

Ronald Keith Parks: Composer Curriculum Vitae

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Synopsis

I am an active composer of acoustic and electroacoustic music. My output includes orchestral works, instrumental and vocal chamber music, choral music, electroacoustic music, and interactive computer music. I have written music for, and received commissions from numerous professional ensembles and performers and many of my compositions have been selected for inclusion at national and international music festivals and conferences. I am regularly invited to deliver guest lectures on my music and hold composition master classes. My research into computer music techniques, including granular synthesis, and FFT-based spectral accumulation and evaporation, has been published in the Amsterdam Catalogue of Csound Computer Instruments, the Spark Festival Proceedings, and the International Computer Music Conference Proceedings and I have presented my research at numerous professional conferences and music festivals. My music has garnered numerous honors and awards, including the Aaron Copland Award and I have received numerous grants to support my music and research. My music has been recorded and released commercially. I am currently an associate professor of music composition, theory, and technology, and serve as the Director of the Winthrop Computer Music Labs at Winthrop University.

Education

2001

Ph.D. Music Composition at the State University of New York at Buffalo. GPA 3.98. Concentration in Interactive Computer Music. Doctoral Committee Members: Cort Lippe (Chair), Dr. David Felder, Dr. James Patrick and Dr. John Clough. Dissertation: FLOW for percussion quartet.

1992

Masters Degree in Music Composition University of Florida. GPA 3.85. Concentration in chamber, orchestral, and vocal music. Additional studies in digital synthesis and MIDI. Thesis: Sweat House Ritual No. 1 for orchestra and antiphonal choirs. Masters Committee: Dr. Budd Udell, Dr. John D. White, and Dr. David Kushner. Electronic Music Studies: Dr. James Paul Sain.

1988

Bachelor of Music in Composition; North Carolina School of the Arts. GPA 3.68. Concentration in chamber music and orchestral composition. Composition professor Sherwood Shaffer.

Select Master Classes

John Cage, Jacob Druckman, Sam Adler, John Adams, Tristian Murail, Paul Lansky.

Select Commissions and Works Written for Performers or Events

* indicates commissioning body (for paid commissions) all others are premiere-performance commissions. A complete catalog of works (published and un-published) is available at <http://faculty.winthrop.edu/parksr>.

Composition...	Instrumentation...	Commissioned by / Written for...
<i>Afterimage 8</i>	orchestra and computer audio	Charlotte Civic Orchestra
<i>I thought I'd better let you know...</i>	soprano, flute, oboe, trumpet, piano, violin, viola, cello	Charlotte Symphony Orchestra on Campus Composers' Project
<i>A Matter of Perspective</i>	violin and cello	Mira Frisch and Anna Cromwell
<i>Things Get Out of Hand...</i>	piano, violin, cello	Out of Bounds Ensemble
<i>Imperfections Aside</i>	piccolo and piano	Jesse Revenig
<i>Wavelength</i>	Orchestra	Charlotte Civic Orchestra*
<i>Off on a Tangent...</i>	Saxophone Quartet	Red Clay Saxophone Quartet
<i>Flare</i>	Wind Orchestra	Winthrop/Carolinas Wind Orchestra*
<i>Instances</i>	Piano + chamber wind ensemble	Tomoko Deguchi/Winthrop Wind Ens.
<i>Anacoustic Zones</i>	2-channel digital audio	16 th Annual Florida Electroacoustic Music Festival

<i>Torque</i>	Orchestra	Charlotte Civic Orchestra*
<i>...drift...</i>	Piano	Force of Nature artist exchange program* and Tomoko Deguchi
<i>Afterimage 7</i>	Flute, violin, cello, perc. piano, and computer rendered audio	NeXT Ens*
<i>Click...</i>	4-channel digital audio	Florida Electroacoustic Music Festival
<i>Five Etudes for Bass Flute</i>	Bass Flute	Jill O'Neill
<i>Sul C</i>	2-channel digital audio	60x60 Project
<i>Fractures</i>	4-channel digital audio	Florida Electroacoustic Music Festival
<i>Fantasy for Two Pianos</i>	Piano Duo	Bradner-Deguchi Piano Duo
<i>Southern Revolve</i>	Digital audio and video (collaboration with Gerry Derksen)	Winthrop University Medal of Honor in the Arts Ceremony
<i>Afterimage 6</i>	Guitar and computer audio	L.H. Dickert/Florida Electroacoustic Music Festival
<i>Undercurrent...</i>	Percussion quartet	Winthrop Percussion Ensemble
<i>SEAM</i>	Piano	Tomoko Deguchi
<i>FRINGE</i>	Bb clarinet (doubling Eb alto saxophone), piano, percussion	South Carolina Music Teachers Association*
<i>Afterimage 5</i>	Guitar quartet and computer audio	Winthrop Guitar Ensemble/Florida Electroacoustic Music Festival
<i>Afterimage 4</i>	Piano and computer audio	Tomoko Deguchi/Florida Electroacoustic Music Festival
<i>Afterimage 3</i>	Percussion and computer audio	Florida Electroacoustic Music Festival and Kristin Clark
<i>Test Pieces for Piano, Book I</i>	Piano	Tomoko Deguchi
<i>FLOW</i>	Percussion quartet	University at Buffalo Percussion Ensemble
<i>Afterimage 2</i>	Cello and computer audio	Jonathan Golove
<i>Residual</i>	2-channel digital audio	Florida Electroacoustic Music Festival
<i>Guitar Music</i>	2-channel digital audio	Florida Electroacoustic Music Festival
<i>Increments</i>	Bb Soprano Saxophone, percussion, 2-channel digital audio	Kandice Brooks and Mark Speed
<i>Counterparts</i>	Flute quartet	Sallie Fouse Flute Quartet
<i>Variations for Guitar</i>	Guitar	Jay McConnell
<i>...when he breathed, the wind rose;</i>	Trombone	Bob Nelson
<i>Be Wise as Thou Art Cruel</i>	Soprano and chamber ensemble	Univ. of Georgia Contemporary Ensemble
<i>Symphony No. 1</i>	Large orchestra	North Carolina School of the Arts Orchestra
<i>Winter Solstice</i>	String Orchestra	North Carolina School of the Arts String Orchestra
<i>Music for Winds, Strings, and Piano</i>	Chamber ensemble	NCSA International Music Program*
<i>Initiation Song of the Midewiwin</i>	Tenor and piano	Loren Mott

