), generated promotional music for TedX Moorpark, and have fostered solid relationships with Health Services, Counseling, and other departments.

**PROFESSIONAL EXPERIENCE**

## Professional Experience:

Freelance composer, 2000-present – composed original music and delivered mastered audio files, include incidental music, brand sounds, and TV spots. Recent clients: **Bridger Creative, Kids Foot Locker, McKinsey, Tiled, SolarPly, Octoimaging, Robert Comstock, DL Music**, and iPhone app **PrePlaySports**). Recent TV shows: **Fluffy Breaks Even, Alaska Mega Machines**, and **Going Deep with David Rees**.

Copyist and Transcriber, Arranger, **AWR Music / Mattel**, 2008-2016 – prepared & transcribed scores for orchestra recording sessions; prepared publish-ready vocal/piano reduction scores from orchestral arrangements for films *Barbie™ and the Diamond Castle* and *Barbie™ in a Christmas Carol*; prepared scores for *Final Fantasy Concert*, *Five for Fighting* orchestral charts, *A New World: intimate music from Final Fantasy*, and *Mannheim Steamroller Christmas Symphony*.

Consultant, **Bunker Hill Community College** (Boston, MA), 2014 – advised college president and dean on strategy to grow their music program, ranging from hiring prioritization for new full-time positions, curriculum structuring, facilities planning, and interfacing with transfer institutions.

Freelance writer, **Fibonacci Arts Digest**, 2014-2016 – written 2000-word articles under the initiative to promote the arts in Southern Utah and Mountain West, based in St. George; publications include “How and Why to Collect Art” (Summer/Fall 2014), “Blossoming in the Desert: Moab Music Festival” (Winter 2015), “Salty Cricket Collective: Composing Utah's Story” (Spring 2015), and “Building Legacies: the Life of Maurice Abravanel” (Summer 2015).

Max/MSP Summer Workshop Instructor, 2014 – prepared and privately produced a three-week workshop designed to help students who have been introduced to Max to take the next step in creative programming in Max/MSP.

Apple Specialist, **Tekserve**, 2007 – Intaker and troubleshooter for Mac computer repairs.

Resident College Assistant, **New Media Lab, Graduate Center, CUNY**, 2006 to Present – Interactive networked music using mobile phones as controllers.

Computer Maintenance Intern, **Harvestworks**, 2006 – reimaged and configured lab computers.

IT Mac Specialist, **Graduate Center, CUNY**, 2005-2006 – University Mac-related support, image maintenance using Loginhooks and scripts. Workshop Instructor: Mac OS X Advanced Tips.

Web catalog intern, **American Composers Alliance**, 2005-2006.

President, **Graduate Student Music Association**, Queens College, CUNY, 2003-2004.

Senior Resident Student, Vienna Study Abroad, **Brigham Young University**, 2001.

## Technical Experience:

**Platforms for Music and Multimedia:** Max/MSP/Jitter, PD, Chuck

**Music Production Software:** Logic Pro, Ableton Live, Finale, Sibelius, Reason, Cubase, MuseScore

**Interactive Hardware/Software:** Jitter-based visual tracking systems, OSCemote, Control, OSCulator, TouchOSC to Max/MSP via iPhone, Wekinator (machine learning), Python

**Research Areas of Computer Music:** mobile music, digital musical instruments (DMIs), emerging electronic music performance practice, music cognition, sampling practices, network music, embodied interactions, interface design, improvisation

## PROFESSIONAL ACTIVITIES

### Scholarly Publications / Software:

- N. Bowen and D. Reeder. *“Mobile Phones as Ubiquitous Instruments: Towards Standardizing Performance Data on the Network.”* (forthcoming, SMC-ICMC 2014). Athens. (download [paper](#))
- N. Bowen. *Mobile Phones, Group Improvisation, and Music: Trends in Digital Socialized Music Making.* Dissertation, The Graduate Center of the City University of New York (CUNY), 2013. (download [dissertation](#); view [abstract](#))
- N. Bowen. “4Quarters: Real-time Collaborative Music Environment for Mobile Phones.” Proceedings of 1st Symposium for Laptop Ensembles and Orchestras (SLEO 2012). Baton Rouge. (download [paper](#))
- N. Bowen. “QWERTY Midi Keyboard” software application allowing qwerty keys to be used as a midi keyboard, with interval tracking and solfège assistance; self-published, 2007.
- N. Bowen. “SATB Dictation” software application using mouse movement to control volume levels for four voices; self-published, 2007.

