

# LEAH REID

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## ***EDUCATION***

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**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***

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**Assistant Professor, University of Virginia**—2017-current.

Composition I (Advanced Undergraduate Composition) (MUSI 4581), Autumn 2017-2020.

Composition II (Advanced Undergraduate Composition) (MUSI 4582), Spring 2018-2021.

Creating Art Within Pandemic Constraints (MUSI 4547), Fall 2020.

Introduction to Music & Computers (MUSI 3390), Spring 2018 & 2019, Fall 2019 & 2020.

Materials of Contemporary Music (MUSI 7547)—PhD Seminars on Timbre, Autumn 2017 & Spring 2020; Sound in Space, Autumn 2018; Creating Art Within Pandemic Constraints, Autumn 2021.

Introduction to Composition (MUSI 3380), Autumn 2017 & 2018, Spring 2019 & 2020.

Composing with Electronics (MUSI 4547), Spring 2019.

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

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

PhD Supervised Research (MUSI 8910, 8910 & 9999), Autumn 2017-2020, 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**—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***

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### **An Exploration of Composition Through Timbre**

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

### **Sound in Space**

Undergraduate and graduate courses that focus 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 20<sup>th</sup> and 21<sup>st</sup> centuries.

### **Composition of Electronic Music**

Introductory though 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, Reaper, 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 & HCI Instrumental Design**

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

### **Collaborative Courses**

Collaborative courses that mix music and other artistic mediums (dance, art, film, etc.).

### **Mixed Artistic Medium Workshops and Seminars**

Creative courses that mix artistic practices (for performers, composers, writers, film makers, designers, architects, visual artists, and dancers) that explore open-ended research and creative prompts.

### **Resources in Pitch and Rhythm**

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

Late 20<sup>th</sup>/early 21<sup>st</sup> 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.

### **Ecoacoustics**

Sound recording, analysis techniques, sonology, soundscape composition, sonification, and deep listening. Engages with natural systems and the unique sonic energy of places.

### **Music Theory**

Fundamentals through 20<sup>th</sup>/21<sup>st</sup> century form.

### **Musicianship**

Introductory through advanced levels.

### **Music Appreciation**

Western and popular music appreciation.

## ***RECENT HONORS & AWARDS***

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- 2021 The American Prize in Composition, Vocal Chamber Music, Winner, *Apple* and *Single Fish*.  
 2021 Second Prize, Gaetano Amadeo Prize, *La Ballata*.  
 2021 RMN Classical, Electroacoustic Call for Works Winner, *Reverie*.  
 2021 First Prize, 8ème concours international de composition électroacoustique KLANG! 2021, *Reverie*.  
 2021 First Prize, Schubert Konservatorium's International Composer Competition, *Apple*.  
 2021 Second Prize, Iannis Xenakis International Electronic Music Competition, *Reverie*.  
 2021 Kaleidoscope Call for Score Finalist, *Cranberries*.  
 2020 Classic Pure Vienna International Music Competition Honorable Mention, *Apple*.  
 2020 Tesselat Electronic Music Competition 2020 Winner, *Sk(etch)*.  
 2020 Concavo & Convesso Competition 2020 Winner.  
 2020 Blow Up Percussion—Cerimoniali Ritmici 2020 Call for Scores Winner.  
 2020 Second Prize, XIII° International Destellos Competition 2020, *Reverie*.  
 2020 XIII° International composition competition Città di Udine Finalist.  
 2020 MA/IN 2020 Finalist.  
 2020 Score Follower Selected Work, *Pressure*.  
 2019 Music from SEAMUS CD vol. 29 Winner, *Sk(etch)*,  
 2019 Nief-Norf International Call for Scores Winner, *Single Fish*.  
 2019 RMN Classical, Electroacoustic Call for Works Winner, *Sk(etch)*.  
 2019 Score Follower Selected Work, *Crumbs*.  
 2019 Score Follower Selected Work, *Ostiatim*.  
 2018 WOCMAT 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.

## ***DISCOGRAPHY***

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- 2021 Mid Side, Emperica Records, featuring *Reverie* for fixed media.  
 2021 Electroacoustic & Beyond vol. 6, RMN Classical, featuring *Reverie* for fixed media.  
 2020 In Focus 3, RMN Classical, featuring *Single Fish* for 3 sopranos and hand percussion.  
 2019 Music from SEAMUS CD vol. 29, featuring *Sk(etch)* for fixed media.  
 2019 Electroacoustic & Beyond vol. 4, RMN Classical, featuring *Sk(etch)* for fixed media.  
 2019 Society of Composers (SCI) CD Series, featuring *Crumbs* for percussion and electronics, PARMA Recordings.  
 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.