Select Prominent Performances by Year

2009

- *Charlotte Symphony Composer in the Schools concert, Winthrop University, Rock Hill, SC* ; **I thought I'd better let you know...** for soprano, flute, oboe, trumpet, piano, violin, viola, cello. (world premiere)
- *Duo XXI concert, Eastern Illinois University, Charleston, IL* ; **A Matter of Perspective...** for violin and cello.
- *Duo XXI concert, Northern Illinois University, DeKalb, IL* ; **A Matter of Perspective...** for violin and cello.
- *Duo XXI concert, Coe College, Cedar Rapids, Iowa* ; **A Matter of Perspective...** for violin and cello.
- *Duo XXI concert, University of North Carolina, Chapel Hill, NC* ; **A Matter of Perspective...** for violin and cello.
- *Duo XXI concert, Winthrop University, Rock Hill, SC* ; **A Matter of Perspective...** for violin and cello (world premiere).
- *Out of Bounds Ensemble concert, Rock Hill, SC and Charlotte, NC* ; **Things Get Out of Hand** for violin, cello, and piano (world premiere).
- New York City Electronic Music Festival, City University of New York Graduate Center, New York, NY **Anacoustic Zones** for stereo digital media.
- An Evening of New Music – Jesse Revenig: Flute, Barnes Recital Hall, Winthrop University, Rock Hill, SC **Imperfections Aside...** for piccolo and piano (world premiere).

2008

- EMITwo Concert, Ball State University, Muncie, IN, **Anacoustic Zones** for stereo digital media.
- *UnBalanced Connection 43, Gainesville, FL* ; **Click...** for four-channel digital media.
- *Electronic Music Midwest, Chicago, IL* ; **Anacoustic Zones** for stereo digital media.
- *Out of Bounds Ensemble concert, Rock Hill, SC and Charlotte, NC* ; **...drift...** for piano.
- *Charlotte Civic Orchestra concert, Charlotte, NC* ; **Wavelength** for orchestra, Geoff Whitehead - conductor (world premiere).

- *Winthrop Wind Symphony concert, Rock Hill, SC; Instances* for piano and chamber wind ensemble, Tomoko Deguchi – piano, Lorrie Crochet – conductor (world premiere).
- *Red Clay Saxophone Quartet concert, Rock Hill, SC; Off on a Tangent...* for saxophone quartet (world premiere).
- *North Carolina Computer Music Festival, Raleigh, NC; Afterimage 6* for guitar and computer, and **Fractures** for four-channel digital media.
- *Society of Composers, Inc. National Conference, Atlanta, GA; ...drift...* for piano.

2007

- *Malgrat Del Mar International Music Festival, Malgrat Del Mar, Spain; Flare* for Wind Orchestra (world premiere).
- *Winthrop/Carolinas Wind Orchestra Concert, Navarcles, Spain; Flare* for Wind Orchestra.
- *Arual Architectures, SUNY Stony Brook, Stony Brook NY; Afterimage 3* for percussion and live computer processing, and **Afterimage 6** for guitar and live computer processing (New York premiere).
- *Long Island Composers Alliance/Society of Composers, Inc. Region II Conference, Queens University, Flushing, NY Afterimage 7* for flute, violin, cello, percussion, piano, and digital media (New York premiere).
- *International Computer Music Conference, Copenhagen, Denmark; Fractures* for stereo digital media.
- *University of North Carolina at Greensboro Faculty Composers Concert, Greensboro, NC; Afterimage 3* for percussion and live computer processing.
- *21st Century Chamber Music Concert, Bryant Recital Hall, Charlotte, NC; ...drift...* for piano.
- *16th Annual Florida Electroacoustic Music Festival, Gainesville, FL; Anacoustic Zones* for stereo digital media (world premiere).
- *60X60 project International Mix concert series; Sul C* for stereo digital media, various cities and venues (ongoing) including Denton, Texas, Oberlin, Ohio, et al.

