

JOSEPH BUTCH ROVAN
Professor and Chair
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EDUCATION

- 1998 Ph.D., Composition, University of California, Berkeley
Dissertation: *Aerial Variations*: for Alto Saxophone, Chamber Orchestra and Interactive Electronics (directed by Prof. Richard Felciano)
- 1991 M.A., Composition, University of California, Riverside
- 1989 B.A., Music, *summa cum laude*, University of California, Riverside

PROFESSIONAL APPOINTMENTS

- 2013–present Chair, Department of Music, Brown University.
- 2012–present Professor, Department of Music, and co-director of MEME: Multimedia & Electronic Music Experiments @ Brown.
- 2004–2012 Associate Professor, Department of Music, and co-director of MEME: Multimedia & Electronic Music Experiments @ Brown.
- 2000–2004 Assistant Professor, Composition, Director, Center for Experimental Music & Intermedia (CEMI), University of North Texas, Denton, Texas.
- 1998–2000 Assistant Professor, Composition, Florida State University, Tallahassee, Florida.
- 1997–1998 *Compositeur en recherche*, Real-Time Systems Team, Institut de Recherche et Coordination Acoustique/Musique (IRCAM), Paris.
- 1995–1996 Max / hardware product manager, Opcode Systems, Palo Alto, California.
- Fall 1995 Instructor, Department of Dramatic Arts, University of California, Berkeley.
- Summer 1995 Instructor, Center for New Music & Audio Technology, University of California, Berkeley.
- 1991–1993 Lecturer, Electronic Music, University of California, Riverside.

EXHIBITIONS, PERFORMANCES, SCREENINGS

- 2015 *of the survival of images*, for custom GLOBE controller, interactive computer music and interactive video. *One on One: New Solo Performances*, part of Brown Faculty Exhibition, November.
- SYNODIC*, interactive musical sculpture: wood, foam, plastic, vinyl tape, touch sensors, analog sound synthesis, speakers. Brown Faculty Exhibition, Providence, November.
- of the survival of images*, for custom GLOBE controller, interactive computer music and interactive video. International Computer Music Conference, University of North Texas, Denton, September.
- of the survival of images*, for custom GLOBE controller, interactive computer music and interactive video. 11th International Symposium on Computer Music Multidisciplinary Research (CMMR), Plymouth, UK, June.
- of the survival of images*, for custom GLOBE controller, interactive computer music and interactive video. New Interfaces for Musical Expression (NIME) 2015, Baton Rouge, June.
- Alma Mater 250*, for 8 vocalists and band. New version of alma mater commissioned for Brown University's 250th anniversary, May.
- Slim Jim Choker*, for speaker and interactive typewriter. *Original Gravity Concert Series*, Boston, May.
- Correspondences*, video and 5.1 surround sound. *Original Gravity Concert Series*, Boston, May.
- Desire with Digressions*, for piano and interactive electronics. *Original Gravity Concert Series*, Boston. Keith Kirchoff piano, May.
- Correspondences*, video and 5.1 surround sound. University of Illinois, Urbana-Champaign, February.
- Desire with Digressions*, for piano and interactive electronics. University of Texas, Austin. Keith Kirchoff piano, February.
- 2014 *Correspondences*, video and 5.1 surround sound. Bristol University Loudspeaker Orchestra (BULO), University of Bristol, UK, December.
- Information for Foreigners*, 12-channel sound design for theatrical production, New London, CT, November.
- Correspondences*, video and 5.1 surround sound. INTIME 2014 Symposium, School of Art and Design, Coventry University, UK, October.

- 2014 *Liriodendron*, 8-channel interactive sound installation
Atrium at Harris Place, New London, September 2014 – May 2015.
- of the survival of images*, for custom GLOBE controller, interactive computer music and interactive video. New York City Electroacoustic Music Festival, Abrons Arts Center, New York, June.
- Office Hours*, an interactive theater work for text and interactive electronics. SEAMUS 2014 National Conference, Middletown, CT, March.
- of the survival of images*, for custom GLOBE controller, interactive computer music and interactive video. SLINGSHOT FESTIVAL, Athens, GA, March.
- of the survival of images*, for custom GLOBE controller, interactive computer music and interactive video. 14th Biennial Connecticut College Symposium on Arts and Technology, New London, March.
- 2013 *of the survival of images*, for custom GLOBE controller, interactive computer music and interactive video. CEMiCircles 50th anniversary festival, University of North Texas, Denton, October.
- Desire with Digressions*, for piano and interactive electronics. Atlantic Music Festival, Waterville, ME. Bruce Brubaker piano, July.
- Desire with Digressions*, for piano and interactive electronics. SEAMUS 2013 National Conference, St. Paul, MN. Keith Kirchoff piano, April.
- Desire with Digressions*, for piano and interactive electronics. New York City Electroacoustic Music Festival, CUNY Graduate Center, NY. Bruce Brubaker piano, April.
- of the survival of images*, for custom GLOBE controller, interactive computer music and interactive video. Cramb Residency Concert, University of Glasgow, Scotland, UK. March.
- Desire with Digressions*, for piano and interactive electronics. Cramb Residency Concert, University of Glasgow, Scotland, UK. Simon Smith piano, March.
- Correspondences*, video and 5.1 surround sound. CSUF New Music Festival 2013: Voice in the 21st Century. Cal State Fullerton, CA, March.
- 2012 *Desire with Digressions*, for piano and interactive electronics. Granoff Center for the Creative Arts, Brown University, Providence, RI. Premiere, Bruce Brubaker piano, October.

- 2012 *Bleak Texas Thing*, for custom GLOBE controller, electric cello, and interactive electronics. Accepted for performance at the 2012 International Computer Music Conference, Ljubljana, Slovenia, September.
- Slim Jim Choker*, for speaker and interactive typewriter. Overgaden Institute of Contemporary Art, in conjunction with the 2012 International Sound and Music Computing (SMC) conference, Copenhagen, DK, July.
- Slim Jim Choker*, for speaker and interactive typewriter. *New Resonances Festival*, in conjunction with the 9th International Symposium on Computer Music Modeling and Retrieval (CMMR), London, UK, June.
- the ellipsis catalog*, for Banshee custom analog wind instrument and Fossil custom controller. New Interfaces for Musical Expression (NIME) 2012, Ann Arbor, MI, May.
- Correspondences*, video and 5.1 surround sound. Unspeakable Practices V, Brown University, Providence, RI, May.
- imperfect transmissions*, for network-based ensemble. International Symposium on Laptop Ensembles and Orchestras, Baton Rouge, LA, April.
- Correspondences*, video and 5.1 surround sound.
RED NOTE New Music Festival, Normal, IL, March.
- Correspondences*, video and 5.1 surround sound. CINESONIKA 2 International Film and Video Festival, Vancouver, Canada, February.
- imperfect transmissions*, for network-based ensemble.
SEAMUS 2012 National Conference, Appleton, WI, February.
- 2011 *Slim Jim Choker*, for speaker and interactive typewriter. Third Practice Electroacoustic Music Festival, Richmond, November.
- Office Hours*, an interactive theater work for text and interactive electronics. Pixilerations Festival, Providence, September.
- Let us imagine a straight line*, six installations for sound, custom instruments, & moving image. ISEA2011 International Symposium on Electronic Art, Istanbul, September. (online gallery and printed catalog)
- Let us imagine a straight line*, six installations for sound, custom instruments, & moving image. WRO Media Arts Biennale, Wroclaw, Poland, May – June.
- Correspondences*, video and 5.1 surround sound.
“Sonic Rain” Concert Series, University of Oregon, Eugene, May.
- 2011 *Correspondences*, video and 5.1 surround sound.

