

LEAH REID

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EDUCATION

D.M.A. in Music Composition, Stanford University (Stanford, CA), 2013.

Final Project: *Composing Timbre Spaces, Composing Timbre in Space: An Exploration of the Possibilities of Multidimensional Timbre Representations and Their Compositional Applications.*

Committee: Mark Applebaum (advisor), Jonathan Berger, Brian Ferneyhough, and Jaroslaw Kapuscinski.

Special Area Exam Topics

The perception of timbre, timbre models, and technology.

Timbre organization of composers from the 20th and 21st centuries, especially focused on works and models by Penderecki, Spahlinger, Saariaho, and Grisey.

M.A. in Music Composition, Stanford University (Stanford, CA), 2010.

B.M. in Music Composition, McGill University (Montreal, QC, Canada), 2008.
Concentration in Vocal Performance.

TEACHING EXPERIENCE

Assistant Professor, University of Virginia—2017-current.

Composition I (Advanced Undergraduate Composition) (MUSI 4581), Autumn 2017 & 2018.

Composition II (Advanced Undergraduate Composition) (MUSI 4582), Spring 2018 & 2019.

Composing with Electronics (MUSI 4547), Spring 2019.

Introduction to Composition (MUSI 3380), Autumn 2017 & 2018.

Introduction to Music & Computers (MUSI 3390), Spring 2018 & 2019.

Materials of Contemporary Music—PhD Seminar on Sound in Space (MUSI 7547), Autumn 2018.

Undergraduate Seminar on Timbre (MUSI 4547), Spring 2018.

Materials of Contemporary Music—PhD Seminar on Timbre (MUSI 7547), Autumn 2017.

PhD Composition Lessons (MUSI 7581, 8810 & 7582), Autumn 2017 & 2018, Spring 2018 & 2019.

PhD Supervised Research (MUSI 8910, 8910 & 9999), Autumn 2017 & 2018, Spring 2018 & 2019.

Adjunct Instructor, University of the Pacific—2014-2015.

Advanced Computer Music (MCOM 111), Spring 2015.

Introduction to Music Technology (MCOM 9), Autumn 2014 & Spring 2015.

Music Theory IV: Twentieth Century (MCOM 15), Spring 2015.

New Resources in Pitch: Composition Seminar (MCOM 026), Spring 2015.

Adjunct Instructor, Cogswell Polytechnical College—Autumn 2014.

Music Fundamentals (DAT 50), Autumn 2014.

Instructor, Stanford University—Autumn 2010 & 2011.

Musicianship for Elements of Music I (Music 21), Autumn 2010 & 2011.

Teaching Assistant, Stanford University—2010-2012.

Elements of Music I (Music 21), Autumn 2010 & 2011—P.I.: Giancarlo Aquilanti.

Music, the Mind & Human Behavior (Music 1A), Winter 2010—P.I.: Jonathan Berger.

Rock, Sex, & Rebellion (Music 8A), Winter 2011—P.I.: Mark Applebaum.

Composition & Performance of Instrumental Music with Electronics (Music 154),
Spring 2010 & 2011—P.I.: Evelyne Gayou (2010) and Bruno Ruviano (2011).

PRINCIPAL TEACHING AREAS

An Exploration of Composition Through Timbre

Undergraduate and graduate adaptations of a course that focuses on the analysis and application of techniques primarily concerned with timbre or tone color.

Examines music of the last century.

Observes how composers and researchers have approached timbre.

Sound in Space

Undergraduate and graduate adaptations of a course that focuses on space and spatialization techniques in music.

Music Composition

Undergraduate and graduate level composition (individual, group lessons, and seminars) in styles ranging from baroque, classical, and romantic eras, through techniques of the 20th and 21st centuries.

Composition of Electronic Music

Introductory through advanced topics in digital studio composition, including: MIDI, audio recording, live-electronics, aesthetics and poetry of electroacoustic composition, analytical approaches to this repertoire, use of digital processing and synthesis techniques.