2006

- *Charlotte Civic Orchestra Concert, Charlotte, NC; Torque* for orchestra (world premiere).
- *Force of Nature Gallery Opening, Winthrop University, Rock Hill, SC; ...drift...* for piano.
- *International Computer Music Conference, New Orleans, LA; Afterimage 7* for flute, violin, cello, percussion, piano, and digital media.
- *Society of Composers National Conference, San Antonio, TX; Fractures* for 4-channel digital media.
- *Force of Nature Gallery Opening, Charlotte, NC; ...drift...* for piano (world premiere).
- *Department of Music Showcase for the SC Music Teachers Association Conference, Rock Hill, SC; Five Etudes for Flute.* Jill O'Neil – flute (world premiere).
- *Medal of Honor in the Arts Ceremony, Rock Hill, SC; Selections from Test Pieces for Piano*, choreographed by Mary Beth Thompson.
- *Electric Ears, Del Mar College, Corpus Christi, TX; Residual.*
- *Janice Bradner and Tomoko Deguchi, duo piano recital, Jacksonville, FL; Fantasy for Two Pianos.*
- *Society for Electroacoustic Music in the United States Conference, Eugene, OR; fractures* for four-channel digital media.
- *New Horizons New Music Concert, Radford, VA; Test Pieces for Piano (selections).*
- *15th Annual Florida Electroacoustic Music Festival, Gainesville, FL; Click...* for 4-channel digital media (world premiere).
- *NeXT Ens Concert, Cincinnati, OH; Afterimage 7* for flute, violin, cello, percussion, piano, and digital media (world premiere).
- *NeXT Ens Concert, St. Cloud, MN; Afterimage 7* for flute, violin, cello, percussion, piano, and digital media.
- *NeXT Ens Concert, Minneapolis, MN; Afterimage 7* for flute, violin, cello, percussion, piano, and digital media.
- *60X60 project concert series; non divisi* for stereo digital media, various cities and venues.
- *60X60 CD Presentation on the Foldover Radio Broadcast, Oberlin, OH; non divisi* for stereo digital media (included on the 2005 60X60 CD project).

2005

- *60X60 CD World Concert Tour, New York, Urbana, IL, Lille, France, Chicago, IL, London, England, Minneapolis MN, Wilmington, CA et al; non divisi* for stereo digital media (included on the 2005 60X60 CD project and tour).
- *Janice Bradner and Tomoko Deguchi, duo piano recital, Charlotte, NC; Fantasy for Two Pianos.* (world premiere)
- *Janice Bradner and Tomoko Deguchi, duo piano recital, Rock Hill, SC; Fantasy for Two Pianos.*
- *REC Festival d'Autumno, Bologna, Italy; Afterimage 6* for guitar and computer processing.
- *Winthrop Flute Quartet Recital, Rock Hill, SC; Counterparts* for flute quartet.
- *Medal of Honor in the Arts Ceremony, Rock Hill, SC; Counterparts* for flute quartet.
- *Society of Composers Inc. National Conference, Greensboro, NC; FRINGE* for clarinet (doubling alto saxophone), piano, and percussion.
- *Festa della Musica Europa, Rome, Italy; Afterimage 6* for guitar and computer processing.
- *Electronic Music Midwest Festival, Kansas City, KS; Afterimage 3* for percussion and computer processing.
- *College Music Society Mid-Atlantic Chapter Composers Concert, Morgantown, WV; Test Pieces for Piano, Numbers 1 through 7* for solo piano.
- *Contemporary Music Concert, University of North Carolina at Charlotte, Charlotte, NC; Test Pieces for Piano, Numbers 1 through 7* for solo piano.
- *14th Annual Florida Electroacoustic Music Festival, Gainesville, FL; fractures* for four-channel digital media. (world premiere)
- *Society for Electroacoustic Music in the United States Annual Conference, Muncie, IN; Afterimage 3* for percussion and computer.
- *Music at the I-77 Corridor, Charlotte, NC; Test Pieces for Piano, Numbers 1 through 7* for solo piano and **SEAM** for solo piano.

2004

- *Winthrop University Composition Faculty Recital, Rock Hill, SC; Afterimage 6* for guitar and computer, **FRINGE** for B flat clarinet (doubling E flat alto saxophone), percussionist, and piano, **SEAM** for piano (world premiere).
- *University of South Carolina Computer Music Concert, Columbia, SC; ; Afterimage 3* for percussion and computer.
- *University of North Carolina at Greensboro New Music Festival, Greensboro, NC; ; Afterimage 6* for guitar and computer.
- *Winthrop University Dance Recital, Rock Hill, SC; Test Pieces for Piano, Numbers 1 through 7* for solo piano. Choreography by Natalie Smith.
- *Society for Electroacoustic Music in the United States Annual Conference, San Diego, CA; Afterimage 6* for guitar and computer.
- *13th Annual Florida Electroacoustic Music Festival, Gainesville, FL; Afterimage 3* for percussionist and computer.