### Festivals Participation and Invited Lectures:

- Submission Reviewer, **New Interfaces for Musical Expression (NIME) 2022** (University of Auckland, New Zealand).
- Presenter, **Curriculum Summit, Moorpark College** (Moorpark, CA) 2021 – “Cultural Responsiveness – Rethinking Course Content”
- Presenter, **Gaining Perspectives Workshop, Moorpark College** (Moorpark, CA) 2021 – “Diversifying the Curriculum of a Music Theory Class: An Evolution.”
- Presenter, **Music Tech Pedagogy Summit** (Salt Lake City, UT) 2020 – “Fostering Electronic Music Performers from the Ground Up.”
- Steering Committee, submission reviewer, concert performer, **Joint Conference NYCMF | ICMC** (New York, NY) 2019 –.
- Steering Committee and as submission reviewer, **New York City Electroacoustic Music Festival (NYCEMF)** (New York, NY), 2014-, present.
- Spring Plenary, Academic Senate for California Community Colleges (ASCCC)** (San Francisco, Sacramento), 2015, 2016, 2017, 2018. The 2016 meeting was held in conjunction with CIO, CSSO, and CCCAOE spring conferences.
- International Computer Music Conference (ICMC)** (Daegu, Korea), 2018. Submission reviewer; (University of North Texas, Denton, TX), 2015.
- Lecturer, **Moorpark College, Year of Democratic Engagement**, (Moorpark, CA) 2018. “Rise Up! The Use of Hip Hop in Hamilton: An American Musical.”

Lecturer, **Moorpark College, Multicultural Day**, (Moorpark, CA)

2017: "Two Turntables and a Microphone: Scarce Resources and the Emergence of Hip Hop"

2016: "Coping with Exile: Syrian Refugees and Music"

2015: "Can making music with mobile phones become a ubiquitous cultural practice?"

Guest lecturer, **Tufts University** (Boston, MA), 2017. "Imperial March: Analysis & Remix," for ExCollege course "Star Wars: How Long Ago? How Far Away?"

Guest lecturer, **Brigham Young University** (Provo, UT), 2015. "Mobile Phone Instruments, the Possibilities of Networks, and OSC."

**Joint Conference ICMC | SMC** (Athens, Greece), 2014. Presentation of paper/poster *Mobile Phones as Ubiquitous Instruments: Towards Standardizing Performance Data on the Network*.

**Discipline Input Group (DIG) Meeting – South, Commercial Music** (Ontario, CA), 2013.

Guest lecturer, **UC Irvine Integrated Composition Improvisation and Technology (ICIT)** (UC Irvine, Irvine, CA), 2013. "Mobile Phones and Interactive Music Systems: History and Forecast."

Lecturer, **Moorpark College, Year of Technology and Humanity**, (Moorpark, CA) 2013. "Violins, DJs, and Mobile Phones: Reclaiming Music Practice with Digital Tools."

Guest lecturer, **CalArts MTIID** (California Institute of the Arts, Valencia, CA), 2013. Presentation on mobile phone music history, including demonstration of *4Quarters*.

**New York City Electroacoustic Music Festival (NYCEMF)** (CUNY Graduate Center, New York, NY), 2013. Served on Steering Committee, and as program coordinator. Presentation of installation *4Quarters*.

**Composition Symposium 2012** (Del Mar College, Corpus Christi, TX). Recital, concert, master class, presentation, television interview at college TV studio, & radio interview on local NPR affiliate.