MaxMSP, Ableton Live, Logic Pro, Final Cut Pro, sensors, microcontrollers, and spatialization.

History of Electronic Music

Acousmatic, computer music, algorithmic composition, tape music, glitch, electronic, musique concrète, noise, laptop music, DJs, organized sound, Schaefferian theory, GRM, serialism and Elektronische Musik, tape music and computer music in the USA, analysis of electroacoustic music, sampling and intellectual property, algorithmic and computer-aided composition, live-electronics and improvisation.

Music Technology

Notation Software, MIDI, DAWs, multi-track recording/editing, web design/construction, copyright/content ownership, and online resources for publishing/music distribution.

Sound Art and HCI Instrumental Design

Circuits, microcontrollers, sensors, communication, sound synthesis, interactive media, sound sculpture, social sculpture, and new instrumental/controller design.

Resources in Pitch and Rhythm

Late 20th/early 21st Century pitch organization. Topics include: polymodality, synthetic scales and clusters, mathematical manipulations, and spectral techniques.

Late 20th/early 21st Century rhythmic techniques. Topics include: rhythmic characters, time signatures, multi-layers, polyrhythm, metric modulation, and complex ratios.

Orchestration

Beginning through advanced levels, including: characteristics of instruments, transposition, score layout, score reading and notation, performance techniques, reduction of orchestral scores for piano, scoring and transcription of works for different ensembles, scoring for full orchestra, and advanced orchestration techniques used by composers.

Music Theory

Fundamentals through 20th/21st century form.

Musicianship

Introductory through advanced levels.

Music Notation

Sibelius and Finale: including both conventional and unconventional notation practices.

Music Appreciation

Western and popular music appreciation.

FELLOWSHIPS

- 2013 Visiting Scholar, the Center for Computer Research in Music and Acoustics (CCRMA), Stanford University.
- 2008 Dorothy Culver Fellowship, Stanford University.

DISCOGRAPHY

- 2019 SEAMUS Interactions, featuring *Crumbs* for percussion and electronics.
- 2018 MicroFolia, featuring *Sk(etch)* for fixed media, Nucleo Musica Nova.
- 2017 Electronic Masters Volume 5, featuring *Pressure* for viola and live-electronics, Ablaze Records.
- 2016 Electronic Masters Volume 4, featuring *Ring, Resonate, Resound* for fixed media, Ablaze Records.

RECENT HONORS & AWARDS

- 2018 WOCMAT 2018 NCTU International Phil Winsor Computer Music Competition, Honorable Mention, *Sk(etch)*.
- 2018 Mead Honored Faculty, University of Virginia.
- 2017 Calliope's Call for Scores Competition, Honorable Mention, *Single Fish*.
- 2016 Ablaze Records' Electronic Masters Vol.5 Winner, *Pressure*.
- 2016 Open Circuit Composition Competition Finalist, *Ring, Resonate, Resound*.
- 2015 Frame Dance Productions' Music Composition Competition Film Score Winner, *Ring, Resonate, Resound*.
- 2014 Ablaze Records' Electronic Masters Vol.4 Winner, *Ring, Resonate, Resound*.
- 2011 Stanford University's Fox Memorial Prize.
- 2010 IAWM's Pauline Oliveros Honorary mention, *Sparrow (Spero)*.
- 2008 IAWM's Pauline Oliveros Prize, *Pressure*.
- 2007 McGill University's Schulich School of Music Award.
- 2007 McGill University's Eric Award.

RESIDENCIES & PROFESSIONAL WORKSHOPS

- 2019 Virginia Center for Creative Arts (VCCA).
- 2019 Ucross Foundation.
- 2018 Spatial Audio Seminar, EMPAC, Rensselaer Polytechnic Institute.
- 2018 Wave Field Synthesis Workshop, EMPAC, Rensselaer Polytechnic Institute.
- 2017 The MacDowell Colony.
- 2017 ManiFeste 2017, In Vivo Danse—CAMPING, IRCAM.
- 2016 Researcher, 2016 Spatial Music Workshop, Moss Arts Center, Virginia Tech.
- 2006 Composer-in-residence, Contemporary Music Ensemble, McGill University.

