

# Michael C. Frengel

Curriculum vitae  
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## PROFILE SUMMARY

A composer, performer, educator, and researcher working primarily in the domain of electroacoustic music. Primary interests include new music for the guitar, works for instruments and electronics, acousmatic sound, interactivity, and sound spatialization in the concert hall.

## EDUCATION

2005	City University, London, England Ph.D. in electroacoustic music composition
1999	Dartmouth College, Hanover, NH M.A. in electroacoustic music (Funded by a Dartmouth College scholarship)
1996	San Jose State University, San Jose, CA B.A. in Electroacoustic music

## PROFESSIONAL APPOINTMENTS/EMPLOYMENT HISTORY

### Northeastern University, Department of Music, Boston, MA

2011 - 2015	Coordinator, Music Composition and Technology Program
2011 - 2016	Coordinator, Music Technology-Physics Combined Major Program
2009 - present	Associate Academic Specialist, Music Department
2008 - 2015	Coordinator, Music Technology-Interactive Media Combined Major Program
2009 - 2014	Music Representative, Creative Industries Curriculum Committee
2006 - 2017	Coordinator, Music Technology-Computer Science Combined Major Program
2005 - 2009	Assistant Academic Specialist, Music Department
2005 - present	Director, Electronic/Contemporary Music Ensemble

**Northeastern University, College of Professional Studies, Boston, MA**

2006 - present Senior Lecturer, College of Professional Studies

**Boston Conservatory, Boston, MA**

2009 - 2017 Composition Faculty, Department of Music

**Thames Valley University, Reading, England**

2004 - 2005 Guitar Instructor, School of Arts

**Macrovision Corporation, Reading, England**

2004 - 2005 Project Manager, CDSecure (Audio CD Copy-protection)

2002 - 2004 Software Engineer, Macintosh product development

**International Computer Music Association**

1997 - 1999 Webmaster

**Apple Computers, Inc., Cupertino, CA**

1999 - 1999 Software Engineer, Firewire Core Development Team

1996 - 1997 Supervisor, Multimedia Integration

1996 - 1997 Team Lead, Powerbook 3400 Development Team

1995 - 1996 Quality Engineer, Multimedia Integration

**PUBLICATIONS**

**Books**

2017 *The Unorthodox Guitar: A Guide to Alternative Performance Practice*. New York, NY: Oxford University Press.

**Book Chapters**

2013 Interactivity and Liveness in Electroacoustic Concert Music. In *The Oxford Handbook of Interactive Audio*, pp. 301-314. New York, NY: Oxford University Press.

2013 Technology and Music. In *Music in American Life*, pp. 1127-1132. Santa Barbara, CA: Greenwood Publishing Group.

**Refereed Articles**

2010 A Multidimensional approach to relationships between live and non-live sound sources in mixed works. *Organised Sound*, **15**(2), pp. 96-106.

**Abstracts**

2009 Reconciling musical language in mixed works: a case study. *ACM SIGGRAPH '09: Music & Audio Conference Proceedings*. New York: ACM.

**Other**

1999 Nick Didkovsky. In *New Grove Dictionary of American Musicians*. New York, NY: Oxford University Press.

- 1999 Warren Burt. In *New Grove Dictionary of American Musicians*. New York, NY: Oxford University Press.

## CREATIVE ACTIVITY

### Publications (Discography)

- 2004 *Slinky*. On *ICMC 2009 Compact Disc*. Montreal: International Computer Music Association.
- 2000 *And Then, Romina...* On *XXII Concorso Internazionale Luigi Russolo Di Musica Elettroacustica 2000*. Varèse, Italy: Russolo-Pratella Foundation.
- 1999 *Long Slender Heels*. On *Sonic Circuits VII*. St. Paul, MN: Innova Records.
- 1996 *Three Short Stories*. On *Consortium to Distribute Computer Music Volume 26*. Baton Rouge, LA: Centaur Records.
- 1996 *No Pesteering*. On *ICMC96 "On The Edge"*. Hong Kong: October Music.
- 1998 A Western Front. *Millennium* (full length album). Los Gatos, CA: Quagmire Records.
- 1997 A Western Front. *Silverdog* (full length album). Los Gatos, CA: Quagmire Records.
- 1996 A Western Front. *A.D.* (full length album). Los Gatos, CA: Quagmire Records.
- 1995 Supertronic. *WireFire* (full length album). Los Gatos, CA: Quagmire Records.