**1st Symposium for Laptop Ensembles and Orchestras (SLEO) 2012** (Louisiana State University, Baton Rouge, LA). Presentation of paper on *4Quarters: Real-time Collaborative Music Environment for Mobile Phones* (April, 2012).

**SEAMUS National Conference 2012** (Lawrence University, Appleton, WI). Installation of *4Quarters*, a real-time collaborative music environment for mobile phones (February, 2012).

**Expo '74** (NYU Poly, Brooklyn, NY), 2011. Presentation of community-driven workshop "Mobile Phones and Max: Simple ways to make interactive (and collaborative) music" at Max/MSP/Jitter conference.

**New York City Electroacoustic Music Festival (NYCEMF)** (CUNY Graduate Center, New York, NY), 2009, 2010. Served as Art Director (2009) and Documentarian (2010) for three-day festival, coordinating design and branding. Also had pieces performed.

**Mobile Tech 4 Social Change New York: A Barcamp** (Hunter College CUNY, New York, NY), 2009. Demonstration of *4Quarters* in beta phase of development.

**American Composers Alliance Festival** (Symphony Space Thalia, New York, NY), 2008. Performance of *Cassia*.

**CUNY Convergence** (CUNY Graduate Center, New York, NY), 2008.

Intermedia Arts Group: curated concert of pieces by Morton Subotnick, Tania Léon, Hubert Howe, Skip Brunner, and David Grubbs.

Guest Lecturer, **Brigham Young University** (Provo, UT), 2006 – Electronic Music Studio: Max/MSP/Jitter.



**Crosstalk** (University of Utah & Brigham Young University partnership concert, Salt Lake City, UT), 2006.  
Performance of *when spoken to in dreams*.

**Expo 2006: Bending Technologies In and Out of Academia** (CUNY Graduate Center, New York, NY).  
Intermedia Arts Group: curated lectures and presentations by Morton Subotnick and This Spartan Life

**Artifacts: An Evening of Interactive Music and Media** (CUNY Graduate Center, New York, NY).  
Performance of *Two Birds*.

## PROFESSIONAL AFFILIATIONS

New York City Electroacoustic Music Festival (NYCEMF), 2009 to Present.  
Institut de Recherche et Coordination Acoustique/Musique (IRCAM), 2008-09.  
American Society of Composers, Authors, and Publishers (ASCAP), 2006 to Present.  
Society for Electro-Acoustic Music in the United States (SEAMUS), 2009 to Present.  
International Computer Music Association (ICMA), 2014 to Present.  
Academic Senate for California Community Colleges (ASCCC), 2015.  
Music Association of California Community Colleges (MACCC), 2012 to Present.  
Intermedia Arts Group (chartered by CUNY Graduate Center), co-founder, 2006 to Present.  
Handcart Ensemble, 2006 to Present.  
American Music Center, 2003 to Present.

## HONORS

### Commissions and Associated Grants:

**Moorpark College Chamber Orchestra**, 2020 – commissioned to write original composition for ensemble and remote (COVID) performance

**Moorpark College Contemporary Dance Ensemble**, 2017 – original music for choreographed spring concert.

**Del Mar College Concert Band**, 2012 – commissioned to write original composition for Del Mar Composition Symposium Concert.

**Carl D. Perkins Career & Technical Education Act Grant**, 2011, 2012, 2017 – secured funds for software and hardware upgrades for Moorpark College music technology lab, expanding size from twelve workstations to twenty. Recent grant application focuses on the expansion to form a second lab.

**Doctoral Student Research Grant**, 2009 – for the creation of an online searchable database for users to upload and tag audio files featuring prominent examples of musical intervals.

**Handcart Ensemble**, 2009 – for Simon Armitage's *Odyssey*

**Hunter Symphony**, 2008 – commissioned to write chamber orchestra piece *Sydney Ann's Apple* for Hunter College undergraduate orchestral ensemble.