- 2011 BEAMS Festival, Brandeis University, Waltham, April.
Slim Jim Choker, for speaker and interactive typewriter.
SEAMUS 2011 National Conference, Miami, January.
- 2010 *in place of the unfolding*, video, stereo sound.
Brown Faculty Exhibition, Providence, December – February, 2011.
- imperfect transmissions*, for network-based ensemble.
Issue Project Room, Brooklyn, December.
- Slim Jim Choker*, for speaker and interactive typewriter.
Brown Faculty Exhibition, Providence, December.
- Let us imagine a straight line: Installation Documentary*, video, stereo sound.
“Expanded Architecture” film showcase at the 2010 Sydney International
Architecture Show, Sydney Australia, November.
- Slim Jim Choker*, for speaker and interactive typewriter.
Vassar College, New York, October.
- Correspondences*, video and 5.1 surround sound.
Vassar College, New York, October.
- Gray Code in concert*, performance with experimental electro-jazz trio.
Grant Recital Hall, Brown University, Providence, October.
- Correspondences*, video and 5.1 surround sound.
Autumn in Zero (month-long exhibition), GaleriaZero, Barcelona, October.
- Slim Jim Choker*, for speaker and interactive typewriter.
Pixilerations Festival, Providence, October.
- Correspondences*, video and 5.1 surround sound.
Sounding Out Festival, Bournemouth UK, September.
- Correspondences*, video and 5.1 surround sound.
Toronto Electroacoustic Symposium, Toronto Canada, August.
- Correspondences*, video and 5.1 surround sound.
Electronic Literature Organization conference, Providence, June.
- Let us imagine a straight line*, six installations for sound, custom instruments,
& moving image. International Computer Music Conference, Stony Brook
NY, June.

- 2009 *Let us imagine a straight line*, six installations for sound, custom instruments, & moving image. Cogut Center for the Humanities, Brown University, October – November.
- FrameGarden*, for custom-designed instrument ensemble (MiMICS augmented horn system, Banshee analog instrument, GLOBE gestural controller). SIGGRAPH International Conference, New Orleans, August.
- Correspondences*, video and 5.1 surround sound.
The New York City Electroacoustic Music Festival, April.
- Exercices de style*, for brass quintet.
"Quintette Pentatonique." Paris, France, April.
- Envyloop concert*, experimental electro/acoustic instrument ensemble.
STEIM Concert Series, STEIM Center for New Music, Amsterdam, March.
- Correspondences*, video and 5.1 surround sound.
Center for Experimental Music and Intermedia, University of North Texas, February.
- 2008 *Correspondences*, video and 5.1 surround sound.
University of Central Missouri, December.
- Correspondences*, video and 5.1 surround sound.
Simon Fraser University, Canada, December.
- Correspondences*, video and 5.1 surround sound.
Pixilerations Festival V.5, Providence, October.
- Correspondences*, video and 5.1 surround sound.
International Computer Music Conference, Belfast, Ireland, August.
- Gray Code in concert*, performance with experimental electro-jazz trio.
Bushwick Department of Public Works, Brooklyn, NY, July.
- vis-à-vis*, one-act monodrama for voice, interactive electronics and video.
The Sound Space Experience concert series, Harvard University, May.
- Correspondences*, video and 5.1 surround sound.
University of North Carolina, Chapel Hill, April.
- Correspondences*, video and 5.1 surround sound.
SEAMUS 2008 National Conference, Salt Lake City, April.
- Gray Code in concert*, performance with experimental electro-jazz trio.
Extensible Electric Guitar Festival, Clark University, April.

- 2008 *Gray Code in concert*, performance with experimental electro-jazz trio.
University of North Carolina, Chapel Hill, April.
- Correspondences*, video and 5.1 surround sound.
11th Biennial Connecticut College Symposium on Arts and Technology,
February.
- Correspondences*, video and 5.1 surround sound.
McGill University, Montreal, January.
- 2007 *Gray Code in concert*, performance with experimental electro-jazz trio.
McGill University, Montreal, January.
- Correspondences*, video and 5.1 surround sound.
Baudelaire Conference, Brown University, Providence, October.
- Hopper Confessions*, for cello, interactive electronics and interactive video.
Texas A&M University, College Station, October.
- Correspondences*, video and 5.1 surround sound.
Texas A&M University, College Station, October.
- Gray Code in concert*, performance with experimental electro-jazz trio.
NIME [New Interfaces for Musical Expression] International Conference,
New York, June.
- Gray Code in concert*, performance with experimental electro-jazz trio.
Spark Festival, Minneapolis, February.
- 2006 *Gray Code in concert*, performance with experimental electro-jazz trio.
The Knitting Factory, New York, December.
- Hopper Confessions*, for cello, interactive electronics and interactive video.
International Computer Music Conference [ICMC], New Orleans, November.
- Gray Code in concert*, performance with experimental electro-jazz trio.
Hell Gate Social, New York, November.
- Miró Sketches*, for piano.
Grand Fête, featuring pianist Robert Boston, Brown University, October.
- Gray Code in concert*, performance with experimental electro-jazz trio.
Pixilerations V3, Providence, September.
- Gray Code in concert*, performance with experimental electro-jazz trio.
Tillie's, New York, September.