ADJUDICATIVE DUTIES

- 2018 Juror, COLLAB, Institute of Electronic Music and Acoustics (IEM).
- 2018 Juror, SCI/ASCAP Competition.
- 2017 Juror, Klingler Electroacoustic Residency (KEAR) 2017-2018 Competition, Bowling Green State University.
- 2017 Juror, Society of Composers (SCI) CD Series.
- 2017 Juror, ASCAP/SEAMUS Student Commission Competition & the Allen Strange Memorial Award.
- 2017 Juror, Frame Dance Productions' Composition Competition.

CONCERT CURATION & ORGANIZATION

- 2019 Co-Curator, Digitalis, University of Virginia.
 2019 Organizer, Neave Trio Residency, University of Virginia.
 2018 Curator & Organizer, Composers Concert, University of Virginia.
 2018 Curator & Co-organizer, Fall Dance Concert: a special collaboration between music and dance,
 University of Virginia.
 2018 Curator & Co-organizer, TechnoSonics, University of Virginia.
 2018 Co-Curator, Digitalis, University of Virginia.
 2018 Contemporary Music Curator & Co-organizer, Beethoven and the Book: A Synergies Concert, University of Virginia.
 2017 Curator & Organizer, Undergraduate Composition New Music Concert, University of Virginia.

OTHER SERVICE

- PhD Dissertations Committee Member, University of Virginia, 2018-2019.
 Reader, Dissertation Prospectuses, University of Virginia, 2017-2019.
 PhD Qualifying Exam Committee Member, University of Virginia, 2018-2019.
 Committee member, DMP recitals, University of Virginia, 2018-2019.
 Reviewer for CCT graduate student admissions, University of Virginia, 2018.
 Supplemental music materials reviewer for Undergraduate Admissions, University of Virginia, 2017-2019.

PRINCIPAL COMPOSITION MENTORS

- Mark Applebaum, Stanford University.
 Jonathan Berger, Stanford University.
 Brian Ferneyhough, Stanford University.
 Sean Ferguson, McGill University.
 Ana Sokolovic, McGill University.
 Chris Paul Harman, McGill University.

SELECT WORKS & PREMIERES

- New Work*** (piano trio), to be premiered by the Neave Trio, 2019.
I[*n*quiry] (music, video, and dance collaboration), to be premiered at the Accelerate Festival, Smithsonian National Museum of Natural History, 2019.
Sk(et*ch***)** (7.0 channel acousmatic composition), premiered at the International Symposium of New Music, 2018.
Sk(et*ch***)** (192 channel acousmatic composition for wave field synthesis).
Apple (4 sopranos), premiered by Accordant Commons, 2018.
In Vivo Danse (20 performer/dancers and live-electronics), premiered at IRCAM's ManiFeste, 2017.
Crumbs (percussion and electronics), premiered by Ensemble M'obile, 2017.
Music Box Fantasies No. 1 & 2 (147 channel acousmatic composition), premiered at Cube Fest, Virginia Tech, 2016.
Single Fish (3 sopranos), premiered by Accordant Commons, 2016.
Ring, Resonate, Resound (8.0 channel acousmatic composition), premiered at CCRMA's 40-50-80 Anniversary Concert, 2014.
Occupied Spaces (2 pianos and 2 percussion), premiered by Yarn/Wire, 2013.

Clocca (chamber ensemble), premiered by the Talea Ensemble, 2012.

Ostiatim (string quartet), premiered by the Jack Quartet, 2011.

Let the Air Circulate (soprano, violin, viola, and violoncello), premiered by Scott St. John, Charlton Lee, Stephen Harrison, and Stephanie Aston, 2011.

Blink (accordion, clarinet, and electric guitar), premiered by Seth Josel, Christine Pate, and Matthias Badczong, 2011.