### Presentations

- 2018 Presenter, SPLICE Festival, Kalamazoo, MI (June 24-30).  
I was invited to present software that I have written for real-time event onset detection.
- 2018 Guest Composer, Boston University Tanglewood Institute, Lenox, MA (June 21)  
Justin Casinghino invited me to give a talk on my own works.
- 2017 Guest Composer, Boston University Tanglewood Institute, Lenox, MA (June 28)  
Justin Casinghino invited me to give a talk on my own works
- 2017 Guest Composer, Centro Mexicano para la Musica y las Artes Sonoras, Morelia, Mexico (May 18-19).  
Rodrigo Sigal Sefchovich, Director of the CMMAS, invited me to present a concert and masterclass on composing works for instruments and electronics.
- 2017 Guest Composer, Contemporary Music Festival, University of Florida, Gainesville, FL (Apr. 7-8).  
I was invited to present a concert of works for guitar and electronics, along with a masterclass on composing new music for the guitar.
- 2016 Guest Lecturer, NU Sound Student Club, Northeastern University, Boston, MA (Nov. 7)  
I was invited to present a lecture on Spectral Domain Analysis and Processing.
- 2013 Visiting Composer, Anton Bruckner Privatuniversität, Linz, Austria (Nov. 10-12)  
Andreas Weixler, Professor of Composition, invited me to visit the university to give a concert of my guitar works and a master class on contemporary composition for guitar.
- 2013 Guest Composer, Hochschule für Musik und Theater, Hamburg, Germany (Apr. 27-May 4)  
Georg Hajdu, Professor of Multimedia Composition, invited me to compose a new acousmatic work at the Hochschule for their wave field synthesis sound system. The system consists of 300 speakers and renders a wave front in accordance with user defined spatial positions or trajectories.

- 2013 Guest Composer, Bowling Green State University, Bowling Green, Ohio (Mar. 14-15)  
I was invited by Prof. Elaine Lillios to talk about my music. I gave two talks: one to the music technology students and one to the composition students and faculty. I also met with students individually to critique their music.
- 2013 Guest Composer/Performer, Dulwich College, Beijing, China (Mar. 9)  
A group of professors from Northeastern University organized a series of concerts and presentations in Beijing. At Dulwich College I discussed and performed two original works for guitar and electronics, in addition to performing a work by composer Benoit Granier.
- 2013 Visiting Professor, Central Conservatory of Music, Beijing, China (Mar. 8).  
I gave a talk to composition students about my music and composing mixed works in general.
- 2013 Visiting Professor, Communications University of China, Beijing, China (Mar. 5).  
I gave a talk to composition and sound recording students about my music and composing mixed works in general.
- 2011 Panelist, "Rebooting Live Instrumentation", Together Festival 2011, Boston, MA (Apr. 19)  
I was invited by organizers of the Together Festival to sit on this panel, which discussed the use of electronic devices in live performance situations. Other panelists included Jake Boynton, Ed Guild, Derek Hoffend, John Mallia, Alex Russo, and Jonathan Wyner.
- 2009 Presenter, Special Interest Group on Interactive Techniques (SIGGRAPH) 2009, New Orleans, LA (Aug. 3-7).  
Presentation titled "Reconciling Music Language in Mixed Works: A Case Study" in the session on Music and Audio.
- 2009 Faculty Colloquia Series, Northeastern University, Boston, MA (March 19).  
I presented the current state of Mac OS X software that I have developed for generating polyrhythmic modulation MIDI data.
- 2007 Guest Speaker, Symposium on Sampling, Borrowing, Stealing and other facts of musical life, Northeastern University, Boston, MA (March).  
I was invited by Northeastern University Distinguished Professor and Musicologist Judith Tick to discuss issues of artistic validity in the use of borrowed materials in popular and electroacoustic music genres.
- 2007 Northeastern University Research Expo 2007, Boston, MA (March).  
I presented the current state of Mac OS X software that I have developed for generating polyrhythmic modulation MIDI data.
- 2002 Guest Speaker, Liszt Academy, Budapest, Hungary (Feb.)  
I was invited to speak about process music and the use of predetermined systems in my own work as part of an exchange between City University, London and the Liszt Academy.
- 1999 Visiting Composer, San Jose State University, San Jose, CA (May)  
I was invited by Prof. Allen Strange to present my work with polyrhythmic modulations.