## ***PUBLICATIONS***

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- 2021 Reid, L. "Composing with Multidimensional Timbre Representations," *Leonardo* 54(3): 337-343.

***FELLOWSHIPS***

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- 2021 Hambidge Center for the Creative Arts.
- 2019 Guerilla Opera Emergence Composition Fellowship.
- 2019 Ucross Foundation Fellowship.
- 2019 Virginia Center for Creative Arts (VCCA) Fellowship.
- 2017 The MacDowell Colony Fellowship.
- 2013 Visiting Scholar, the Center for Computer Research in Music and Acoustics (CCRMA), Stanford University.
- 2008 Dorothy Culver Fellowship, Stanford University.

***RESIDENCIES & PROFESSIONAL WORKSHOPS***

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- 2018 Spatial Audio Seminar, EMPAC, Rensselaer Polytechnic Institute.
- 2018 Wave Field Synthesis Workshop, EMPAC, Rensselaer Polytechnic Institute.
- 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.

***CONFERENCE ORGANIZATION***

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- 2020 Composition Committee for the 2021 CMS Mid-Atlantic Conference.
- 2020 SEAMUS Conference Co-host with Ted Coffey, University of Virginia.

***ADJUDICATIVE DUTIES***

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- 2021 Adjudicator, Society for Electroacoustic Music in the United States (SEAMUS) National Conference.
- 2021 Juror, Music of Speech, Boston New Music Initiative.
- 2021 EA Student Composition Competition Juror, Roosevelt University.
- 2020 Peer Reviewer, Simposio Internacional de Musica Nova + Momentum.
- 2020 Juror, SCI/ASCAP Student Composition Competition.
- 2019 Juror, Society of Composers (SCI) CD Series.
- 2018 Juror, COLLAB, Institute of Electronic Music and Acoustics (IEM).
- 2018 Juror, SCI/ASCAP Competition.
- 2017 Juror, KEAR 2017-2018 Competition, Bowling Green State University.
- 2017 Juror, Society of Composers (SCI) CD Series.
- 2017 Juror, ASCAP/SEAMUS Student Composition Competition.
- 2017 Juror, Frame Dance Productions' Composition Competition.

***CONCERT CURATION & ORGANIZATION***

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- 2020 Co-Curator, Digitalis, University of Virginia.
- 2020 Undergraduate Composers Concert, University of Virginia.
- 2019 Co-Curator, Digitalis, University of Virginia.
- 2019 Curator & 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, TechnoSonic, 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.

### ***PRINCIPAL COMPOSITION MENTORS***

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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.

### ***PRESENTATIONS, INTERVIEWS & GUEST LECTURES***

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2022 MusicNow talk, University of North Texas.  
 2022 World According to Sound: Time, Live Interview.  
 2022 NPR morning edition.  
 2021 Research on Contemporary Composition Conference, University of North Georgia.  
 2021 Corwin Chair Series Lecture, University of Santa Barbara.  
 2021 Electroacoustic Project Seminar, University of Indiana.  
 2021 Notam's Online Max Meetup.  
 2021 New Music on the Bayou, Monroe, LA.  
 2021 Virtual Chicago Electro-Acoustic Music Festival Panelist, Roosevelt University.  
 2019 Composition Seminar, Longy School of Music.  
 2019 BEAST FEaST, University of Birmingham.  
 2017 John Donald Robb Composers' Symposium, University of New Mexico.  
 2015 TA Training Course, Stanford University.  
 2010 Focus Seminar, University of California San Diego.

### ***OTHER ACADEMIC SERVICE***

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PhD Dissertations Committee Member, University of Virginia, 2018-2021.  
 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, 2018-2019.  
 Supplemental materials reviewer for Undergraduate Admissions, University of Virginia, 2017-2020.

### ***OTHER PROFESSIONAL SERVICE***

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Board Member, International Association of Women in Music (IAWM), 2021-current.  
 Artistic Associate, Boston New Music Initiative (BNMI), 2021-current.

