

College of Arts

CURRICULUM VITAE

Name: JAMES HARLEY

Department or School: SCHOOL OF FINE ART AND MUSIC

Office Number: MACKINNON 214

Extension: 52989

Email: JHARLEY@UOGUELPH.CA

1. General Information

A. Education

1994	D.Mus. (attended 1988-94)	Faculty of Music, McGill University
1988	Post-graduate studies (attended 1987-88, no degree granted)	Chopin Academy of Music, Warsaw
1987	MA studies (attended 1985-87, degree not completed)	Université de Paris I
1985	Advanced studies (attended 1983-85, no degree granted)	Royal Academy of Music, London
1983	Composition studies (attended 1982-83, private studies, no degree granted)	Paul Patterson, London
1982	B.Mus. (magna cum laude) (attended 1977-82)	Western Washington University

B. Academic Appointments at the University of Guelph

2007	Associate Professor
2005	Tenure (at rank of Assistant Professor)
2004	Assistant Professor

C. Academic Appointments or Related Experience Prior to Appointment at the University of Guelph

2005	Leave of Absence (unpaid)	Minnesota State University Moorhead
2004	Leave of Absence (unpaid)	MSUM
2004	Associate Professor	MSUM
2004	Tenure	MSUM
2001	Assistant Professor (tenure-track)	MSUM
1999	Assistant Professor (CL)	MSUM
1997	Researcher	University of Southern California
1997	Lecturer (sessional)	USC
1997	Lecturer (sessional)	California Institute of the Arts
1995	Assistant Professor (CL)	Wilfrid Laurier University
1989	Lecturer (sessional)	McGill University

D. Awards, Honours, Grants

2010	Ontario Arts Council, Music Commission grants, new works for Ensemble
------	---

	Transmission (Montreal) and Vancouver New Music,	\$10,000
2009	Summer University Research Assistant, “Digital Music Lab”	
2009	Norman Burgess Memorial Fund Commission,	\$2,500
2008	Canada Council Sound Recording Grant, for Centrediscs CD production with New Music Concerts, Toronto,	\$8,500
2008	Canada Foundation for Innovation Leaders Opportunity Fund, for Advanced Digital Audio Production and Performance Studio,	\$306,000
2007	Summer University Research Assistant, "Audio and Video Archiving" (co-director with Ellen Waterman)	
2006	Canada Council Travel Grant (to attend Transit Festival, Belgium, October 2006),	\$1,500
2006	SSHRC Conference Grant, “Xenakis Legacies International Symposium,” \$18,000 (additional symposium funding: Office of Research, \$2,500; COA, \$2,500)	
2006	Summer University Research Assistant, “Xenakis Legacies International Symposium—student assistant; audio cataloguing/transferring”	
2005	College of Arts Research Enhancement Award,	\$4,900
2005	SSHRC Conference Travel Grant (UG internal award)	\$600
2005	TSS Learning Technology Development Grants-in-kind award	
2005	Summer University Research Assistant (co-director with Ellen Waterman)	
2004	SSHRC General Research Grant (UG internal award)	\$2,500
2004	Laidlaw Foundation, Music Composition Commission	\$2,000
2004	MnSCU Center for Teaching and Learning Innovation Grant	\$5,000
2004	MSUM Lead Technology Group Award	\$2,000
2003	McKnight Foundation Community Outreach Award	\$5,000
2003	MSUM Research/Creative Activity Excellence Award	n/a
2003	MSUM Faculty Development Fund	\$1,024
2002	McKnight Foundation Composer Fellowship	\$25,000
2001	American Composers Foundation Commission Award	\$2,500

E. Memberships in Learned and Professional Societies

American Composers Forum (2000-)
 Audio Engineering Society (1999-2004)
 Canadian Electroacoustic Community (1988-)
 Canadian League of Composers (1990-)
 Canadian Music Centre, Associate Composer (1989-)
 Canadian University Music Society (1994-)
 College Music Society (1993-)
 Electronic Music Foundation, Charter Member (1996-)
 International Computer Music Association (1989-)
 Society for Electro-Acoustic Music in the United States (1996-2004)
 Society for the Promotion of New Music (UK) (1982-1999)
 Society of Composers, Authors and Music Publishers of Canada (1982-)