**Tania Léon**, 2007 – for programmed standalone application for interactive violin/electronics piece *Abanico*. Pitch- and volume-tracking trigger effects and computer music.

**MELD Danceworks**, 2007 – for *Sydney Ann's Apple*, scored for two pianos and electronics.

**Science & the Arts Series, CUNY, *Yuri's Night*, 2007** – (Intermedia Arts Group) for new networked piece with quadraphonic sound.

**Handcart Ensemble, 2007** – for British Poet Laureate Ted Hughes's *Alecectis*

**Handcart Ensemble, 2006** – for Nobel Prize-winner Seamus Heaney's '*The Burial At Thebes*'

**Handcart Ensemble, 2006** – for *Two Yeats Plays*

**ICE Ensemble** and Graduate Music Student Association, 2004 – for *Cassia*.

**Office of Research and Creative Activities (ORCA) Scholarship** – Brigham Young University, 2002

**Bill Gates, 2000** – for trailer music for private home theater.

## Awards

**Barry Brook Dissertation Award, 2013** – winner of CUNY Graduate Center Music Department award for outstanding dissertation.

**60x60 2011 International Mix** – One of 60 selections out of over 800 submissions.

**Fulbright Grant (Finalist)** – Recommended by US Fulbright Committee for grant to Paris, France, 2008

**Robert Starer Composition Award** – CUNY Graduate Center Departmental Award, 2006

Nominee, **Innovative Theater Award for Outstanding Original Music, 2006**

**Chancellor's Fellowship** – CUNY Graduate Center, 2005-2010

**George Perle Award in Composition** – Aaron Copland School of Music, 2005

**Herbert Sukoff Memorial Award in Composition** – Aaron Copland School of Music, 2004

**Discimus ut Serviamus Award, Tribuni** – Aaron Copland School of Music, 2004

**University Honors** – Brigham Young University, 2002

**Talent Scholarship, Music Composition** – Brigham Young University, 2001-2002

Honorable Mention, **Vera Hinckley Mayhew Music Contest, 2001**

**University Scholarship, Academics** – Brigham Young University 1996-1997

## LIST OF RECENT WORKS AND PERFORMANCES

**15 Days** (2022), fl, cl, vn, vc, electronics, visuals, and breathing human, 6'05"  
6/22, NYCEMF 2022 – New York, NY

**40 Days, 40 Nights, 40 Years** (2021), fixed media and visuals, 3'01"  
10/21, MCMT Stream Jam 7, Twitch concert (COVID) – Moorpark, CA

**Orbit** (2021), loopback performance for guitar, 4'18"  
3/21, MCMT Stream Jam 5, Twitch concert (COVID) – Moorpark, CA

**Still Processing** (2020), loopback performance for Ableton Push 2, 7'07"  
11/20, MCMT Stream Jam 4, Twitch concert (COVID) – Moorpark, CA

**The Future Is Up To Us** (2020), keyboard controller, laptop, mobile phone, video graphics, 5'39"  
10/20, MCMT Stream Jam 3, Twitch concert (COVID) – Moorpark, CA

**20 Shots** (2020), mobile phone controller, laptop, keyboard, video graphics, 7'37"  
6/21, NYCEMF 2021, streamed concert (COVID) – New York, NY  
6/20, MCMT Stream Jam "Bail Project" benefit Twitch concert (COVID) – Moorpark, CA

**Innsbruck** (2020), keyboard, laptop, controllers, & video graphics, 8'43"  
6/20, NYCEMF 2020, streamed concert (COVID) – New York, NY  
4/20, MCMT Stream Jam, Twitch concert (COVID) – Moorpark, CA

**Reasons for Optimism** (2020), chamber orchestra, 7'20"  
5/20, recorded remote performance (due to COVID) – Moorpark, CA

**The Vast Majority** (2019), mobile phone + laptop improvisation, approx. 5'  
6/19, NYCEMF-ICMC 2019, Loreto Theater at Sheen Center – New York, NY