## Original Music Compositions

- 2018 *Fireflies*, for third-bridge acoustic lap guitar and electronics (in progress)
- 2018 *Like a fruit basket*, for tenor saxophone and electronics
- 2017 *Country Roads*, for electric guitar and electronics
- 2017 *On Thin Ice*, for harp and violoncello
- 2016 *Peanootz*, for fl, cl, perc, mar, pf, vln, vc
- 2016 *Five*, for nylon string guitar
- 2013 *Gestenformen*, for wave field synthesis system
- 2012 *Sarteano, l'estate*, for 8-channel sound projection
- 2010 *Hotbird*, for prepared electric guitar and 6-channel sound projection
- 2009 *It's all relative*, for percussion trio
- 2009 *Slinky (revision)*, for steel-string acoustic guitar and electronics
- 2008 *Blaze of Glory*, for electric guitar
- 2006 *Bingo Variations*, for solo guitar
- 2006 *Blow hot and cold*, for Bb clarinet
- 2004 *Slinky*, for steel-string acoustic guitar and electronics
- 2002 *Seven Sisters*, for cello and acoustic guitar
- 2002 *Flap Jackson*, for 2 fl, pf, and electronics
- 2000 *The 3 Faces of Karen Black...*, for clarinet and electronics
- 2000 *And Then, Romina...*, for prepared electric guitar and electronics
- 1999 *Dropped on my head, upside down*, for flute and electronics
- 1999 *Long Slender Heels*, for stereo sound projection
- 1998 *Monochords*, for four guitars
- 1998 *Jumpstart My Heart*, for piano
- 1998 *Twinkle Twinkle Rockstar*, for two electric guitars
- 1998 *Woods, Metals, Skins*, for 3 percussionists
- 1998 *Polyrhythmic Modulation Studies*, for stereo sound projection
- 1998 *With Love...*, for stereo sound projection
- 1997 *Slow Movement*, for piano and electronics
- 1997 *Variations on an Already Complex Theme No. 1/Flow*, for stereo sound projection
- 1996 *Rock Music*, for stereo sound projection
- 1995 *Three Short Stories*, for stereo sound projection
- 1992 *The Coffee Kings*, for stereo sound projection
- 1992 *Tribal Sound Reproduction*, for stereo sound projection

## Performances (selected list)

*NOTE: works for guitar with no performer listed were presented by me.*

- 2018 *Like a fruit basket*, University of Wisconsin, Oshkosh, WI (Sept. 14)  
Drew Whiting, saxophone
- 2018 *Sarteano, L'estate*, International Computer Music Conference, Daegu, Korea (Aug. 10)
- 2018 *Sarteano, L'estate*, New York City Electroacoustic Music Festival, NY (July 21)
- 2018 *Country Roads*, New York City Electroacoustic Music Festival, NY (July 17)
- 2018 *Sarteano, L'estate*, Sonic Crossings, Limassol, Cyprus (July 6)
- 2018 *Like a fruit basket*, SPLICE Festival, Kalamazoo, MI (June 21-July 1)  
Drew Whiting, saxophone
- 2018 *Country Roads*, ISCM New Music Miami, Florida International University, FL (Mar. 7)

- Federico Bonacossa, electric guitar
- 2018 *Hotbird*, Sound Spaces Festival, Malmö, Sweden (June 2)  
Carlo Siego, electric guitar
- 2017 *Peanootz*, Emerging Composers Concert Series, Boston Conservatory, MA (June 2)  
Performed by Boston Musica Viva (Richard Pittman, director)
- 2017 *Sarteano, L'estate*, Florida Contemporary Music Festival, Gainesville, FL (Apr. 5-8)
- 2017 *Hotbird*, Florida Contemporary Music Festival, Gainesville, FL (Apr. 5-8)
- 2017 *And Then, Romina...*, Florida Contemporary Music Festival, Gainesville, FL (Apr. 5-8)
- 2017 Full Concert: *Hotbird, And Then, Romina...*, and *Slinky*  
Centro Mexicano para la Musica y las Artes Sonoras, Morelia, Mexico (May 18-19)
- 2017 *On Thin Ice*, Fenway Center, Northeastern University, Boston, MA (Mar. 28)  
Lily Press, harp; Simon Linn-Gerstein, cello
- 2016 *Peanootz*, Recorded by Hub New Music at Northeastern University (Dec. 5)
- 2016 *Hotbird*, Third Practice Electroacoustic Music Festival, Richmond, VA (Nov. 4-5)
- 2015 *Sarteano, L'estate*, Sound Horizons, Fenway Center, Boston, MA (May 1-4)
- 2015 *Hotbird*, NYU Interactions Concert, New York University, NY (Mar. 2)
- 2015 *Momentum NYC*, Austrian Cultural Forum, NY (Feb. 17)  
Improvisation for guitar, piano, and computer  
Performers: Se-Lien Chuang, Mike Frengel, Andreas Weixler
- 2014 *Hotbird*, International Society for Contemporary Music World Music Days, Wroclaw, Poland (Oct. 3-8)
- 2014 Full Concert: *Hotbird, And Then, Romina...*, *Slinky*  
Bruckneruni, Linz, Austria (Nov. 10-12)
- 2013 *And Then, Romina...*, Fifth Floor Collective @ The Lily Pad, Boston, MA (Jan. 7)
- 2013 *Hotbird*, Dulwich College, Beijing, China (Mar. 9)
- 2013 *And Then, Romina...*, Dulwich College, Beijing, China (Mar. 9)
- 2013 *Gestenformen*, Hochschule für Musik und Theater in Hamburg, Germany (May 4)
- 2013 *Sarteano, L'estate*, Sonic Soundscapes, Northeastern University, Boston, MA (Apr. 13)
- 2012 *The 3 Faces of Karen Black...*, Boston Microtonal Society, Boston, MA (Mar. 11)  
Amy Advocat, clarinet
- 2011 *And Then, Romina...*, Venice New Music Festival, Venezia, Italy  
Lorenzo Tomio, electric guitar
- 2011 *Hotbird*, Electronic Music Unplugged, New England Conservatory, Boston (Nov. 6)
- 2011 *Hotbird*, International Computer Music Conference. Huddersfield, England (Aug. 1-5)
- 2011 *Hotbird*, Boston Guitar Festival. Boston, MA (June 17)
- 2011 *Hotbird*, Together Festival. Boston, MA (Apr. 21)
- 2011 *Hotbird*, Society for Electro-Acoustic Music in the United States. Miami, FL (Jan 20-22)
- 2010 *And Then, Romina...*, pNEUma Concert, Northeastern University, Boston (Nov. 13)
- 2010 *And Then, Romina...*, L'Arsenale at Northeastern University. Boston (May 2)  
Lorenzo Tomio, electric guitar
- 2010 *Slinky*, Northeastern Electroacoustic Music Series, Boston (Jan. 23)
- 2009 *Slinky*, Boston-Beijing Concert, Northeastern University, Boston, MA (Nov. 23)
- 2009 *Slinky*, Third Practice Electroacoustic Music Festival, Richmond, VA (Nov. 6-7)
- 2009 *And Then, Romina...*, SIGGRAPH Conference. New Orleans, LA (Aug. 6)
- 2009 *Slinky*, International Computer Music Conference. Montreal, Canada (Aug. 16-21)
- 2008 *It's All Relative*, Northeastern University, Boston, MA (Dec. 11)