- 2006 *Vis-à-vis: acousmatic version for 5.1 surround system*. Premiered at the Acoustical Society of America Conference, Providence, June.
- Bleak Texas Thing Improvisations*: Envyloop duo (alto clarinet, cello, interactive electronics and interactive video). Accepted for performance SEAMUS 2006 National Conference, April.
- Bleak Texas Thing Improvisations*: Envyloop duo (alto clarinet, cello, interactive electronics and interactive video). "Experimental Intermedia" Digital Arts festival, New York, March.
- 2005 *COLLIDE*, for gestural glove controller, interactive electronics and interactive video. "Music Under Construction" new music series, CONSTRUCTION COMPANY, New York, December.
- vis-à-vis*, one-act monodrama for voice, interactive electronics and video. Cogut Center for the Humanities' Fall Humanities Weekend, Brown University, November.
- Battu*, for tuba and interactive computer music. University of North Texas, Denton, November.
- COLLIDE*, for gestural glove controller, interactive electronics and interactive video. ANNEX GROUP concerts, Northern Illinois University, October.
- Bleak Texas Thing Improvisations*: Envyloop duo (alto clarinet, cello, interactive electronics and interactive video). ANNEX GROUP concerts, Northern Illinois University, October.
- Hopper Confessions*, for cello, interactive electronics and interactive video. ANNEX GROUP concerts, Northern Illinois University, October.
- Continuities*, for gestural glove controller and interactive electronics. ANNEX GROUP concerts, Northern Illinois University, October.
- Bleak Texas Thing Improvisations*: Envyloop duo (alto clarinet, cello, interactive electronics and interactive video). Pixilerations V.2, Providence, October.
- Hopper Confessions*, for cello, interactive electronics and interactive video. Pixilerations V.2, Providence, October.
- Bleak Texas Thing Improvisations*: Envyloop duo (alto clarinet, cello, interactive electronics and interactive video). Special invitation to International Computer Music Conference "off-ICMC" 2005, Barcelona, September.

- 2005 *COLLIDE*, for gestural glove controller, interactive electronics and interactive video. Pixilerations V.2, Providence, September.
- Bleak Texas Thing Improvisations*: Envyloop duo (alto clarinet, cello, interactive electronics and interactive video) NIME [New Interfaces for Musical Expression] International Conference, Vancouver, May.
- Hopper Confessions*, for cello, interactive electronics and interactive video. NIME International Conference, Vancouver, May.
- Hopper Confessions*, for cello, interactive electronics and interactive video. SEAMUS National Conference, Muncie, April.
- Bleak Texas Thing Improvisations*: Envyloop duo (alto clarinet, cello, interactive electronics and interactive video). Ballhaus Naunynstrasse Theater, Berlin, March.
- Bleak Texas Thing Improvisations*: Envyloop duo (alto clarinet, cello, interactive electronics and interactive video). Würzburg Studio fuer Neue Musik, Würzburg, March.
- Continuities*, for gestural glove controller and interactive electronics. Ballhaus Naunynstrasse Theater, Berlin, March.
- Continuities*, for gestural glove controller and interactive electronics. Würzburg Studio fuer Neue Musik, Würzburg, March.
- Hopper Confessions*, for cello, interactive electronics and interactive video. Ballhaus Naunynstrasse Theater, Berlin, March.
- Hopper Confessions*, for cello, interactive electronics and interactive video. Würzburg Studio fuer Neue Musik, Würzburg, March.
- COLLIDE*, for gestural glove controller, interactive electronics and interactive video. Ballhaus Naunynstrasse Theater, Berlin, March.
- COLLIDE*, for gestural glove controller, interactive electronics and interactive video. Würzburg Studio fuer Neue Musik, Würzburg, March.
- Hopper Confessions*, for cello, interactive electronics and interactive video. Spark Festival, Minneapolis, February.
- 2004 *vis-à-vis*, one-act monodrama for voice, interactive electronics and video. International Computer Music Conference [ICMC], Miami, November.
- Winding Up*, for B-flat clarinet and Victrola. Brown New Music, Brown University, December.

- 2004 *Bleak Texas Thing Improvisations*: Envyloop duo (alto clarinet, cello, interactive electronics and interactive video). AS220, Providence, October.
- Hopper Confessions*, for cello, interactive electronics and interactive video. Brown University, October.
- Hopper Confessions*, for cello, interactive electronics and interactive video. Accepted for performance at NIME, Hamamatsu, Japan, May.
- COLLIDE*, for gestural glove controller, interactive electronics and interactive video. University of Florida Electroacoustic Festival, April.
- Winding Up*, for B-flat clarinet and Victrola. Center for Experimental Music & Intermedia (CEMI) 40th Anniversary Concert, University of North Texas, April.
- COLLIDE*, for gestural glove controller, interactive electronics and interactive video. SEAMUS conference, San Diego, March.
- 2003 *Hopper Confessions*, for cello, interactive electronics and interactive video. Center for Experimental Music and Intermedia (CEMI), October.
- Hopper Confessions*, for cello, interactive electronics and interactive video. Commissioned by Ulrich Maiß. Premiered Festival Synthèse, Bourges, France June.
- COLLIDE*, for gestural glove controller, interactive electronics and interactive video. Texas A&M University, May.
- vis-à-vis*, one-act monodrama for voice, interactive electronics and video. the Boston CyberArts Festival, Brandeis University, May.
- COLLIDE*, for gestural glove controller, interactive electronics and interactive video. Center for Experimental Music and Intermedia (CEMI), April.
- vis-à-vis*, one-act monodrama for voice, interactive electronics and video. Connecticut College Symposium on Arts and Technology, March.
- COLLIDE*, for gestural glove controller, interactive electronics and interactive video. BKA Theater, Berlin, Germany, March.
- 2002 *vis-à-vis*, one-act monodrama for voice, interactive electronics and video. University of Texas, Austin, November.
- COLLIDE*, for gestural glove controller, interactive electronics and interactive video. "Polytopos" festival (two performances), Nürnberg, Germany, June.

- 2002 *Battu*, for tuba and interactive computer music.
Premiere at the International Tuba Euphonium Conference 2002 (ITEC),
Greensboro, North Carolina, June.
- COLLIDE*, for gestural glove controller, interactive electronics and interactive
video. Premiered New Interfaces for Musical Expression (NIME)
International Conference 2002, Dublin, Ireland, May.
- vis-à-vis*, one-act monodrama for voice, interactive electronics and video.
2002 SEAMUS conference, Iowa City, Iowa, April.
- L'Obvie / l'obtus*, for clarinet, gestural controller and interactive electronics.
Central Michigan University, March.
- Aerial Variations*, for alto saxophone, chamber orchestra, and interactive
electronics. National Alliance for Saxophonists/America (NASA) National
Conference, March.
- Continuities*, for gestural glove controller and interactive electronics.
Central Michigan University (as composer-in-residence), March.
- Miró Sketches*, for piano.
Los Angeles County Museum of Art, February.
- vis-à-vis*, one-act monodrama for voice, interactive electronics and video.
University of North Texas CEMI Concert Series, February.
- seine hohle Form*, for dancers and interactive computer music.
Berlin Transmediale International Media Art Festival, February. (First prize)
- 2001 *seine hohle Form*, for dancers and interactive computer music.
Jury selection, School of Visual Arts' Ninth Annual "New York Digital
Salon", December.
- Aerial Variations*, for alto saxophone, chamber orchestra, and interactive
electronics. University of North Texas: *From Print to Performance*, October.
- seine hohle Form*, for dancers and interactive computer music.
Aachen, Germany (Ludwig Forum für internationale Kunst, September.
- seine hohle Form*, for dancers and interactive computer music.
Selected for performance at ICMC, Havana, September.
- seine hohle Form*, for dancers and interactive computer music.
Dessau Germany, (Bauhaus Summer Academy -Bühnenwerkstatt, August.
- seine hohle Form*, for dancers and interactive computer music.