**Ice Machine at the Motel 6** (2018), mobile phone + laptop improvisation, approx. 5'  
7/18, NYCEMF 2018, Abrons Center Playhouse – New York, NY

**Rift** (2017), fixed media for eight channels, 5'12"  
6/17, NYCEMF 2016, Abrons Center Playhouse – New York, NY

**Hard Root** (2017), fixed media for Moorpark College Contemporary Dance Ensemble, 3'45"  
4/17, Moorpark College Dance Concert – Motion Flux

**Elevator Inspection** (2016), mobile phone + laptop improvisation, 5'48"  
6/16, NYCEMF 2016, Abrons Center Playhouse – New York, NY

**Fluctuations** (2015), fixed media for two channels, 7'22"  
6/15, NYCEMF 2015, Abrons Center Playhouse – New York, NY  
4/15, for Ensemble Musica Nova – Tel Aviv, Israel

**4Quarters** (2012-2013), interactive compositional tool for multiple mobile phones & computer server,  
(indeterminate duration)  
4/13, NYCEMF 2013, CUNY Graduate Center – New York, NY  
Fall/12, Columbia College Chicago Laptop Ensemble – Chicago, IL  
4/12, Del Mar College Composition Symposium Chamber Recital – Corpus Christi, TX  
2/12, SEAMUS Conference 2012, Lawrence University – Appleton, WI

**Suits** (2012), concert band, 3'40"  
4/13, Moorpark College Wind Ensemble – Moorpark, CA  
4/12, Del Mar College Composition Symposium Concert – Corpus Christi, TX

**Sydney Ann's Apple** (2012), arr. concert band (arr. by Darrell Brown), 5'30"  
4/12, Del Mar College Composition Symposium Concert – Corpus Christi, TX

**, James Brown, John Oswald**, (2011), fixed media digital playback, 54"  
For 60x60 2011 International Mix  
10/11, Sheldon Concert Hall, American Arts Experience – St. Louis, MO  
7/11, Galapagos Art Space – Brooklyn, NY  
5/11, Dance Parade – New York, NY

**Iron Rod** (2010), solo trombone and interactive computer playback, 6'15"  
3/10, Galapagos Art Space, New York Electroacoustic Festival (NYCEMF) – Brooklyn, NY

**Gotham Swift** (2009), computer laptop improvisation with visuals and recorded sounds, 7'00"  
4/09, The Tank, New York Electroacoustic Festival (NYCEMF) – New York, NY

**Sydney Ann's Apple** (2008), arr. chamber orchestra, 5'30"  
12/08, Hunter Symphony, Lang Recital Hall, CUNY Hunter College – New York, NY

**Music for Sydney Ann's Apple** (2007), 2 pf, electronics, 19'38"  
10/11, Moorpark Faculty Concert, Moorpark College Performing Arts Center – Moorpark, CA  
9/07, M.E.L.D. Danceworks, Merce Cunningham Studio – New York, NY

Intermedia Arts Group: **Planetary Excursion** (2007), 4 laptops and quadraphonic sound  
4/07, 'Yuri's Night,' Science & the Arts Series, Proshansky Auditorium, CUNY Graduate Center – New York, NY  
4/07, Composers' Alliance, Elebash Recital Hall, CUNY Graduate Center – New York, NY

**Music for Ted Hughes's 'Alcestris'** (2007), sound-score and spoken vocal chorus  
4/07, Handcart Ensemble, The Salvation Army's THEATRE 315 – New York, NY

**Trap** (2007), fl, ob, 2 gtr, vn, vc 3'00"  
3/07, Cygnus Ensemble, Elebash Recital Hall, CUNY Graduate Center – New York, NY

**Hey, how's it goin'?** (2006), for 3-10 performers with mobile phones and live RSS feeds  
12/06, PIMA Experimental Ensemble Concert, Levensen Recital Hall, Brooklyn College – Brooklyn, NY