- Performed by the NU Electronic Music Ensemble
- 2008 *Slinky*, Electroacoustic JukeJoint Festival. Cleveland, Mississippi (Nov. 12-14)
  - 2008 *And Then, Romina...*, Electronic Music Midwest Festival. Romeoville, IL (Oct. 16-18)
  - 2007 *Slinky*, Florida Electroacoustic Music Festival. Gainesville, FL (Apr. 12-14)
  - 2006 *And Then, Romina...*, Longy School of Music. Boston, MA
  - 2004 *And Then, Romina...*, International Computer Music Conference, Miami, FL (Nov. 1-6)
  - 2004 *The 3 Faces of Karen Black...*, ISCM New Music Miami Festival, FL (Apr. 8-10)  
Paul Green, clarinet
  - 2003 *The 3 Faces of Karen Black*, North Carolina Computer Music Festival. Raleigh, NC  
F. Gerard Errante, clarinet
  - 2002 *The 3 Faces of Karen Black...*, Liszt Academy, Hungary  
Alex Bondonno, clarinet
  - 2002 *The 3 Faces of Karen Black*, City Lights Series, City University, London, England  
Alex Bondonno, clarinet
  - 2001 *And Then, Romina...*, Electroacoustic Concert Series, City University, London, England.
  - 2001 *And Then, Romina...*, Electronic Arts Focus, 291 Gallery, London, England.
  - 2001 *The 3 Faces of Karen Black*, Electronic Arts Focus@The Red Rose, London, England.  
Alex Bondonno, clarinet
  - 2000 *Long Slender Heels*, Most Significant Bytes, Akron, OH
  - 1999 *With Love...*, Society for Electro-Acoustic Music in the United States, San Jose, CA
  - 1999 *Rock Music*, The Bonk Music Festival, FL.
  - 1999 *Variations on an Already Complex Theme No.1*, Florida Electro-Acoustic Music Festival  
Gainesville, FL
  - 1999 *Dropped On My Head, Upside Down*, Festival of New Music, Hanover, NH  
Margaret Lancaster, flute
  - 1999 *Woods, Metals, Skins*, The WayOUT Concert. Hop Museum of Art. Hanover, NH  
Performers: Mike Frengel, Owen Grace, Patrick O'Donnell
  - 1998 *Rock Music*, International Computer Music Conference, Ann Arbor, MI (Oct. 1-6)
  - 1997 *Rock Music*, Society for Electro-Acoustic Music in the United States, Kansas City
  - 1997 *Three Short Stories*, The 6th Annual Florida Electro-Acoustic Music Festival.  
Gainesville, FL
  - 1997 *Rock Music*, The 6th Annual Florida Electro-Acoustic Music Festival. Gainesville, FL
  - 1997 *Three Short Stories*, The Bonk Music Festival, FL
  - 1997 *The Coffee Kings*, International Computer Music Conference. Thessaloniki, Greece
  - 1996 *Supertonic Live*. DigIt ATM Internet Broadcast  
From San Jose State University
  - 1996 *The Coffee Kings*, San Jose State University in Argentina, Argentina.
  - 1996 *Three Short Stories*, International Computer Music Conference, Hong Kong.
  - 1996 *Three Short Stories*, Festival of Electro-Acoustic Music, Slovak Republic
  - 1996 *Three Short Stories*, International Conference on Computer Music and Music Science.  
Shanghai, P.R. China
  - 1995 *The Coffee Kings*, Society for Electro-Acoustic Music in the United States, Ithaca  
College, NY
  - 1995 *Tribal Sound Reproduction*, Broadcast live over the Internet as part of the DigIt M-Bone  
Concert at San Jose State University. This is possibly the first electroacoustic work to be  
streamed live over the Internet.