### ***SELECT WORKS & PREMIERES***

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**Untitled** (saxophone and electronics), to be premiered by Kyle Hutchins, 2022.  
**Untitled** (snare drum and electronics), to be premiered by Patti Cudd, 2022.  
**Bubbles** (8.0 channel acousmatic composition), 2022.  
**Fall, Leaves, Fall** (alto saxophone and electronics), premiered by Wilson Poffenberger, 2021.  
**La Ballata** (flute, trombone, saxophone, percussion, violin, and cello), premiered by Concavo & Convesso, 2021.  
**Dream of Green** (micro-opera), to be premiered as part of the Art Song Collaborative Project, 2021.  
**Cranberries** (micro-opera), premiered by Guerilla Opera, 2020.  
**Reverie** (8.0 channel acousmatic composition), premiered at UVA's Technosonics, 2020.  
**Cloud Burst** (piano trio), premiered by the Neave Trio, 2019.  
**I[nquiry]** (music, video, and dance collaboration), 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 Móbile, 2017.
- Music Box Fantasies No. 1 & 2** (147 channel acousmatic composition), premiered at Cube Fest, Virginia Tech, 2016.
- Single Fish** (3 sopranos and hand percussion), 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**

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### **Sounding Landscapes—Bee Conservancy**, 2021.

A collaborative installation with Chris Reid. The installation brings together visual and sonic artforms, combining a painted landscape with an immersive soundscape composition. The work highlights pollinator gardens and the important creatures that live among us.

### **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***

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- Women Composers Festival of Hartford, (West Hartford, CT), 2022.
- Napoleon New Music Festival, Eastern Illinois University (Charleston, IL), Postponed due to COVID-19.
- World According to Sound: Time, (online presentation), 2022.
- Meridian International Festival, Planetarium, Meteorit 4, (Bucharest, Romania & online), 2021.
- Espacios Sonoros 2021, online broadcast concert, Radio CASo, (online), 2021.
- National Mall Tour, NACUSA, (Oxford, NC and Bladensburg, MD), 2021.
- Corwin Series Concert, University of Santa Barbara, (Santa Barbara, CA), 2021.
- Monadnock Art Tour, (Jaffrey, NH), 2021.
- REF—Resilience Festival, (Foggia, Italy), 2021.
- International Composition Competition of Electronic Music Iannis Xenakis, Influx—Musique & Recherches Acousmonium, Aristotle Natural History Museum (Thessaloniki, Greece), 2021.
- Electrobelge, Jardin d'Orphée, (Ohain, Belgium), 2021.
- Atemporánea, Conservatorio Superior de Música de la Ciudad de Buenos Aires, (Buenos Aires, Argentina), 2021.
- Ars Electronica Forum Wallis, (online), 2021.
- International Computer Music Festival (ICMC), Pontificia Universidad Católica de Chile, (Santiago, Chile), 2020 + 2021.
- Concavo & Convesso, (Matera, Italy), 2021.
- Sound's New NACUSA May/June Tour (various locations throughout the US), 2021.
- New York City Electronic Music Festival, (online), 2021.
- Matera Intermedia Festival, (Lecce, Italy), 2021.
- Blow Up Percussion, Cerimoniali Ritmici 2020, Sala Casella, (Rome, Italy), 2021.
- New Music on the Bayou, (Monroe, LA), 2021.
- MAJU Tour, NACUSA, (various locations across the USA), 2021.
- Society of Composers Online National Conference, (online), 2021.
- Society for Electro-Acoustic Music in the United States National Conference (SEAMUS), (online), 2021.
- Virtual Chicago Electro-Acoustic Music Festival, Roosevelt University, (online), 2021.
- Sounds New NACUSA MARI21 Tour, (GA, WY, MT, SD, NE, CO), 2021.
- Acoustic Frontiers—CKCU FM 93.1, 2021 with Ralph Hopper, 2021.
- Penn State 2021 New Music Festival and Symposium, (online presentation), 2021.
- Radio Ascoli, (2021).
- Rummage Radio, Episode 78, WQRT 99.1 Indianapolis, (online broadcast), 2020.
- OUA Electroacoustic Music Festival, Osaka University of Arts, (online), 2020.
- World According to Sound: Time, (online presentation), 2020.
- Radiophrenia, (online broadcast), 2020.
- Tesselat Composers Collective, (online concert), 2020.
- Atemporánea, Conservatorio Superior de Música de la Ciudad de Buenos Aires, (Buenos Aires, Argentina), 2020.
- 4th Annual Research on Contemporary Composition Conference (ROCC), University of North Georgia (online), 2020.
- Espacios Sonoros 2020, online broadcast concert, Radio CASo, 2020.
- NACUSA Mid-South Chapter Electronics Recital, University of North Georgia (Oakland, Flowery Branch & Gainesville, GA), 2020.
- MUSLAB 2020, Juan José Arreola Lake House, (Mexico City, Mexico), 2020.
- Ensemble Mise-en, (New York, NY), 2020. Rescheduled due to COVID-19.
- New York City Electronic Music Festival, (online presentation due to COVID-19), 2020.
- World According to Sound: Outside In, (online presentation), 2020.
- NACUSA Mid-South: Sounds n.e.w., A Walk in Georgia Parks, (Atlanta, GA), 2020.
- TURN UP Multimedia Festival, University of Arizona, Fred Fox School of Music, (Tucson, AZ), 2020. Cancelled due to COVID-19.