- 2001 Buenos Aires (Buenos Aires Video Dance Festival, July.
- vis-à-vis*, one-act monodrama, for voice, interactive electronics and video.
The Akademie der Bildenden Künste, Nürnberg, Germany July.
- Continuities*, for gestural glove controller and interactive electronics.
The Akademie der Bildenden Künste, Nürnberg, Germany, July.
- seine hohle Form*, for dancers and interactive computer music.
Institut für Kunst, Design, und Medientechnologie, July.
- L'Obvie / l'obtus*, for clarinet, gestural controller and interactive electronics.
the Sotto il cielo d'estate (Pisa Summer Music Festival), July.
- vis-à-vis*, one-act monodrama, for voice, interactive electronics and video.
The ENSCI Les Ateliers, Paris, France, July.
- Miró Sketches*, for piano.
Knitting Factory, New York, July.
- Continuities*, for gestural glove controller and interactive electronics.
University of Illinois, Urbana-Champaign, May.
- seine hohle Form*, for dancers and interactive computer music.
St. Katharine Ruina, Nurnberg, Germany May.
- L'Obvie / l'obtus*, for clarinet, gestural controller and interactive electronics.
Gassman Electronic Music Series, University of California, Irvine, April.
- Continuities*, for gestural glove controller and interactive electronics.
Gassman Electronic Music Series, University of California, Irvine, April.
- vis-à-vis*, one-act monodrama, for voice, interactive electronics and video,
after a text by Rainer Maria Rilke. Premiere University of California, Irvine,
April.
- seine hohle Form*, for dancers and interactive computer music.
Reims (Centre Culturel Saint-Exupéry, April.
- seine hohle Form*, for dancers and interactive computer music.
SEAMUS Conference, Baton Rouge, March.
- Miró Sketches*, for piano.
Tenth Biennial Festival of New Music, Florida State University, February.
- seine hohle Form*, for dancers and interactive computer music.
Tafelhalle, Nurnberg, Germany, January.

- 2001 *seine hohle Form*, for dancers and interactive computer music.
Monaco Dance Forum, Monaco, January.
- 2000 *seine hohle Form*, for dancers and interactive computer music.
International Symposium on Electronic Art (ISEA 2000), Paris, December.
- Continuities*, for gestural glove controller and interactive electronics.
University of Texas, Austin, December.
- seine hohle Form*, for dancers and interactive computer music.
Premiere at the University of North Texas, November.
- Content—stream*, for dancers and interactive computer music.
Siemens Festival of the Arts, Munich, November.
- L'Obvie / l'obtus*, for clarinet, gestural controller and interactive electronics.
International Computer Music Conference, Berlin, Germany, August.
- Miró Sketches*, for piano.
Prague Summer Academy, July.
- L'Obvie / l'obtus*, for clarinet, gestural controller and interactive electronics.
University of Florida Electroacoustic Music Festival, April.
- Continuities*, for gestural glove controller and interactive electronics.
SEAMUS 2000 National Conference, Denton, Texas, March.
- Continuities*, for gestural glove controller and interactive electronics.
Berkeley Contemporary Chamber Players Concert series, February.
- Miró Sketches*, for piano.
Performed by Guy Livingston during his world-wide concert tour 2000-2001
(performances in Amsterdam, Paris, Johannesburg, New York, Los Angeles).
- 1999 *Les Points Finaux*, computer music score for dance.
Premiere Dresden State Theater, Dresden, Germany, November.
- Continuities*, for gestural glove controller and interactive electronics.
The International Computer Music Conference, Beijing, China, November.
- Winding Up*, for B-flat clarinet and Victrola.
Florida State University, November.
- Les Points Finaux*, computer music score for dance.
Städtische Ballet, Nürnberg, Germany, June.
- L'Obvie / l'obtus*, for clarinet, gestural controller and interactive electronics.
SEAMUS National Conference, San José, California, March.

- 1999 *Continuities*, for gestural glove controller and interactive electronics.
Arts & Technology Symposium, Connecticut College, March.
- Aerial Variations*, for alto saxophone, chamber orchestra, and interactive electronics. Premiere Florida State New Music Festival, February.
- 1998 *L'Obvie / l'obtus*, for clarinet, gestural controller and interactive electronics.
Florida State University, November.
- Continuities*, for gestural glove controller and interactive electronics.
"Lire en fête" music festival, Paris, October.
- Continuities*, for gestural glove controller and interactive electronics.
Ars Longa, Paris, July.
- Exercices de style*, for brass quintet. Premiere at the Conservatoire Edgard Varèse, Gennevilliers, France, May.
- 1997 *Continuities*, for gestural glove controller and interactive electronics. Premiere at the Teatro Carlo Felice dell'Opera, Genoa, November.
- L'Obvie / l'obtus*, for clarinet, gestural controller and interactive electronics.
Premiered at the Teatro Carlo Felice dell'Opera, Genoa, November.
- Proximities*, for B-flat clarinet and violin.
University of California, Berkeley, December.
- Miró Sketches*, for piano.
Premiere Maison de la musique, Nanterre, France, September.
- Proximities*, for B-flat clarinet and violin.
Premiere Maison de la musique, Nanterre, France, September.
- 1996 *Landscape*, for string quartet.
Berkeley Contemporary Chamber Players, Berkeley, April.
- 1995 *Winding Up*, for B-flat clarinet and Victrola.
OPUS 415 New Music Festival, San Francisco, November.

RECORDINGS / DVDS

- 2014 *Desire with Digressions*, released on CD *Music from SEAMUS* Vol. 23
(Society for Electro-Acoustic Music in the U.S., EAM 2014).
- 2013 *of the survival of images*, released on Computer Music Journal Vol. 37:4
special DVD *Sound and Video Anthology*.
- 2010 *Floating Point*, Gray Code electro-jazz CD, released on Circumvention
Music. Available on Amazon.com and www.circumventionmusic.com.