1995 *The Coffee Kings*, Broadcast live over the Internet as part of the DigIt M-Bone Concert at San Jose State University.

### **Exhibition Projects**

- 2012 Flash Mob performance of Terry Riley's *In C* in the Curry Student Center.  
A collaboration between the NU Electronic Music Ensemble and the NEC New Music Ensemble (Director, Katarina Miljkovic)
- 2012 *Rock Music and Three Short Stories*  
Collective JukeBox Project exhibition at the Contemporary Art Center Villa Arson (Feb. 17 - May 28).
- 2011 *Rock Music and Three Short Stories*  
Le Temps de l'Ecoute @ Contemporary Art Center, Nice France (June 24- Oct. 30)
- 1998 *Rock Music and Three Short Stories*  
JukeBox2.0, Online New Music Jukebox based in Nice, France.
- 1996 *Rock Music and Three Short Stories*  
Apartment Music, Nice, France (on exhibit throughout the summer).

### **Research Projects/Software Development**

- ongoing *mCollection*: a collection of Max externals useful for interactivity. Some are available for download on my website.
- ongoing *soundbug*: a sound editor written in Objective-C for the Mac OS. The application offers both time- and spectral-domain processing. My intention is employ MIR techniques to the sound data to create control lines that can then be routed to parameters in the processing routines. This is currently under development.
- ongoing *MacOS Music Utility Applications*: over the years I have developed many utility applications useful to music composition and production. Some are available for download on my website.
- 2012 *Max/MSP Runtime Application Bundle*: A collection of Max/MSP runtime applications.
- 2011 *Brain2Music*: Software environment using MatLab, Max/MSP and Open Sound Control to convert EEG brainwave data (delta, theta, alpha, beta and gamma spectral bands) into sound and music in real-time. Developed as a collaborative project between Music and Engineering departments at Northeastern University. Three music technology students were involved in this semester-long project.
- 2009 *Polyrhythmic Modulation Generator*: Objective-C application that calculates tempo transitions for 1-8 voices in a polyphonic texture and writes the output to a standard MIDI file.
- 2007 *myMusicKit Jazz Sequencer*: ActionScript-based online sequencer allowing users to arrange fragments of instrumental tracks to create their own Jazz sequence. Developed in collaboration with Prof. Anthony De Ritis and graphics designer Maureen Ton for Pearson Publishing.
- 2006 *Max/MSP VST Bundle*: Collection of VST plugins written in Max/MSP.
- 1998 *Spectral Suite*: A set of FFT-based filters that process SoundHack FFT analysis files.



## GRANTS

### Funded

2016 Faculty Development Fund Grant

I received a \$3000 grant from the Provost's Office and College of Arts, Media, and Design at Northeastern University to record my chamber work *Peanootz* with Hub New Music.

### Not Funded

2016 St. Botolph Club Foundation Emerging Artist Grant

I was nominated for this award by Paul Preusser (board member of the organization).

2011 Collaborative researcher with Prof. Deniz Erdogmus (ECE) on an NSF Grant Proposal for the BrainWaves and Music research project.

2009 Principle investigator on an NEH Office of Digital Humanities Grant for the development of music software to facilitate research and composition involving temporal modulations.

### Awards/Recognitions

2017 *Peanootz*, for chamber ensemble, was selected for performance and recording by the ensemble Boston Musica Viva, as part of their Emerging Composers series.

2014 *Hotbird*, for guitar and 8-channel fixed media was selected from over 500 works for performance at ISCM World Music Days in Wroclaw, Poland.

2000 *And Then, Romina...*, for electric guitar and electronics won 3<sup>rd</sup> Prize in the Luigi Russolo Composition Competition, Varese, Italy.