Forged (recorder, percussion, piano, and accordion), premiered by Sound Gear Ensemble, 2009.

Pear (2 violins), premiered by Livia Sohn & Geoff Nuttall, 2010; performed by Janet Sung & Livia Sohn, 2009.

Interval 100 (oboe, clarinet, alto saxophone, percussion, violin, viola, and violoncello), premiered by members of sfSound, 2008.

Sparrow (Spero) (flute, horn, percussion, piano, violin, and 7.1 channel live-electronics), premiered by members of McGill University's Contemporary Music Ensemble, 2008.

Pressure (viola and 6.1 channel live-electronics), premiered by Drew Ricciardi, 2007.

The Arrest of Osip Mandelstam (tenor and piano), performed by David Menzies and Sophia Kim Cook, 2007.

Septem (chamber ensemble), premiered by McGill University's Contemporary Music Ensemble, 2006.

The Moment (soprano and string quartet), premiered by the Phoenix String Quartet, 1999.

SELECT INSTALLATIONS & INSTRUMENTAL DESIGN

Mobile Music, 2011.

A hanging mobile score continuously in motion that can be interpreted as both a visual art piece or a physical musical score.

Bubble Interlude, 2010 & 2014.

An installation piece that explores the concept of 'play' through interaction with bubbles. Bubbles take the form of both literal soap bubbles and metaphorical 'sound' bubbles. Sounds are formed and extinguished through a game of virtual 'bubble catch.'

Invented and designed two sensors, one using two piezos that detect breath pressure and trigger pre-composed long sounds, turning the bubble machine on; and another using two wires that connect via bubble film, creating a complete circuit that triggers short sounds.

Frankolin, 2009.

An augmented Yamaha electric violin designed in collaboration with Feifei Xue and Adam Somers, augmented with 11 sensors (3 sonar receivers, 3 accelerometers on the body, 3 accelerometers on the bow, 2 force sensing resistors on the bow).

MaxMSP patch aggregates the data and interprets inputs into musical performance data.

NOTABLE ADDITIONAL PERFORMANCES

BEAST FEaST—Fast-forward/Rewind, The University of Birmingham (Birmingham, United Kingdom), 2019.

The Society for Electro-Acoustic Music in the United States (SEAMUS), Berklee School of Music, (Boston, MA), 2019.

UNK New Music Festival, University of Nebraska Kearney, (Kearney, NE), 2019.

MoxSonic, Missouri Experimental Sonic Arts Festival, University of Central Missouri, (Warrensburg, MO), 2019.