**when spoken to in dreams** (2006), computer laptop improvisation with visuals and recorded sounds, 11'18"  
4/12, Del Mar College Composition Symposium Chamber Recital – Corpus Christi, TX  
7/11, Steinway Concerts at the Ranch Series, Price Residence – Culver City, CA  
9/09, Moorpark Faculty Concert, Moorpark College Performing Arts Center – Moorpark, CA  
11/08, New Music Now – Brandeis, Harvard, and CUNY Graduate Center composers concert, Elebash Recital Hall, CUNY Graduate Center – New York, NY  
11/06, UT Crosstalk Concert, Dumke Recital Hall, University of Utah – Salt Lake City, UT  
11/06, Composers' Alliance, Elebash Recital Hall, CUNY Graduate Center – New York, NY

**Music for Seamus Heaney's 'The Burial At Thebes'** (2006), sound-score and spoken vocal chorus  
9/06, Handcart Ensemble, The Salvation Army's THEATRE 315 – New York, NY

**Two Birds** (2006), computer laptop improvisation with 3-D graphics and electronic sound, ca. 9'30"  
12/08, Purchase College Faculty Recital, Purchase College – Purchase, NY  
5/06, Intermedia Arts Group, Segal Theatre, CUNY Graduate Center – New York, NY

**1, 2, & 3 are all important** (2006), computer laptop improvisation, ca. 3'00"  
5/06, Composers' Concert, Levensen Recital Hall, Brooklyn College – Brooklyn, NY

**Four Ingredients** (2006), computer laptop improvisation with sound samples, ca. 6'00"  
4/06, Composers' Alliance, Elebash Recital Hall, CUNY Graduate Center – New York, NY

**Juice or Not Juice** (2006), afl, ob, 2 gtr, vn, vc 3'20"  
4/06, Cygnus Ensemble, Elebash Recital Hall, CUNY Graduate Center – New York, NY

**Music for Two Yeats Plays** (2006), fl, bodhran, Irish psaltery, voc  
3/06-4/06, Handcart Ensemble, Independent Theater – New York, NY

**Underground #1** (2005), CD playback, 2'33"  
12/05, Composers' Concert, Levensen Recital Hall, Brooklyn College – Brooklyn, NY

**Cassia** (2004), fl, cl (bcl), vn, vc, perc, pf, 2'30"  
12/04, International Contemporary Ensemble, Queens College Graduate Composers Concert, LeFrak Concert Hall – Flushing, NY  
6/08, Symphony Space, American Composers Alliance Festival of American Music, 2008 – New York, NY

***A Tree Swayed*** (2003), afl, mba, gtr, pf, 5'10"  
12/03, Queens College Graduate Composers Concert, LeFrak Concert Hall – Flushing, NY

***Triunion*** (2003), chamber orchestra, 2'15"  
5/03, Queens College Graduate Composers Concert, LeFrak Concert Hall – Flushing, NY

***Mind of a Three-year Old*** (2003), cl, asx, vib, 2'30"  
4/12, Del Mar College Composition Symposium Chamber Recital – Corpus Christi, TX  
2/03, Queens College Graduate Composers Concert, LeFrak Concert Hall – Flushing, NY

***Am I Am*** (2002), orchestra, 9'48"  
6/02, Composer's Senior Recital, Madsen Recital Hall, BYU – Provo, UT

***Music through my veins is weeping*** (2002), satb, 5'00"  
6/02, Composer's Senior Recital, Madsen Recital Hall, BYU – Provo, UT  
3/02, BYU Student Composers Recital, Madsen Recital Hall, BYU – Provo, UT

***Reconciliation*** (2002) afl, cl, ssx, bn, trp, vib, hp, 2 vn, va, vc, 3'28"  
6/02, Composer's Senior Recital, Madsen Recital Hall, BYU – Provo, UT