## TEACHING AND ADVISING

	Course number and name		enrollment	new course	extra comp
2005	Fall	MUSU315 - History of Electronic Music	15	Yes	No
		MUSU220 - Music Technology 1	14	Yes	No
		MUSU320 - Sound Design	12	Yes	No
		MUSU916 - Electronic Music Ensemble	5	Yes	Yes
2006	Spring	MUSU203 - Music Theory 1 for Music Industry	6	Yes	No
		MUSU250 - Instrumentation and Notation	10	Yes	No
		MUSU916 - Electronic Music Ensemble	1	Yes	Yes
	Summer 2	MUSU421 - Digital Audio Processing	14	Yes	No
	Fall	MUSU315 - History of Electronic Music	4	No	No
		MUSU220 - Music and Technology 1 for MMS	14	Yes	No
		MUSU421 - Digital Audio Processing	14	Yes	No
		MUSU924 - Directed Study – Sound Design	2	No	No
MUSU916 - Electronic Music Ensemble		6	Yes	Yes	
2007	Spring	MUSU203 - Music Theory 1 for Music Industry	19	No	No
		MUSU38 - Principles of Music Literature	29	No	No

	Fall	MUSU315 - History of Electronic Music	13	No	No
		MUSU421 - Digital Audio Processing	12	No	No
		MUSU422 – Composition Seminar 2	11	Yes	No
		MUSU220 - Music and Technology 1 for MMS	14	No	Yes
		MUSU916 - Electronic Music Ensemble	7	No	Yes
2008	Spring	MUSU220 - Music and Technology 1 for MMS	10	No	No
		MUSU38 - Principles of Music Literature	23	No	No
		MUSU916 - Electronic Music Ensemble	5	No	Yes
		MUSU924 - Directed Study – Comp. Sem. 2	1	No	No
	Summer 2	MUSU903 – Composition Lesson	4	Yes	Yes
	Fall	MUSU315 - History of Electronic Music	11	No	No
		MUSU421 - Digital Audio Processing	14	No	No
		MUSU422 - Composition Seminar 2	7	No	No
		MUSU916 - Electronic Music Ensemble	10	No	Yes
	2009	Spring	MUSU220 - Music and Technology 1 for MMS	8	No
MUSU38 - Principles of Music Literature			17	No	No
MUSU916 - Electronic Music Ensemble			6	Yes	Yes
MUSU903 - Composition Lesson			9	No	Yes
Summer 2		MUSI119 - Fundamentals of Western Music Theory	14	Yes	Yes
		MUSU903 – Composition Lesson	4	No	Yes
Fall		MUSU315 - History of Electronic Music	12	No	No
		MUSU421 - Digital Audio Processing	7	No	No
		MUSU422 – Composition Seminar 2	10	No	No
		MUSU916 - Electronic Music Ensemble	8	Yes	Yes
	MUSU903 – Composition Lesson	5	No	Yes	
2010	Spring	MUST1221 - Music and Technology 2	14	Yes	No
		MUST4611 - Music Tech Capstone/Recital	7	Yes	No
		MUSU916 - Electronic Music Ensemble	4	No	Yes
		MUSU903 - Composition Lesson	6	No	Yes
	Summer 2	MUSU903 - Composition Lesson	2	No	Yes
	Fall	MUSU315 - History of Electronic Music	12	No	No
		MUSU421 - Digital Audio Processing	8	No	No
		MUSU422 - Composition Seminar 2	10	No	No
		MUSU916 - Electronic Music Ensemble	7	Yes	Yes
		MUSU903 - Composition Lesson	6	No	Yes
2011	Spring	MUSC2308 - Principles of Music Literature	19	No	No
		MUSC1125 - Twentieth-Century Music	22	Yes	No
		MUSC1916 - Electronic Music Ensemble	6	No	Yes
		MUSC1903 - Composition Lessons	6	No	Yes
	Summer 2	MUSC1903 - Composition Lesson	2	No	Yes
	Fall	MUST1220 - Introduction to Music Technology	18	No	No