- 2007 *bleak texas thing*, Envyloop CD, released on the EMF (Electronic Music Foundation) label. Available on Amazon.com and EMF.org.
- 2001 *Miró Sketches*, for solo piano, released by pianist Guy Livingston on *Don't Panic! 60 Seconds for Piano*. WERGO records. Available on Amazon.com

PUBLICATIONS IN BOOKS & CDROMS

- 2015 Photographic images from *Let us imagine a straight line* featured in *Analogy and Design* (University of Virginia Press) by Andrea Ponsi. Translated by Antony Shugaar (Charlottesville: 2015).
- 2014 Photographic images from *Let us imagine a straight line* selected for publication with the article "Visualisation of Motion," in the publication *Useful Symbiosis Reloaded*, University of Palacky, Olomouc, Czech Republic,.
- 2013 Photographic images from *Let us imagine a straight line* featured in the article "Ecodaptive Skins: Morphology of Movement," in *Unconventional Computing - Design Methods for Adaptive Architecture* (editors: Rachel Armstrong and Simone Ferracina) published for the ACADIA 2013 Adaptive Architecture Conference, October 2013 at the University of Waterloo, School of Architecture in Cambridge, Ontario.
- 2012 Photographic image from *Let us imagine a straight line* featured in *Genealogy and Ontology of the Western Image and its Digital Future* (Routledge Advances in Art and Visual Studies), by John Lechte (New York: Routledge, 2012), 175.
- Photographic image from *Let us imagine a straight line* featured in *Intuition in Medicine: A Philosophical Defense of Clinical Reasoning*, by Hillel D. Braude (Chicago: University of Chicago Press, 2012), 103.
- 2009 "Living on the Edge: Alternate Controllers and the Obstinate Interface." In *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies*. Shannon Rose Riley & Lynette Hunter, eds. (New York: Palgrave Macmillan, 2009), 252-259.
- 2002 "Artistic Collaboration in an Interactive Dance and Music Performance Environment." With Robert Wechsler, in *Anomalie Digital Arts: Digital Performance*, ed. Emanuele Quinz (Paris: Les Editions HYX, 2002), 50-61.
- 2000 "Typology of Tactile Sounds and their Synthesis in Gesture-Driven Computer Music Performance." With Vincent Hayward, on *Trends in Gestural Control of Music* CDROM, Marcelo Wanderley & Marc Battier, eds. (IRCAM 2000).

REFEREED JOURNAL ARTICLES & CONFERENCE PROCEEDINGS

- 2003 "Reading Texts in Real Time: The Dramatic Voice in/of Interactive Media." With Katherine Bergeron. *Proceedings*, Ninth Biennial Symposium on Arts and Technology, Connecticut College.
- 2001 "Seine hohle form: Artistic Collaboration in an Interactive Dance and Music Performance Environment," With Robert Wechsler. *Proceedings*, COSIGN 2001: First International Conference on Computational Semiotics in Games and New Media, CWI (Centrum voor Wiskunde en Informatica), Amsterdam.
- 1999 "jMax: An Environment for Real-Time Musical Applications." With Déchelle and Schnell. *Computer Music Journal*, 50-58.
- 1998 "ESCHER: a system for real-time development of composed instruments." With Wanderley and Schnell. *Proceedings*, IEEE "System, Man, and Cybernetics" Conference, San Diego.
- 1998 "Latest evolutions of the FTS real-time engine: typing, scoping, threading, compiling." With Déchelle and Schnell. *Proceedings*, International Computer Music Conference, Ann Arbor.
- "jMax: a new JAVA-based editing and control system for real-time musical applications." With Déchelle and Schnell. *Proceedings*, International Computer Music Conference, Ann Arbor.
- 1997 "Instrumental Gesture Mapping Strategies as Expressivity Determinants in Computer Music Performance." With Wanderley and Dubnov. *Proceedings*, KANSEI conference, Genoa, Italy.

NON-REFEREED JOURNAL ARTICLES

- 1996 "Introducing MAX." *Music and Computers*. September issue, pp. 32-42.

ARTIST-IN-RESIDENCE

- 2013 Artist-in-residence, Cramb Residency, University of Glasgow, Scotland, UK.
- 2009 Artist-in-residence, STEIM (Studio for Electro Instrumental Music) Amsterdam, Netherlands.
- 2008 Artist-in-residence, Music Department, University of North Carolina, Chapel Hill. Duties included lectures, masterclass, & concert.
- 2007 Artist -in-residence, Department of Performance Studies, Texas A&M University, College Station, TX. Duties included lectures, masterclass, & concert.

- 2007 Artist -in-residence, Ammerman Center for Arts and Technology, Connecticut College, New London, CT. Duties included a lecture, two classes, & private composition lessons.
- 2003 Artist -in-residence, Department of Performance Studies, Texas A&M University, College Station, TX. Duties included lectures, private composition lessons, & concert.
- 2002 Artist -in-residence, Music Department, Central Michigan University. Duties included lectures, private composition lessons, & solo concert.
- 2001 Artist -in-residence, "Music and Movement Summer Workshop," Pisa, Italy. Duties included lecture, performance, and performance coaching.
- 2001 Artist -in-residence, Music Department, University of Illinois, Champagne-Urbana. Duties included lectures, private lessons, and concert.
- 2000 Artist -in-residence, Music Department, Stetson University, Florida. Duties included lecture and solo concert.

INVITED LECTURES & WORKSHOPS

- 2015 "*Interactive Compositions.*" Music Now, Brown University, November.
 "*Building & Improvising with Analog Instruments.*" Cummings Center for Arts and Technology, Connecticut College, November.
 "*Design Thinking in Music: Creating New Musical Instruments.*" Brown Family Weekend Forum, Brown University, October.
- 2014 "*The Character of an Interface.*" SLINGSHOT FESTIVAL, Athens, GA, March.
 "*Image, Sound, and the Art of Translation: Baudelaire's correspondences.*" INTIME 2014 Symposium, School of Art and Design, Coventry University, UK, October.
 "*Liriodendron: an interactive sound installation,*" at the Harris Place Atrium, New London, Connecticut, December.
- 2013 "Correspondences: Composing with Technology, Composing with Text." Cramb Residency Lecture, University of Glasgow, Scotland, March.

- 2012 “Correspondences: an audiovision for mixed media. Translating Baudelaire into sound and image.” Phi Beta Kappa Annual Meeting, Brown University, March.
- 2011 “Interactivity and Human Identity,” presentation and panel discussion, Cogut Center for the Humanities, Brown University, February.
- 2010 “Composing and Performing with Interactive Systems,” Vassar College, October.
- “Development of *Let us imagine a straight line*,” University of Massachusetts, Dartmouth, May.
- 2009 “*Let us imagine a straight line*: an interactive installation,” presentation and panel discussion hosted by the Cogut Center for the Humanities, Brown University, December.
- “Obstinate Systems: Resistance as Process in Interactive Performance,” Upgrade! Boston, part of the *Upgrade! International* series of digital arts events. Held at the MIT Center for Advanced Visual Studies, September.
- “New Interactive Instruments for Performance,” SIGGRAPH International Conference, New Orleans, August (in conjunction with performance).
- “Obstinate Systems: Resistance as Process in Interactive Performance,” Tufts University, April.
- “MiMICs System and the Obstinate Interface,” STEIM (Studio for Electro Instrumental Music) Amsterdam, March.
- "Studies in Movement: Tracing Sound and Gesture in Interactive Performance," Signaling Sound International Symposium, University of Warwick, England, March.
- 2008 “Obstinate Systems: Resistance as Process in Interactive Performance,” Northeastern University, November.
- “Composing and Performing with Interactive Systems: Sounds of Glass,” for Glass-4303-01, Rhode Island School of Design, May.
- Lecture on *Correspondences* at the 11th Biennial Connecticut College Symposium on Arts and Technology, February.
- “Obstinate Systems: Resistance as Process in Interactive Performance,” guest speaker on the McGill University *Distinguished Lectures in the Science and Technology of Music* series, sponsored by CIRMMT (Center for Interdisciplinary Research in Music Media and Technology), January.