- *Winthrop University Percussion Ensemble Recital*, Rock Hill, SC; **undercurrent...** for percussion quartet. (world premiere)
- *Kaleidoscope Faculty Concert*, Rock Hill, SC; **SEAM** for piano, **Test Pieces for Piano, Numbers 1 through 7** for solo piano. Choreography by Natalie Smith.

2003

- *South Carolina Music Teachers Association Conference*, Columbia, SC; **FRINGE** for B flat clarinet (doubling E flat alto saxophone), percussionist, and piano. (world premiere)
- *Kaleidoscope Faculty Concert*, Rock Hill, SC; **Test Pieces for Piano, Numbers 1 through 7** for solo piano.
- *Composers Charlotte*, Queens University, Charlotte, NC; **Test Pieces for Piano, Numbers 1 through 7** for solo piano.
- *Society for Electroacoustic Music in the United States* (SEAMUS) annual conference; Tuscon, AZ; **Guitar Music** for stereo tape.
- *12th Annual Florida Electroacoustic Music Festival*, Gainesville, FL; **Afterimage 6** for guitar and computer. (world premiere)
- *Bowling Green State University New Music Ensemble Concert*, Bowling Green, OH; **Afterimage 4**, **Afterimage 5**.

2002

- *Winthrop University Faculty Recital*, Rock Hill, SC; **Afterimage 4**, **Guitar Music**, **Test Pieces**, **Afterimage 5**, **Residual**, **Counterparts**.
- *Society of Composers' National Conference*, Akron OH; **FLOW** for percussion quartet.
- *11th Annual Florida Electroacoustic Music Festival*, Gainesville, FL; **Afterimage 4** for four electric guitars and computer. (world premiere)
- *11th Australian Flute Festival*, Melbourne Australia; **Counterparts** for flute quartet.
- *Electronic Music Midwest Festival*, Kansas City, KS; **Guitar Music** for stereo tape.
- *FEMS Exchange Concert at CCRMA*, Stanford University, CA; **Guitar Music** for stereo tape.

2001

- *Society of Composers Region IV Conference*, Gainesville, FL; **Residual** for stereo tape.
- *Electroacoustic Music Concert*, Buenos Aires, Argentina; **Residual** for stereo tape.
- *Virtual Waves* concert of electroacoustic music, Oswego, NY; **Guitar Music** for stereo tape.
- *Kaleidoscope Faculty Concert*, Rock Hill, SC; **Afterimage 4** for piano and computer.
- *Percussionist Jeff Vigness' Recital*, Buffalo, NY; **FLOW** for percussion quartet.
- *University at Buffalo Percussion Ensemble*, Buffalo, NY; **FLOW** for percussion quartet. (world premiere)
- *10th Annual Florida Electroacoustic Music Festival*, Gainesville, FL; **Afterimage 4** for piano and computer.
- *Electroacoustic Music Concert* Essen, Germany; **Guitar Music** for stereo tape.

2000

- *FOLDOVER* radio broadcast: WOBC 91.5 FM in Oberlin, Ohio; **Guitar Music** for stereo tape.
- *Unbalanced Connection, a SEAMUS week concert*; Gainesville, FL; **Four Monoliths** for stereo tape.
- *Graduate Composers Concert*, Buffalo, NY; **Derivations** for piano trio. (world premiere)
- *9th Annual Florida Electroacoustic Music Festival*, Gainesville, FL; **Afterimage2** for cello and computer.
- *Graduate Composers Concert*, Buffalo, NY; **Afterimage2** for cello and computer. (world premiere)
- *Interactive Computer Music Concert*; Buffalo, NY; **Afterimage 3** for percussion and computer.

1999

- *Tape Music III, a SEAMUS week concert*; Buffalo, NY; **Guitar Music** for stereo tape.
- *Firespark! Faculty Showcase*; Gainesville, GA; **Guitar Music** for stereo tape.
- *Firespark! Faculty Showcase*; Gainesville, GA; **Improvisation No. 1** for Organ and Computer.
- *8th Annual Florida Electroacoustic Music Festival* Gainesville, FL **Guitar Music** for stereo tape.
- *Interactive Computer Music Concert*; Buffalo, NY; **Guitar Music** for stereo tape. (world premiere)
- *Society for Electroacoustic Music in the United States* (SEAMUS) annual conference; San Jose, CA; **Residual** for stereo tape.

1998

- *Computer Music at Stony Brook VIII*; Long Island, NY; **Afterimage2** for cello and ISPW.
- *International Computer Music Conference*; Ann Arbor MI; **Residual** for stereo tape.
- *Firespark! Faculty Showcase*; Gainesville, GA; **Residual** for stereo tape.
- *The Two-Sided Triangle*; Essen Germany; **Residual** for stereo tape.
- *NextWave~ festival*; Melbourne Australia; **Residual** for stereo tape.
- *Earfest III*; Long Island, NY; **Residual** for stereo tape.
- *Society for Electroacoustic Music in the United States* (SEAMUS) annual conference; Hanover, NH **Afterimage 1** for soprano saxophone and ISPW.
- *7th Annual Florida Electroacoustic Music Festival*; Gainesville, FL **Residual** for stereo tape.
- *Interactive Computer Music Concert*; Buffalo, NY; **Residual** for stereo tape.