		MUST1220 - Introduction to Music Technology	11	No	No
		MUST4610 - Composition for Elec Instruments	10	Yes	No
		MUSC1916 - Electronic Music Ensemble	10	No	Yes
		MUSC1903 - Composition Lessons	5	No	Yes
2012	Spring	MUST1220 - Introduction to Music Technology	11	No	No
		MUST4611 - Music Tech Capstone/Recital	12	Yes	No
		MUSC1916 - Electronic Music Ensemble	5	No	Yes
		MUSC1903 - Composition Lessons	6	No	Yes
	Fall	MUST1220 - Introduction to Music Technology	15	No	No
		MUST2315 - History of Electronic Music	26	No	No
		MUSC1916 - Electronic Music Ensemble	10	No	Yes
MUSC1903 - Composition Lessons		5	No	Yes	
2013	Spring	MUST1220 - Introduction to Music Technology		No	No
		MUST3421 - Digital Audio Processing			
		MUSC1916 - Electronic Music Ensemble			
	Fall	MUST1220 - Intro to Music Technology	21	No	No
		MUSC3550- Special Topics: Electronic Music			
		MUSC2308 - Principles of Music Literature			
		MUSC1916 - Electronic Music Ensemble			
2014	Spring	MUST1220 - Introduction to Music Technology	9	No	No
		MUST3421 - Digital Audio Processing	12	No	No
		DGM6140 - Sound Design	16	No	Yes
		DGM6140 - Sound Design	11	No	Yes
	Summer	DGM6140 - Sound Design	13	No	Yes
		MUSC1903 - Composition Lessons	1	No	Yes
	Fall	MUST1220 - Introduction to Music Technology	8	No	No
		MUST2315 - History of Electronic Music	16	No	No
MUSC1916 - Electronic Music Ensemble		5	No	Yes	
2015	Spring	MUST1220 - Introduction to Music Technology	15	No	No
		MUST3421 - Digital Audio Processing	6	No	No
		MUSC1125 - Twentieth Century Music	10	No	No
	Fall	MUST1220 - Introduction to Music Technology	13	No	No
		MUSC2308 - Principles of Music Literature	21	No	No
		MUSC1915 - Chamber Ensemble	5	No	Yes
2016	Spring	MUST1220 - Introduction to Music Technology	9	No	No
		MUST3421 - Digital Audio Processing	5	No	No
		MUST4611 - Music Tech Capstone/Recital	6	No	No
		DGM6140 - Sound Design	14	No	Yes
		DGM6140 - Sound Design	16	No	Yes
		DGM6140 - Sound Design	11	No	Yes
	Summer	DGM6140 - Sound Design	12	No	Yes
	Fall	MUST1220 - Introduction to Music Technology	22	No	No

2017		MUST2315 - History of Electronic Music	12	No	No	
		MUSC1916 - Contemporary Music Ensemble	6	No	Yes	
	Spring		MUST1220 - Introduction to Music Technology	22	No	No
			MUST2320 - Sound Design	14	No	No
			MUST3421 - Digital Audio Processing	10	No	No
			MUSI7976 - Directed Study	2	No	No
			DGM6140 - Sound Design	16	No	Yes
			DGM6140 - Sound Design	15	No	Yes
			DGM6140 - Sound Design	12	No	Yes
	Summer		DGM6140 - Sound Design	16	No	Yes
	Fall		MUST1220 - Introduction to Music Technology	19	No	No
			MUST1220 - Introduction to Music Technology	19	No	No
			MUSI2232 - Recording 1	18	No	No
			MUSC1903 - Composition Lessons	1	No	No
2018	Spring	MUST1220 - Introduction to Music Technology	23	No	No	
		MUST2320 - Sound Design	19	No	No	
	Fall	MUST1220 - Intro to Music Technology - 01	25	No	No	
		MUST1220 - Intro to Music Technology - 02	17	No	No	
		MUST2320 - Sound Design	9	No	Yes	
		MUST4610 - Composition for Elec Instruments	13	Yes	No	

### Advising Activities

I maintain an open-door policy and make it clear to all of my students that they are welcome to come and see me to discuss any issues pertaining to their studies at Northeastern University or career paths after they graduate. Each semester I arrange set times for office hours, and make these clear to students through my syllabi and Blackboard sites. In addition, I have formal advising responsibilities that can be divided into three broad categories, as described below.

#### 2018 -present Faculty Mentor

As part of a new program initiated in fall 2018, I serve as a faculty mentor for two students. We meet periodically to talk about their progress through the program and future plans.

#### 2011 - 2015 Music Composition and Technology Program Coordinator

As the coordinator for the MC&T program I actively advised all of the students in the major. This included tracking their progress through the program and overseeing their course selections each semester, as well as discussing their options after graduation.

#### 2006 - 2017 Music Technology/Computer Science Combined Major

As the coordinator for the MT/CS combined major program, I was responsible for advising all MT/CS students regarding the music portion of the degree. I held a meeting for all MT/CS combined majors at the start of each fall semester. The meeting served two purposes: 1) to introduce myself to new students and let them know that they should contact me at any time if they have questions or concerns

about the program 2) to introduce the new students to those further along in the program in an attempt to build a community with shared interests. I then met with the MT/CS students regularly throughout their studies at Northeastern University to assist them with scheduling, curriculum requirements, and to provide career advice.

2011 - 2017 Music Technology/Physics Combined Major

As the coordinator for the MT/Physics combined major program, I was responsible for advising all MT/Physics students regarding the music portion of the degree. As with the MT/CS dual majors, I met with these students regularly throughout their studies at Northeastern University and assist them with scheduling, curriculum requirements, and career advice.

2008 - 2015 Music Technology/Interactive Media Combined Major

As the coordinator for the MT/IM combined major program (formerly known as Multimedia Studies), I was responsible for advising all MT/IM students regarding the music portion of the degree. I also developed and taught music technology courses specifically for these students. As with the MT/CS dual majors, I met with these students regularly throughout their studies at Northeastern University and assist them with scheduling, curriculum requirements, and career advice.