- 2007 "Studies in Movement: New Technologies for Interactive Performance." Cogut Center for the Humanities Commencement Forum. Brown University, May.
- "Studies in Movement: Resistance, Technology, and the Work of Etienne-Jules Marey," Ammerman Center for Arts and Technology, Connecticut College, April.
- "Studies in Movement," Pembroke Center, Brown University, March.
- 2006 "Vis-à-vis: Reading Texts in Real-Time," Acoustical Society of America 2006 National conference, Providence, June.
- "Multimedia Collaboration," symposium "*Exploring Collaboration: Defining the Process*," University of Minnesota Center for Creative Research, April.
- "Studies in Movement: History, Drama, and Emplotment in a Multimedia Opera," Cogut Center for the Humanities Faculty Colloquium, Brown University, February.
- 2005 "The Dramatic Voices of Interactive Media," Boldly Brown Faculty Colloquium, Los Angeles' Disney Hall. With Katherine Bergeron, November.
- "Multimedia Composition/Interactive Improvisation," guest composer lecture series sponsored by the ANNEX GROUP, Northern Illinois University. With Ulrich Maiss, October.
- "The Dramatic Voices of Interactive Media: A Performance and Discussion," Cogut Center for the Humanities' Fall Humanities Weekend. With Katherine Bergeron, November.
- 2004 "The 'Partial' Music of Gérard Grisey," University of Virginia Department of Music, April.
- "Multimedia Composition," lecture, class and demonstration presented at Brown University, March. Also presented at University of Virginia, April.
- 2003 "VR/TX Haptic Feedback System," NIME 2003, McGill University, with Vincent Hayward & Mark Goldstein, May.
- 1998 "Les installations sonores," Conservatoire des Arts & Métiers, Paris, January.
- "De nouveaux instruments: Making Music with Gestural Controllers," Academie d'Eté IRCAM, Paris, June.
- "Gestural Controllers: Strategies for Expressive Application. With an Overview of Recent Research at IRCAM," Interval Systems, Palo Alto, California, July.

- 1998 "Use of gestural controllers in real-time electronic performance,"
lecture/performance at "Portes ouvertes" festival, IRCAM, Paris. June.
- "Gestural Controllers: Strategies for Expressive Application," SEAMUS 1998
National Conference, Dartmouth College, New Hampshire, March.
- "ESCHER: a flexible FTS additive synthesis environment with applications to
gestural control," Séminaire Interne – Recherche, with Norbert Schnell and
Marcelo Wanderley, January.
- 1997 "Capteurs de Geste et Applications Musicales," Journée d'Étude,
Conservatoire National Supérieur de Musique de Paris, with Marcelo
Wanderley, November.
- "Les Capteurs Gestuels," Academie d'Été IRCAM, Paris, June.

WORK IN PROGRESS

Monadology, for alto clarinet, interactive electronics and video.

RESEARCH GRANTS

- 2007 Richard B. Salomon Faculty Research Award, for *Studies in Movement*.
- 2000 Council on Research and Creativity Grant (\$850,000) Florida State University
Research Foundation

SERVICE TO THE UNIVERSITY**2015:**

Chair, Department of Music (started fall 2013)
 Co-director, MEME: Multimedia & Electronic Music Experiments
 Search committee, composition-theory assistant professor position (Diversity Representative)
 Consultant to Literary Arts Department to assist with promotion case
 Mentor, new junior faculty member Jeffrey Moser
 Graduate Admissions Committee (Computer Music & Multimedia)
 Creative Arts Council Executive Committee
 Arts Initiative Strategic Planning Committee
 New Performing Arts Center Committee
 Music Department Web Committee
 Provost's Rapid Planning Group on Innovation and Entrepreneurship
 Music Department Curriculum Revision Committee
 Featured in materials for Brown's new capital campaign, *BrownTogether*.
 Organized November workshop and concert of *Roomful of Blues*
 Organized December residency and concert by pianist Keith Kirchoff
 Performed in student-organized *Cage Match II* concert

2014:

Chair, Department of Music (started fall 2013)
 Co-director, MEME: Multimedia & Electronic Music Experiments
 Search committee, composition-theory assistant professor position (Diversity Representative)
 Mentor, junior faculty Ed Osborn (requested by Visual Art Department)
 Consultant to Visual Art Department to assist with Ed Osborn Annual Review & Tenure
 Director of Graduate Studies, Computer Music & Multimedia, Music Department (spring)
 Graduate Admissions Committee (Computer Music & Multimedia)
 Creative Arts Council Executive Committee
 New Concert Hall Project: numerous committees & meetings
 Department of Music Web Committee
 Provost's Rapid Planning Group on Innovation and Entrepreneurship
 Department Curriculum Revision Committee
 Organized visit of theory pedagogy scholar to department
 Host for honorary doctorate recipient Lee Berk '64
 Moderated a Commencement forum with Lee Berk in the Granoff Center
 Guest speaker for "Cultivating Creative Expression," On College Hill Parent's Presentation
 Guest presenter for "Under the Elms - Focus on the Arts," Granoff Center

2013: (on sabbatical spring semester)

Chair, Department of Music (started fall 2013)
 Co-director, MEME: Multimedia & Electronic Music Experiments
 Search committee, visiting assistant professor position
 Mentor, junior faculty Ed Osborn (requested by Visual Art Department)
 Consultant to Visual Art Department to assist with Ed Osborn Annual Review & Tenure
 Director of Graduate Studies, Computer Music & Multimedia, Music Department (fall)
 Graduate Admissions Committee (Computer Music & Multimedia)
 Creative Arts Council Executive Committee

New Concert Hall Project: numerous committees & meetings
 Department of Music Web Committee
 Co-organized collaborative Brown – Wesleyan graduate student concert series
 Organized visit of guest speaker Steve Ellison