1997

- *6th Annual Florida Electroacoustic Music Festival* Gainesville, FL **Four Monoliths** for stereo tape (world premiere).
- *Tape Music, a SEAMUS week concert*; Buffalo, NY; **Residual** for stereo tape (world premiere).
- *Unbalanced Connection, a SEAMUS week concert*; Gainesville, FL; **Residual** for stereo tape.
- *Interactive Computer Music Concert*; Buffalo, NY; **Afterimage2** for cello and ISPW (world premiere).
- *Interactive Computer Music Concert*; Halwalls Art Gallery, Buffalo, NY; **Afterimage2** for cello and ISPW.
- *Saxophonist Les Thimmig Recital*; Buffalo, NY; **Afterimage 1** for soprano saxophone and ISPW.

1996

- *5th Annual Florida Electroacoustic Music Festival* Gainesville, FL **Soliloquy** for stereo tape (world premiere).
- *Timara Faculty and Guests Concert*; Oberlin, OH; **Soliloquy** for stereo tape.

1995

- *4th Annual Florida Electroacoustic Music Festival* Gainesville, FL; **Afterimage 1** for soprano saxophone and ISPW.
- *University at Buffalo Computer Music Studios and UB Contemporary Ensemble Concert*; Buffalo, NY; **Afterimage 1** for soprano saxophone and ISPW (world premiere).

- *National Flute Association Twenty-Third Annual Conference*; Orlando, FL; **Counterparts** for four flutes (world premiere).
- *National American Saxophone Association National Conference*; Morgantown, West Virginia; **Increments** for soprano saxophone, percussion, and tape. (world premiere)

Select Prominent Performances Prior to 1995

- **1994**: *College Music Society Southern Chapter Composers' Concert*; Atlanta, GA **VoiceWall** for stereo tape.
- **1994**: *3rd Annual Florida Electroacoustic Music Festival* Gainesville, FL **Variates** for stereo tape (world premiere).
- **1992**: *Florida Electroacoustic Ensemble*; Gainesville, FL; **Concurrents** for stereo tape (world premiere).
- **1992**: College Music Society Regional Meeting, Baton Rouge, LA; **...when he breathed, the wind rose**; for trombone (world premiere).
- **1991**: *Society of Composers Region IV Conference*; Miami, FL; **Winter Solstice** for string orchestra.
- **1989**: *North Carolina School of the Arts String Orchestra Concert*; Winston-Salem, NC; **Winter Solstice** for string orchestra. (world premiere)
- **1989**: *North Carolina School of the Arts Orchestra Concert*; Winston-Salem, NC; **Symphony No. 1** for large orchestra. (world premiere)
- **1988**: *North Carolina School of the Arts International Music Program Tour*; Raleigh, NC, Germany, Italy; **Music for Winds Strings and Piano**.
- Prior to **1988**: *Various regional performances of chamber works*

Select Research Activities, Conference Presentations, and Invited Guest Lectures.

2008

- Pre-concert Lecture "**John Adams' Harmonielehre**" Charlotte Symphony Orchestra Concert, Charlotte, NC.
- Panel Discussion "**Music, Fashion, and Art: Post-Warhol**" Mint Museum of Art, Charlotte, NC.

2007

- Invited Guest Composer Lecture "**Music of Ronald Keith Parks**" Aural Architectures Series, State University of New York at Stony Brook, Stony Brook, NY.
- Workshop: "**How to Teach Composition**" co-presented with Dr. Connie Hale. South Carolina Music Educators Association and Music Educators National Conference Southern Division, Charleston, SC.
- Invited Guest Composer Lecture "**The Making of Afterimage 3**" Faculty Concert Series Guest Composer, University of North Carolina at Greensboro, Greensboro, NC.

2006

- Poster Session "**Real-time Spectral Attenuation Based Analysis and Resynthesis, Spectral Accumulation and Spectral Evaporation**" International Computer Music Conference, Tulane University, New Orleans, LA.
- Paper Presentation "**Real-time Spectral Attenuation Based Analysis and Resynthesis, Spectral Accumulation and Spectral Evaporation**" Society for Electroacoustic Music in the United States National Conference, Eugene, OR.
- Invited Guest Composer Lecture (with pianist Tomoko Deguchi) "**A Bit of a Stretch – Writing and Performing New Music for Piano**" New Horizons Series, Radford University, Radford, VA.
- Invited Guest Composer Lecture (with composer Eric Lyon) "**Issues of Real-time Interactive Computer Music: Composition and Performance**" Sonic Explorations Series, Cincinnati College Conservatory of Music, Cincinnati.

2005

- Paper Presentation "**Real-time Spectral Attenuation Based Analysis and Resynthesis, Spectral Accumulation and Spectral Evaporation**" Electronic Music Midwest Festival, Kansas City, KS.
- Paper Presentation "**Real-time Spectral Attenuation Based Analysis and Resynthesis, Spectral Accumulation and Spectral Evaporation**" Spark Festival, Minneapolis, MN.

2004

- Invited Guest Composer Lecture "**Music of Ronald Keith Parks**" at City University of New York at Queens, New York, NY.
- Pre-concert Lecture "**The Making of Afterimage 3**" at the New West Electroacoustic Music Festival, Portland, OR.