- CLICK, Electroacoustic Music at Ohio University, (Athens, OH), 2019.
- CCRMA at Bing | The Lord of the Bings: The Fellowship of the Bing, Stanford University, (Stanford, CA), 2019.
- Workshop on Computer Music and Audio Technology (WOCMAT), (NCTU, Taiwan), 2018.
- OUA Electroacoustic Music Festival, Osaka University of Arts, (Kanan, Japan).
- Ecos Urbanos, Festival de Música Electroacústica, Tecnológico de Monterrey Campus Santa Fé (Mexico City, Mexico).
- EM/One, Ball State University, (Muncie, IN), 2018.
- Technosonics XIX, University of Virginia (Charlottesville, VA), 2018.
- Simposio Internacional de Musica Nova 2018, MicroFolia, (Curitiba, Brazil), 2018.
- Concerto Octafonico, Sociedad de Musica Libre, la Sala Sonora Nodo (Morelia, Mexico), 2018.
- Accordant Commons, Automata (Los Angeles, CA), 2018.
- I-Jen Fang, Percussion, UVA Chamber Music Series, University of Virginia (Charlottesville, VA), 2018.
- Technosonics XVIII, University of Virginia (Charlottesville, VA), 2018.
- Aveiro_Síntese 2018 c6 CCRMA, Arte No Tempo, (Aveiro, Portugal), 2018.
- Electroacoustic Barn Dance, Jacksonville University (Jacksonville, FL), 2018.
- Third Practice Electroacoustic Music Festival, University of Richmond (Richmond, VA), 2017.
- Série de Música de Câmara, Universidade Federal do Paraná (Curitiba, Brazil), 2017.
- WOBC 91.5 FM Broadcast, Foldover with Tom Lopez (Oberline, Ohio), 2017.
- IV Bienal Música Hoje, Universidade Estadual (Curitiba, Brazil), 2017.
- ManiFeste 2017, In Vivo Danse—CAMPING, IRCAM (Paris, France), 2017.
- 46th Annual John Donald Robb Composers' Symposium, The University of New Mexico (Albuquerque, NM), 2017.
- Electronic Music Eastern (EME), Eastern Illinois University (Charleston, IL), 2017.
- Butler Elektronik Musik Fest, Butler University (Indianapolis, IN), 2017.
- Electroacoustic Barn Dance (EABD), University of Mary Washington (Fredericksburg, VA), 2016.
- 156th Concert, Guest Artist Recital, Western Michigan University (Kalamazoo, MI), 2016.
- Spectra 2016 Malaysia Music Technology Festival, Universiti Teknologi MARA (UiTM) (Selangor Darul Ehsan, Malaysia).
- Electronic Music Midwest (EMM), Lewis University (Romeoville, IL), 2016.
- Sound and Music Computing Conference (SMC)—S.T.R.E.A.M Festival, Hamburg University of Applied Sciences (HAW) (Hamburg, Germany), 2016.
- Virtual Concert 4, Univers Sonores Parallèles (online), 2016.
- Toronto International Electroacoustic Symposium (TIES), Geary Lane (Toronto, Canada), 2016.
- Cube Fest: Massively Multichannel Music—Research ReSounds, the Cube, Virginia Tech (Blacksburg, VA), 2016.
- Los Angeles' MicroFest: Accordant Commons, Automata Arts (Los Angeles, CA).
- Frame Dance Productions—Tunnel Vision (Houston, TX), Multiple performances throughout 2015-2016.
- BEAST FEaST—Real/Unreal, The University of Birmingham (Birmingham, United Kingdom), 2016.
- ÆPEX Contemporary Performance's "Sound System Takeover" (Ann Arbor, MI), 2016.
- CKCU FM 93.1 Broadcast, Acoustic Frontiers with Ralph Hopper (Ottawa, Canada), 2016.
- Open Circuit: Electronic Music and Video Art Showcase, The University of Liverpool School of Music (Liverpool, United Kingdom), 2016.
- The Sleeper Society, Chapter Arts Center (Cardiff, United Kingdom), 2016.
- The International Festival for Innovations in Music Production and Composition (iFIMPaC), Leeds College of Music (Leeds, United Kingdom), 2016.

University of Nebraska at Kearney (UNK) New Music Festival (Kearney, NE), 2016.
 The Society for Electro-Acoustic Music in the United States (SEAMUS), Georgia Southern University (Statesboro, GA), 2016.
 Tilde New Music Festival, Arts Centre Melbourne (Melbourne, Australia), 2016.
 San Francisco Tape Music Festival, Gray Area Grand Theatre (San Francisco, CA), 2016.
 Soochow New Voice Concert Series III, Soochow University (Suzhou, China), 2015.
 EviMUS, Saarbrücker Tage für elektro-akustische und visuelle Musik (Saarbrücken, Germany), 2015.
 41st ICMC, University of North Texas (Denton, TX), 2015.
 Forgotten Spaces—EUROMicroFest (Freiberg, Germany), 2015.
 Acousmatic Transcendence: A Feast of Diffusion, University of Kent, Chatham Historic Dockyard (Kent, United Kingdom), 2015.

AFFILIATIONS

Ablaze Records.
 American Composers Forum (ACF).
 Broadcast Music, Inc. (BMI).
 College Music Society (CMS).
 International Association of Women in Music (IAWM).
 Society of Composers (SCI).
 The Society for Electro-Acoustic Music in the United States (SEAMUS).