2012

Co-director, MEME: Multimedia & Electronic Music Experiments
 Chair, Academic Technology Steering Committee (ATSC)
 Brown Strategic Planning Committee: Online Teaching and Learning
 Canvas Course Tools Project Steering Committee
 Ad Hoc Committee on Humanities Research Infrastructure
 Internal Departmental Review committee for Visual Art Department
 Mentor, junior faculty Ed Osborn (requested by Visual Art Department)
 Consultant to Visual Art Department to assist with Ed Osborn Annual Review
 Salomon Grant Selection Committee
 Pembroke Postdoctoral Fellowships Committee
 Jack Kent Cooke Foundation Graduate Arts Award Committee
 Presentation for Phi Beta Kappa induction ceremony
 Appeared in video profiling teaching in the Granoff Center for the Creative Arts
 Director of Graduate Studies, Computer Music & Multimedia, Music Department (SPR)
 Graduate Admissions Committee (Computer Music & Multimedia)
 Music Department Standards and Criteria subcommittee
 Academic Prizes Committee (Music)
 Organized and hosted visit and concert of guest performer Fred Kennedy

2011

Co-director, MEME: Multimedia & Electronic Music Experiments
 Chair, Academic Technology Steering Committee (ATSC)
 Director of Graduate Studies, Computer Music & Multimedia, Music Department
 Graduate Admissions Committee (Computer Music & Multimedia)
 First-year advisor (Spring)
 Sophomore advisor
 Mentor, junior faculty Ed Osborne (requested by Visual Art Department)
 Consultant to Visual Art Department to assist with Ed Osborn Annual Review
 Faculty sponsor for the student group "Brown New Music"
 Co-organizer of Symposium *Improvisation as a Way of Life*, featuring George Lewis and
 Arnold Davidson. Cogut Center for the Humanities.
 Principle organizer of concert *The Music of George Lewis* at the Granoff Center Martinos
 Auditorium, featuring the U.S. premiere of Lewis's *Les Exercices Spirituels*.
 Conducted video interview of George Lewis for Brown website
 Appeared in video promotion for the new Granoff building
 Member of many committees related to the Granoff Center for the Arts Building Project
 Music 2240: Networked Improvisation class featured in Brown Annual report
 Academic Prizes Committee (Music)
 Jack Kent Cooke Foundation Graduate Arts Award Committee
 Organized and hosted visit and concert of guest performer Dennis Shafer
 Organized prospective graduate student day for applicants to the Computer Music Ph.D.

2010

Co-director, MEME: Multimedia & Electronic Music Experiments
Chair, Academic Technology Steering Committee (ATSC) (Fall)
Director of Graduate Studies, Computer Music & Multimedia, Music Department (Fall)
Graduate Admissions Committee (Computer Music & Multimedia)
First-year advisor
Sophomore advisor
Mentor, junior faculty Ed Osborne (requested by Visual Art Department)
Consultant to Visual Art Department to assist with Ed Osborn Annual Review
Faculty sponsor for the student group "Brown New Music"
Music Department representative to Academic Expo
Organized first professional development seminar for graduate students in the Computer Music Ph.D., focused on the academic job market.
Organized the first prospective graduate student visitor day for potential applicants to the Computer Music Ph.D.
Organized and hosted visit and concert of guest performer Fred Kennedy
Organized and hosted guest speaker Joseph Waters
Performed on Matthew Warne Ph.D. dissertation concert
Guest speaker for Music1680: *Musical Performance –Theatricality, Body, and Spectacle*

2009

Co-director, MEME: Multimedia & Electronic Music Experiments
Member, Information Technology Advisory Board (ITAB)
CAC executive committee member
First-year advisor
Sophomore advisor
Graduate advisor
Graduate Admissions Committee (Computer Music & Multimedia)
Principle organizer of visit and concert by visiting cellist Ulrich Maiss
Faculty sponsor (and performer) for the student group "Brown New Music"
Consultant for the Cogut Center for the Humanities "Digital Humanities Lab" audiovisual specification and install.
Member of many committees related to the Granoff Center for the Arts Building Project
Consultant for the Public Art Committee to advise on new commissioned art project for the CAC building.
Special showing of *Let us imagine a straight line* for the 2009 Brown Family Weekend

2008

Co-director, MEME: Multimedia & Electronic Music Experiments
First-year advisor
Sophomore advisor
Graduate advisor
Graduate Admissions Committee (Computer Music & Multimedia)
Faculty sponsor (and performer) for the student group "Brown New Music"
Organizer for the Richard Felciano composer residency (masterclasses and a concert)
Co-organized visit of guest performer/media artist Atau Tanaka
Presented at the opening of the new Cogut Center for the Humanities

2007

Co-director, MEME: Multimedia & Electronic Music Experiments
Director of Graduate Studies, Computer Music & Multimedia, Music Department (Spring)
First-year advisor
Sophomore advisor
Graduate Admissions Committee (Computer Music & Multimedia)
Composed a celebratory brass fanfare, at the request of President Simmons, to celebrate the completion of the term of Steve Robert as chancellor of Brown University. Also hired ensemble of performers.
Faculty sponsor (and performer) for the student group "Brown New Music"
Organized residency of the contemporary music ensemble "Dinosaur Annex", for a lecture and performances of student compositions on two evening concerts.
Organized residency of a group of researchers and performers from STEIM, the center for interactive instrument design in Amsterdam. Their visit included workshops, a masterclass, and two evening concerts.
Created a special presentation to be used in fundraising for the new CAC building. The presentation was delivered in New York by Richard Fishman.
Presented a Faculty Commencement Forum — *Studies in Movement: New Technologies for Interactive Performance*.
Presented a Faculty Forum for Family Weekend — *New Technologies for Interactive Performance*.

2006

Co-director, MEME: Multimedia & Electronic Music Experiments
Director of Graduate Studies, Computer Music & Multimedia, Music Department
Music Department Graduate Committee
First-year advisor
Sophomore advisor
Graduate Admissions Committee (Computer Music & Multimedia)
Faculty consultant for the Grant Recital Hall renovation project
Faculty sponsor for the student group "Brown New Music"
Organized residency of the contemporary music ensemble "Odd Appetite", for readings of student compositions and workshop.
Helped organize the department's "Grand Fête" concert series, in celebration of the new Steinway piano in Sayles Hall
Organized fall concert of pianist Robert Boston
Organized visit of guest composer Orm Finnendahl (talk and concert)
Faculty sponsor and co-organizer for the department's "Music, Culture & Technology" colloquium series
Co-organized guest lecture by choreographer Elizabeth Streb
Organized visit of pianist Don Berman (talk and concert)
Presented a lecture on the Music Department's computer music program and MEME as part of Family Weekend

2005

Co-director, MEME: Multimedia & Electronic Music Experiments
Director of Graduate Studies, Computer Music & Multimedia, Music Department
Music Department Graduate Committee