2003

- Invited Guest Composer Lecture "**Music of Ronald Keith Parks**" at the University of South Carolina, Columbia, SC.
- Invited Guest Composer Lecture "**Music of Ronald Keith Parks**" at Bowling Green State University, Bowling Green, OH.

2002

- Paper Presentation "**A Real-Time Max/Msp Granular Sampling Graphic Interface, Design and Implementation**" at Lewis University as part of the Electronic Music Midwest National Conference, Romeoville, IL.

2001

- Paper Presentation "**The Integration of Probability into Granular Synthesis and Granular Sampling**" at Louisiana State University as part of the 2001 SEAMUS 2001 National Conference, Baton Rouge, LA
- Paper Presentation "**Modeling Electroacoustic Compositional Techniques in the Acoustic Realm**" at the University of Florida as a part of the 10th annual Florida Electroacoustic Music Festival, Gainesville, FL.

2000

- Co-Presented a paper "**Real-Time Analysis and Re-synthesis Techniques with Max/Msp**" at the University of Florida as a part of the 9th annual Florida Electroacoustic Music Festival, Gainesville, FL.

1999

- Guest Lecture "**Real Time Granular Sampling with Max/Msp**" at the State University of New York at Buffalo as a part of the Computer Music Workshop in Max/Msp & Pd, Buffalo, NY.

1998

- Master class/lecture “**The Use of Computer-Driven Real-Time Signal Processing in Composition**” at the State University of New York at Stony Brook, Stony Brook, NY.
- Invited Guest Lecture “**Music of Ronald Keith Parks**” at Alfred University, Alfred, NY.

1997

- Co-presented a **lecture/demonstration of MSP software** with David Zicarelli and Cort Lippe at the 1998 SEAMUS conference, Hanover, NH.
- Presented a **lecture/demonstration of MSP** at the 7th annual Florida Electroacoustic Music Festival, Gainesville, FL.
- Involved in **beta testing of MSP** at the University at Buffalo, Buffalo, NY.

1996

- Developed a collection of **Csound computer music instruments for granular synthesis and granular sampling** that are now included in the Amsterdam Collection of Csound Computer Music Instruments, edited and compiled by Johnny Gather.(ver. 1.2 available at <http://www.wings.buffalo.edu/academic/departmen/AandL/music/pub/accci/70/70-index.txt.html>)

1995

- Presented a Paper “**Granular Synthesis and Granular Sampling with Csound**” at the 7th Annual Florida Electroacoustic Music Festival in Gainesville, FL.
- Presented a paper “**Granular Synthesis and Granular Sampling with Csound**” at the regional Society of Composers meeting at the University at Massachusetts, Amherst MA.

Select Grants, Honors, and Awards

2009

- Awarded a Sponsored Programs and Research Grant for a composition residency in Barcelona, Spain to composer two substantial orchestral multi-media works based on Montserrat and Gaudi’s Park Guell in Barcelona.

2008

- Awarded a Winthrop University **Research Council Grant** for software purchases for the Winthrop University Computer Music Lab and Studios (Max/MSP/Jitter).

2007

- Honorable Mention for **Torque** in the Minnesota Orchestra Composer Institute.
- Honorable Mention for **Torque** in the Truman State/MACRO Composition Contest.

2006

- Admitted to the **American Composers Alliance** in New York City.

2005

- Recipient of the **Outstanding Junior Professor Award** at Winthrop University. This award is given annually to one pre-tenure professor at Winthrop University who has demonstrated excellence in teaching, scholarship and creative activity, and service.

2004

- Recipient of the **Aaron Copland Award and Residency**. This highly competitive award is bestowed on emerging and mid-career composers by juried selection. The award includes a residency at Aaron Copland’s historic home in New York for purposes of composition and creative activity.
- Received **Honorable Mention** in the Music Teachers National Association Shepard Composer of the Year competition, an annual nation-wide competition open to winners of the state or regional MTNA commissions.

2003

- Selected as the 2003 **Commissioned Composer** for the South Carolina Music Teachers Association.
- Secured a Winthrop University **Research Council Grant** for the “Music Technology Teaching Enhancement Initiative”.

2001

- Flute Quartet **Counterparts** selected as the festival competition ‘set piece’ and feature performance for the 2002 Australian Flute Festival.
- Electroacoustic work **Residual** selected for inclusion in the Florida Electroacoustic Music Festival’s 10th anniversary CD, volume 1.

1998

- Recipient of a **Meet the Composer Grant** for a master class/lecture and performance of **Afterimage No. 2** for Cello and ISPW at the Computer Music at Stony Brook series at SUNY Stony Brook, NJ.

1995

- Nominated and elected to **the Gamma Zeta Chapter of Pi Kappa Lambda**, an American national honor society for musicians.

1994

- Recipient of the University of Florida’s **Presidential Recognition Award**.

1991, 1992, 1993

- Three-time recipient of **the Graeffe Memorial Scholarship for Composition** at the University of Florida.

1988

- Received a **grant from the Semans Creative Arts Foundation** for support to composition of a work performed by the North Carolina School of the Arts Orchestra.
- Winner of the **Chancellor’s Award for Excellence** at the North Carolina School of the Arts.