- Society of Composers 2020 Conference, University of Texas at Arlington, (Arlington, TX), 2020.  
Cancelled due to COVID-19.
- Society for Electro-Acoustic Music in the United States National Conference (SEAMUS), University of Virginia, (Charlottesville, VA)— Online presentation due to COVID-19, 2020
- UNK New Music Festival, University of Nebraska Kearney, (Kearney, NE), 2020.
- Emergence Fellowship Showcase, Guerilla Opera Company, Slosberg Music Center, Brandeis University, (Waltham, MA), 2020.
- Technosonics, University of Virginia, (Charlottesville, VA), 2020.
- San Francisco Tape Music Festival, Victoria Theatre, (San Francisco, CA), 2020.
- Neave Trio: Fire, Moon, Cloud, Rain, Longy School of Music, (Cambridge, MA), 2019.
- Sonic Voyage: Making Marks, University of Bristol, (Bristol, United Kingdom), 2019.
- CLICK, Electroacoustic Music at Ohio University, (Athens, OH), 2019.
- 8-channel Music Compositions from *CubeFest 2019*, Evergreen State College, (Olympia, WA), 2019.
- CEMIcircles Festival, University of North Texas, (Denton, TX), 2019.
- Espacios Sonoros, Palacio Zorilla, (Salta, Argentina), 2019.
- Electroacoustic Mini Fest, Washington State University School of Music, (Pullman, WA), 2019.
- Atemporánea, Conservatorio Superior de Música de la Ciudad de Buenos Aires, (Buenos Aires, Argentina), 2019.
- The World According to Sound, KQED/NPR, 2019.
- Cube Fest, Virginia Tech, (Blacksburg, VA), 2019.
- Nief-Norf, University of Tennessee, (Knoxville, TN), 2019.
- International Computer Music Conference (ICMC), (New York, NY), 2019.
- LA Philharmonic—Noon to Midnight, (Los Angeles, CA), 2019.
- BEAST FEaST—Fast-forward/Rewind, The University of Birmingham (Birmingham, United Kingdom), 2019.
- Accelerate Festival, Smithsonian National Museum of Natural History, (Washington, DC), 2019.
- Neave Trio, University of Virginia, (Charlottesville, VA), 2019.
- Society for Electro-Acoustic Music in the United States National Conference (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), 2018.
- Ecos Urbanos, Festival de Música Electroacústica, Tecnológico de Monterrey Campus Santa Fé (Mexico City, Mexico), 2018.
- EM/One, Ball State University, (Muncie, IN), 2018.
- Technosonics XIX, University of Virginia, (Charlottesville, VA), 2018.
- Simpósio Internacional de Musica Nova 2018, MicroFolia, (Curitiba, Brazil), 2018.
- Acoustic Frontiers, CKCU FM 93.1 with Ralph Hopper.
- 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.
- 46<sup>th</sup> 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.
- 156<sup>th</sup> 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.
- International Computer Music Conference (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***

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- Ablaze Records.
- American Composers Forum (ACF).
- BabelScores.
- Boston New Music Initiative (BNMI).
- Broadcast Music, Inc. (BMI).
- College Music Society (CMS).
- International Association of Women in Music (IAWM).
- International Computer Music Association (ICMA).
- National Association of Composers (NACUSA).
- RMN Classical.
- Society of Composers (SCI).
- Society for Electro-Acoustic Music in the United States (SEAMUS).