***Firefly*** (2001) fl, 2 cl, bn, 1'30"  
6/02, Composer's Senior Recital, Madsen Recital Hall, BYU – Provo, UT  
11/01, BYU Junior Composition Recital, Madsen Recital Hall, BYU – Provo, UT

***Still No Communion*** (2001) CD playback, 3'38"  
6/02, Composer's Senior Recital, Madsen Recital Hall, BYU – Provo, UT

***Leipzig*** (2001) 2 vn, va, vc, 6'40"  
I. Unruhig  
II. Geistiger Gedanke  
6/02, Composer's Senior Recital, Madsen Recital Hall, BYU – Provo, UT  
3/01, "Dam Your Ears" BYU New Composer's Recital, Madsen Recital Hall, BYU – Provo, UT

***March to the Morning Routine*** (2000) 2 trp, hn, tbn, tba 3'00"  
6/02, Composer's Senior Recital, Madsen Recital Hall, BYU – Provo, Utah

## List of Works Continued

*Music for Solarply* for commercial use (2019), computer composition / electronics  
*Quatro Synco Funk* (2019), children's piano song  
*Firebolt Forward* (2019), children's piano song  
*Stampede* (2019), children's piano song  
*Bringing it Back* (2019), children's piano song  
*Big (Obnoxious) Dinosaurs* (2019), children's piano song  
*Interrupted Made Up Words* (2019), children's piano song  
*Come Unto to Me, Partake the Fruit* (2019), SATB hymn  
*The Light and the Life* (2019), SATB hymn  
*The Sabbath is the Best of Days* (2019), SATB hymn  
*The Vision* (2019), SATB hymn  
*When I Kneel to Pray* (2019), SATB hymn  
*Friends Around the World* (2019), children's song  
*We Give Thanks* (2019), children's song  
*Music for Tiled* for commercial use (2018), computer composition / electronics  
*LA Summer* for commercial use (2017), guitar and drums  
*Designing Impact* for commercial use (2016), piano, electronics, and recorded sound effects  
*Music for PrePlaySports* for commercial use (2011), electronics

*Nature* for commercial use (2011), synthesized orchestra  
*Popcorn* for youth church group short film (2010), synthesized orchestra  
*Freddish* for commercial use (2006), eg, eb, b  
*Gameboy* for commercial use (2006), electronics  
Music for *Nediquette* (2005), short film  
Music for *Singletips* (2004), short film  
Kyrie I, Christie, Kyrie II (2002), SATB  
*Hemlocks, Cedars* (2001, rev. 2002), orchestra  
*Standing at the Edge* (2000), solo violin  
*Fugue No. 1* (2000), two pianos  
*Invention No. 1* (2000), keyboard  
*Invention No. 2* (2000), keyboard  
*Keep Our Souls* (2000), SATB  
*Stupor of Thought* (2000), fl., Bb cl., bsn., vln., vc.  
*Confusion* (2000), fl., Bb cl., bsn., vln., vc.  
*Genesis World Record* (2000), fl., Bb cl., bsn., vln., vc.  
*Bach Wannabe* (2000), fl., Bb cl., bsn., vln., vc.  
*I Should Talk to Her* (2000), fl., Bb cl., bsn., vln., vc.  
*Modus Inveniendi* (1997), solo guitar

## PERFORMING EXPERIENCE

Laptop / Mobile Phone (improvisation using Max/MSP/Jitter), 2006 to Present.  
PIMA Experimental Ensemble, Brooklyn College, CUNY, 2006.  
Piano, solo/accompaniment work, 1997 to Present.  
Guitar, solo/accompaniment work, 1996 to Present.  
Guitar, *Nota Bene Contemporary Ensemble*, 2004.  
General Conducting Experience, 2002 – 2004.  
Vocalist, *BYU Concert Choir*, 1999 – 2001.  
Vocalist, *BYU Student Composers*, 2002.

## LANGUAGES

Reading, writing, and speaking proficiency in German.  
Translation proficiency and basic speaking skills in French.

## REFERENCES

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