1986 through 1987

- **1987: Commissioned** by the North Carolina School of the Arts' International Music Program to write a work for the 1988 European tour.
- **1986, 87:** Awarded the **Giannini scholarship** for composition at the North Carolina School of the Arts.

Relevant Professional Positions and Experience

2001 - Present:

Associate Professor of Music Composition, Technology

Winthrop University.

Duties include teaching courses in music composition, music technology, 20th century music, and music theory. Director of the Winthrop Computer Music Lab and Studio. Courses taught: Composition, Music Technology, 20th Century Music History, and Music Theory.

2001

Instructor and Music Technology Support Staff

State University of New York at Oswego.

Duties included teaching courses in music technology and composition. Director of the MIDI lab and Music Listening Center, and technical support for the music department and Instructional Technologies. Courses taught: Composition, Introduction to MIDI.

1999 – 2001

Assistant to the Recording Engineer

University at Buffalo, Department of Music.

Duties include maintenance of the Hiller Computer music studios, recording of faculty, guests and student concerts, studio recording and editing, assisting faculty and graduate students with computer music projects, general sound re-enforcement, and technical support.

1996 – 1999

Graduate Teaching Assistant

University at Buffalo, Department of Music.

Duties included maintenance of the Hiller Computer music studio and teaching classes in computer music and acoustics/audio technology. Courses taught: MUS 404 Acoustics, Computers and Audio Systems, Mus 401 Introduction to Electronic Music (history survey) and Mus 402 Introduction to Electronic Music (techniques).

1991 – 1994

Graduate Teaching Assistant

University of Florida. Gainesville, FL.

Lectured, graded, and assisted undergraduate students in music theory, freshman and sophomore levels.

Relevant Periodic Positions and Experience

2005 – 2006

Artist in Residence

Curriculum Leadership in the Arts Summer Program at Winthrop University Rock Hill, SC. Provide artistic direction for CLIA 2 participants as part of the Arts in the Basic Curriculum Project.

2002 – 2007

Faculty Instructor

ST-ARTS Summer Program at Winthrop University Rock Hill, SC. Teach summer courses in composition and electronic music.

2001- 2006

Faculty Instructor

Kaleidoscope Summer Program at Winthrop University Rock Hill, SC. Teach summer courses in composition, electronic music, music theory and recording technology.

2000

Assistant Recording Engineer and Technical Support

June in Buffalo Festival 25th Anniversary Festival

University at Buffalo, Buffalo, NY

Duties included providing technical support for a ten-day series of concerts and masters classes. Assist with live recording, sound re-enforcement, live electronics and real-time interactive compositions, pieces requiring MIDI or external processing and works requiring amplification.

1999

Technical Director, June in Buffalo Festival

University at Buffalo, Buffalo, NY

Duties included providing technical support for a week-long series of concerts and masters classes (i.e. real-time interactive compositions, pieces requiring MIDI or external processing and works requiring amplification), as well as scheduling and supervision of support staff and concert/lecture recording.

1999

Coordinator, Computer Music Workshop in Max/Msp and PD

University at Buffalo, Buffalo, NY

Coordinator for a week long workshop in real-time interactive computer music and graphics software (Max/Msp, PD and GEM). Duties included lecturing, scheduling of classes and events, assisting with design and distribution of publicity materials, financial management, securing grants, and coordinating housing.

1998- 1999

Faculty Instructor

Firespark! Summer Program at Brenau University Gainesville, GA. Teach summer courses in composition, electronic music, music theory and recording technology.

1997 – 1999

Curator of the SEAMUS Week "Tape Music" Concert Series

University at Buffalo, Buffalo, NY

Responsible for the organization, promotion and implementation of a series of concerts showcasing established and emerging composers of electroacoustic music in the United States.

1996

Faculty, Sonic Circuits Workshop on Real-Time Audio

Toronto, Canada

Lectured on real-time interactive techniques with the IRCAM Signal Processing Workstation.

1994

President, Fine Arts College Council

University at Florida, Gainesville, FL.

Duties included oversight of all Fine Arts student organizations, preparing an annual budget for all fine arts student organizations and representing the Fine Arts student organizations at student government meetings.

1993 – 1994

Founder and President, University of Florida's Student Chapter of the Society of Composers Inc.

University at Florida, Gainesville, FL.

Founded the student chapter of SCI at UF, drafted by-laws and implemented governing structure, secured funding for travel to regional and national conferences and organized annual concerts of student works.

1992 – 1994

Assistant to the Director, Florida Electroacoustic Music Festival.

University at Florida, Gainesville, FL.

Assisted in the planning and implementation of an annual series of concerts of electroacoustic music from around the world.

References

Professor Cort Lippe Composer and Director of the Hiller Computer Music Studios at the University at Buffalo.

Dr. James Paul Sain Composer and Head of Composition and Theory at the University of Florida.

Dr. Hubert S. Howe Composer and former chair of the Aaron Copland School of Music at CUNY Queens.

Dr. David Felder Composer and head of the composition program at the University at Buffalo.

Dr. Paul Rudy Composer and faculty member at the University of Missouri - Kansas City.