First-year advisor
 Sophomore advisor
 Graduate Admissions Committee (Computer Music & Multimedia)
 Faculty consultant for the Grant Recital Hall renovation project
 Faculty sponsor for the student group "Brown New Music"
 Helped install show of MEME student work in Boston for the CyberArts Festival
 Helped create new Music Department website & developed Music Department logo
 Created document server for the Music Department
 Radio interview with Kath Connolly for "Not Your Classroom", on WBSR. Broadcast Monday, April 18th. See: <http://bsrlive.com/archives/show.php?s=113>
 MEME Ensemble: Founded a new electroacoustic performance ensemble in conjunction with graduate student Kevin Patton. Participated in premiere concert held in collaboration with Pauline Oliveros and RPI students via the internet.
 Presented lecture for Brown Family Weekend: "Introduction to Computer Music at Brown."
 Boldy Brown Campaign: gave presentations at Brown (Kickoff event, Oct. 22) and Los Angeles (Disney Hall, Nov. 7)

2004

Co-director, MEME: Multimedia & Electronic Music Experiments
 Director of Graduate Studies, Computer Music & Multimedia, Music Department
 Faculty sponsor for the student group "Brown New Music"
 Organized week-long residency by cellist Ulrich Maiss (two masterclasses and a concert)
 Created a new website for the MEME program (www.brown.edu/meme)

SERVICE TO THE PROFESSION

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| 2015 | <p>External reviewer for the Dartmouth Department of Music</p> <p>External reviewer for tenure case, The Ohio State University</p> <p>External reviewer for promotion case, University of Bristol</p> |
| 2014 | <p>Collaborated with Wesleyan on hosting the 2014 Society for Electroacoustic Music in the U.S. (SEAMUS) conference at Wesleyan.</p> <p>External reviewer for tenure case, Carnegie Mellon.</p> |
| 2013 | <p>Curator for Computer Music Journal Vol. 37:4 special DVD <i>Sound and Video Anthology</i>.</p> <p>Collaborated with Wesleyan on preparations for the hosting of the 2014 Society for Electroacoustic Music in the U.S. (SEAMUS) conference at Wesleyan.</p> |
| 2012 | <p>External reviewer for the New Interfaces for Musical Expression (NIME) international conference</p> |

- 2012 External reviewer for the International Computer Music Conference (ICMC)
- 2011 External reviewer for Toronto Electroacoustic Symposium
- 2010 External reviewer for New Interfaces for Musical Expression (NIME) international conference
- 2009-10 Expert advisor for the Swiss National Science Foundation (SNSF).
- 2008-11 infleXions Journal Advisory Board
- 2008 External reviewer for Computer Music Journal
External reviewer for SEAMUS Student Commission Competition
- 2007 External reviewer for *Computer Music Journal*.
External reviewer for the Boston Cyberarts "Visual Music" festival
Book proposal reviewer for Oxford University Press
- 2006 External reviewer for SEAMUS Compilation DVD
- 2005 External reviewer for SEAMUS 2006 National Conference
External reviewer for *Computer Music Journal*.
- 2003 Artistic Program Chair for New Interfaces for Musical Expression (NIME) international conference
- 2001-03 American Regional Director, International Computer Music Association Board of Directors
- 2000 Coordinator, International Computer Music Association, Working Group on Interactive Systems and Instrument Design in Music
- 2000-04 Executive Producer, Consortium to Distribute Computer Music (CDCM) Board of Directors
- 2000-03 External reviewer for SEAMUS National Conference

Memberships

- 1993-present Society for Electroacoustic Music in the U.S. (SEAMUS)
- 1998-present International Computer Music Association (ICMA)

SERVICE TO THE COMMUNITY

2015:

Guest speaker for 2015 Family Weekend Academic Forums: *Design Thinking in Music: Creating New Musical Instruments at Brown*

2014:

Participated in "The Professor is In" for Youth Arts Day at the Granoff Center for the Creative Arts.

Guest presenter for "A Day of Academic Exploration," part of the Brown 250th Kick Off Weekend. Presented new instrument designs to student from Providence schools. Event featured in Brown press release "A day of discovery on College Hill."

2013: on sabbatical spring semester**2012**

PIXILERATIONS Festival V.9 – Assisted in the organization of this downtown digital arts and interactive performance festival that features internationally-known performers as well as Brown and RISD students and faculty.

2011

PIXILERATIONS Festival V.8 – Assisted in the organization of this downtown digital arts and interactive performance festival.

Prepared and read audio commentary on Cossiers painting for RISD Museum audio tour

2010

PIXILERATIONS Festival V.7 – Assisted in the organization of this downtown digital arts and interactive performance festival.

2009

PIXILERATIONS Festival V.6 – Assisted in the organization of this downtown digital arts and interactive performance festival.

2008

PIXILERATIONS Festival V.5 – I was one of the main organizers for this downtown digital arts and interactive performance festival.

2007

PIXILERATIONS Festival V.4 – I was one of the main organizers for this downtown digital arts and interactive performance festival.

2006

Participated with Kronos violinist David Harrington in a lecture/demonstration outreach project at Hope High School as part of the Kronos Quartet visit to Providence.

PIXILERATIONS Festival V.3 – I was one of the main organizers for this downtown digital arts and interactive performance festival. Also designed website for PIXILERATIONS.

2005

Presentation for the Pembroke Club of Providence, with Katherine Bergeron, featuring a discussion and demonstration of interactive performance technology.

PIXILERATIONS Festival V.2. Headed the organization team for this downtown Providence interactive arts festival (part of the larger FirstWorks Providence Festival). Planning began during the summer, and duties included organizing the selection of entries, space prep (including installation of sound systems and projection screens), installation of works, and curating and performing on two concerts.

Radio interview with Brown student Adam Pogoff, on WBRU, 95.5. Broadcast April 28.

HONORS, FELLOWSHIPS, AWARDS

- 2013 *Desire with Digressions*, for piano and interactive electronics, selected as one of eight works to be released on CD by the Society for Electro-Acoustic Music in the U.S. (SEAMUS)
- 2011 Selected artist for 2011 WRO Media Arts Biennale, Wroclaw, Poland
(*out of over 2,400 entries 70 artists were chosen*)
- 2006 Cogut Center for the Humanities Faculty Fellowship, for work on *Studies in Movement* project.
- 2002 First Prize in Interactive Composition category (5,000 Euros), Berlin Transmediale International Media Arts Festival (for *seine hohle Form*)
- 2001 Second Prize in Music for Dance category, Bourges International Electroacoustic Music Competition (for *seine hohle Form*)

 CYNETart Festival Prize for computer art

 Prize-winning entry at Monaco Dance Forum
- 2001 Finalist, ICMA Commission award
- 1998 Jury Selection in Electroacoustic Music, Bourges International Electroacoustic Music Competition (for *L'Obvie/l'obtus*)
- 1996—1998 George Ladd *Prix de Paris*, University of California, Berkeley
- 1996 Stephan Wilkes Prize for Polish Music research
- 1992 Lester Horton Award for outstanding modern dance score/sound/text, Los Angeles