2005 - 2017 Composition Students

Each semester, including summers, I accepted students for individual composition lessons. Due to the one-on-one context of these meetings, the discussions often diverge into areas of advisement related to both the music technology program in general and career options for students after Northeastern University. For instance, a number of students that I have worked with in composition lessons have expressed an interest in pursuing graduate programs and I have spent a considerable amount of time with those students advising them on schools and helping them to prepare portfolios for application to those programs.

## **SERVICE TO THE DISCIPLINE**

2018 Music Selection Committee, International Computer Music Conference  
Daegu, Korea

2018 Electronics, Dinosaur Annex at New Music Gathering, Boston  
I managed and projected electronics for Dinosaur Annex during a concert at Berklee College of Music as part of the New Music Gathering in Boston.

2016 -present Board of Advisors, New Ideas in Music and Sound, Boston, MA  
New Ideas in Music and Sound is a concert series initiated by Judy Dunaway at MassArt for the purpose of providing performance and networking opportunities to students enrolled in the various music programs in the area. There are four concerts per year. NU students have been participating in this series since it began in 2015. I became a board member in 2016.

2017 Technical Support/Sound Projection, South African Composers Concert  
Dennis Miller presented a concert of electroacoustic music by South African composers. I managed the sound for this event, which involved developing a projection strategy, setting up the venue, running the sound, and diffusing a number of the works in the absence of the composers.

- 2015 Co-coordinator, Sound Horizons Festival, Northeastern University  
A four-day festival celebrating the art of sound diffusion. I was a central organizer of this event, in collaboration with Prof. Han Tustchku of Harvard University. We set up a 40-speaker diffusion system in the Fenway Center at Northeastern and offered workshops, panel discussions and concerts. Tomonari Higaki was the invited composer (May 1-4).
- 2015 Composition Competition Judge, Boston Guitar Festival
- 2014 Composition Competition Judge, Boston Guitar Festival
- 2013 Technical Support/Sound Projection, Beyond Notation: An Earle Brown Symposium, Northeastern University, Boston  
A two-day symposium organized by Northeastern University and the New England Conservatory of Music to celebrate the music of Earle Brown. I have been invited to manage the technical requirements for Brown's *Music for Stadler Gallery* sound installation as well as an 8-channel sound diffusion system used in two concert works performed by the Callithumpian Consort, led by Stephen Drury. January 2013.
- 2012-2013 NU Sounds Electroacoustic Concert Series, Northeastern University  
A series of three concerts spread over the 2012-2013 academic year. I was a central organizer of these events. Invited composers include Marc Battier, Professor of Musicology at the University of Paris-Sorbonne; Philippe Leroux, Professor of Composition at the Schulich School of Music, McGill University; Trevor Wishart, Professor of Music at the Universities of Oxford and Durham, England.
- 2011 Co-coordinator, Sound In Space Festival, Northeastern University  
A three-day festival celebrating the art of sound diffusion. I was a central organizer of this event, in collaboration with Prof. Han Tustchku of Harvard University, The Goethe-Institut Boston and the Cultural Services of the French Consulate, Boston. We set up a 32-speaker diffusion system in the Fenway Center at Northeastern and offered workshops, panel discussions and concerts. Invited composers included Daniel Teruggi, Director of the Groupe de Recherches Musicales (GRM) in France; Ludgar Brümmer, Director of ZKM Institute for Music and Acoustics, Germany; Elaine Lillios, Professor of Composition at Bowling Green State University.
- 2010 Boulez Festival, Boston Conservatory  
The Chair of Woodwinds, Prof. Eric Hewitt, invited me to provide electronics for two works by Pierre Boulez, *Dialogue de l'ombre double* and *Anthem 2*, as part of a three-day festival celebrating the composer's music. Clarinetist Michael Norsworthy and violinist Gabriela Diaz performed these works, respectively.
- 2010 NU Sounds Electroacoustic Concert Series, 2010, Boston MA  
A series of four concerts spread over the spring 2010 semester. I was a central organizer of these events. Invited composers included Gilles Gobeil, Professor of Technology at the Collège de Drummondville, Canada; Denis Smalley, Professor Emeritus at City University of London; Karlheinz Essl, Professor of Composition at the Vienna University of Music and Performing Arts, Professor of Composition at Stuttgart Conservatory of Music.

- 1999 Music Selection Committee, Society for Electro-Acoustic Music in the United States Conference, San Jose, CA
- 1998 Society for Electro-Acoustic Music in the United States National Conference  
Dartmouth College, Hanover NH  
As a graduate student at Dartmouth College, I played a significant role in the organization of this conference.
- 1992 International Computer Music Conference, San Jose State University, CA  
As an undergraduate student studying with Prof. Allen Strange, former President of the International Computer Music Association and conference host, I played a significant role in the organization of this event.

## REFERENCES

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