Dr. Bruce Thompson Composer and music theory faculty member at Winthrop University

Dr. LH Dickert Guitarist and head of the strings program at Winthrop University.

Letters available on request.

Affiliations

American Composers Alliance

The Society of Composers

The Society for Electroacoustic Music in the United States

The International Computer Music Association

The College Music Society

Phi Mu Alpha

Pi Kappa Lambda

Discography/Publications

- **A Matter of Perspective...**: Duo XXI (violin – Anna Cromwell, cello – Mira Frisch. Forthcoming Release currently projected for 2010.
- **Torque**: Kiev Philharmonic, Robert Winstin conducting. Forthcoming on Volume 17 of the Masterworks of the New Era CD, produced and distributed by ERM Media. Release currently projected for 2009.
- **Fractures**: selected for the 2007 International Computer Music CD. Distributed at the 2007 International Computer Music Conference in Copenhagen, Denmark and available through the International Computer Music Association.
- **Select catalog available through American Composers Edition, NYC (currently in process)**
- **Real-Time Spectral Attenuation Based Analysis and Resynthesis, Spectral Modification, Spectral Accumulation, and Spectral Evaporation; Theory, Implementation, and Compositional Implications**: 2006 International Computer Music Conference Proceedings.
- **Sul C**: selected for the 2005 60X60 CD Project. Distributed and presented world-wide by Vox Novus

- **Real-Time Spectral Attenuation Based Analysis and Resynthesis, Spectral Modification, Spectral Accumulation, and Spectral Evaporation; Theory, Implementation, and Compositional Implications:** 2005 Spark Festival of Electronic Music and Art Proceedings.
- **non divisi:** selected for the 2005 60X60 CD Project. Distributed and presented world-wide by Vox Novus
- **Residual:** Florida Electroacoustic Music Festival Volume 1. EMF Media, EMF CD 031 www.emfmedia.org
- **Review;** Todd Winkler: Composing Interactive Music: Techniques and Ideas Using Max. Computer Music Journal. Volume 23, Number 1, Spring 1999. Editor: Douglas Keislar. MIT Press.
- **VoiceWall:** University of Florida's Student Chapter of the Society of Composers' CD, Volume 1.

Creative and Research Interests

My current interest in acoustic composition lies in two areas 1) the exploration of process as applied to manifold musical parameters and 2) the construction, modification, and organization of timbre as a prominent musical parameter.

My current interest in acoustic composition is represented by recent works such as **A Matter of Perspective** for violin and cello, **Things Get Out of Hand** for piano trio, **Instances**, for piano and chamber wind ensemble, and **Torque** for orchestra, **Test Pieces for Piano, Book One, FRINGE** for B flat clarinet (doubling E flat alto saxophone), percussion, and piano, **SEAM** and **...drift...** for piano, and **Fantasy for Two Pianos**. In these works I continue to explore timbre, however, these works mark a renewed emphasis on harmony, process, and pitch in my acoustic music. These works exemplify my approach to the invention and application of manifold processes applied to multiple, simultaneous music parameters.

The use of conventional musical instruments, utilizing both conventional and extended performance techniques, coupled with the use of unconventional objects treated as musical instruments allows the development and transformation of sound to become a primary component of acoustic composition. This approach to the composition of acoustic music is evident in **FLOW** and its abbreviated version **undercurrent...** both for percussion quartet. **FLOW** and **undercurrent...** utilize unconventional materials such as bricks, cement blocks, metal weights, bolts, gravel, and tile as sound generating devices.

The focus of my Afterimage series of acoustic-computer hybrid works is that of the relationship and interaction between studio-rendered digital sound, instrumental music augmented by real-time computer processing. I am particularly interested in computer music that allows a performer to interact with computer-generated electronics in real-time during a performance and explores the relationship between computer-produced sound and performance. The primary area of my work in real-time processing has been in granular sampling, granular synthesis, and FFT-based spectral filtering and accumulation. I have developed Max/Msp interfaces for these techniques that I have presented at composition and electroacoustic music conferences and festivals nationwide. My interactive computer music compositions include, **Afterimage 1** for soprano saxophone and ISPW, **Afterimage 2** for cello and Max/Msp, **Afterimage 3** for percussionist and Max/Msp, **Afterimage 4** for piano and Max/MSP, **Afterimage 5** for four electric guitars and Max/MSP, **Afterimage 6** for classical guitar and Max/MSP, and **Afterimage 7** for flute, violin, cello, percussion, piano, and pre-rendered digital audio. Afterimage 8 for orchestra and computer audio will be premiered in June 2010 by the Charlotte Civic Orchestra under the direction of Geoffrey Whitehead.

I am also interested in integrating real-time interaction into the realization of computer-produced digital audio pieces. Although there is no performer/machine interaction during the presentation of such works, the possibility of interacting with computer-generated sound during the realization of fixed-media music allows me to draw on my musical training and intuition. My recent electronic compositions, including **Deluge, Fractures, Guitar Music, Residual, Click...** and **Anacoustic Zones**, were realized utilizing interactive environments at the Winthrop Computer Music Studio, the Hiller Studios at the University at Buffalo, and in my home studio.