2. Teaching

A. Undergraduate

1. Courses

University of Guelph

MUSC 2100	Creating Music on the Computer	F09 W09 F09 W08 F07 W07 F06 W06 F05 W05 F04
MUSC 2220	Electronica: Music in the Digital Era	W10 W09 W08 W07 W06
MUSC 2360	Tonal Harmony I	F09 F08 F04
MUSC 2370	Tonal Harmony II	W10 W05
MUSC 3630	Twentieth Century Music	W09 F07 F06
MUSC 3840	Topics in Music Theory	F05
MUSC 3860	Topics in Digital Music	F09 F07 F06 F05

Minnesota State University Moorhead

MUS 218	Electronica	W04 W02
MUS 329/428	New Music Ensemble	W04 F03 F00 W01
MUS 381	Audio Production I	F03 F02 F01 F00 F99
MUS 382	Digital Audio I	W04 W03 W02
MUS 481	Audio Production II	W04 W03 W02 W01 W00
MUS 482	Digital Audio II	F03 F02 F01 F00 F99
MUS 485	Projects in Audio Production	W04 F03 W03 F02 W02 F01 W01 F00 W00 F99
MUS 342	History of Pop/Rock Music	W03
MUS 484	Concert Recording/Live Sound	W03 F02 F01 W01 F00 F99
MUS 486	Projects in Computer Music	F02 W02 F01 W01 F00 W00 F99
MUS 390	Post-tonal Theory/Analysis	F01
MUS 209	Non-Western Music	W00
MUS 210	History of Western Music	F99
MUS 216	World Music	W00

California Institute of the Arts

MUS 100B	Tonal Harmony II	W97
----------	------------------	-----

Wilfrid Laurier University

MUS 252	Electro-Acoustic Music	F95
MUS 260	Composition	F95 W96
MUS 360	Composition	F95 W96
MUS 460	Composition	F95 W96
MUS 462	Music since 1945	W96

McGill University

MUS 102	Basic Materials of Music II	F91
MUS 110	Melody and Counterpoint	F89 F90
MUS 111	Harmony and Voice-Leading	W90 W91
MUS 210	19 th Century Music Analysis	F91 W93
MUS 211	20 th Century Music Analysis	W92 F93 S94 S95
MUS 328	History of Electroacoustic Music	W95

2. Other Teaching Activities

University of Guelph

MUSC 2410	Applied Composition I	
	2 students (individual instruction)	F09
	3 students	F08
	2 students	F07
MUSC 2420	Applied Composition II	
	1 student (individual instruction)	W10
	2 students	W09
	2 students	W08
MUSC 3410	Applied Composition III	
	1 student	F09
MUSC 3420	Applied Composition IV	
	1 student	W10
MUSC 4200	Independent Project in Music	
	Dan Durocher	W10
	James Higgins	W10
MUSC 4200	Directed Readings	
	Karl Skene	W06
MUSC 4240	Experiential Learning in Music	
	David Wickland	S06
	Martin Eckart	W06
	Ernst-Reinhard Kypke (co-supervisor w/ Marta McCarthy)	
		W06
MUSC 4401/02	Honours Music Project	
	Nick Russell	F08/W09
	Melanie Brunsch	W08/S08
	Carmen Evans	F07/W08
	Michael O'Callahan	F07/W08
	Bradley Webb	F07/W08
	Joel Fulford	W07/S07
	Michael Storey (co-supervisor w/ Ellen Waterman)	
		W07/S07
	Thomas Silvani (co-supervisor w/ Sean Bray)	
		W07
	Gerard Engson	F06/W07
	Lauren Katsuno	F06/W07
	Karl Skene	F06/W07
MUSC 4450	Honours Music Seminar	
	Khuong Pham (second reader)	
ASCI 3700	Independent Studies in Arts/Sciences	
	Jillian Cole (co-advisor)	W08
ASCI 4010	Arts and Sciences Honours Research Seminar	
	Martin Eckart (co-advisor)	W06

EURO 2300 European Culture since 1920 F09 F08 F07 F06
3 lectures/semester

MUSC 2030 Music in Canada
guest lecture, 16 November 2007
guest lecture, 2 November 2005

MSUM

Supervisor Internships 4 students 2003-04

B. Graduate

1. Courses

Minnesota State University Moorhead

MUS 586 Concert Recording/Live Sound F00

MUS 595 Audio Production F00

MUS 674 Seminar in Music Theory W01

University of Southern California

MUHL 562 20th-century Music History S97

2. Other Teaching Activities

University of Guelph

Advisory Committee, Marco D'Andrea: MFA F10-ongoing

Co-advisor, Martin Eckart: M.Sc. CIS F07-ongoing

MSUM

Supervisor Graduate Internship W01

WLU

External Advisor UW Master's Thesis, Computer Science
W96

External Advisor UW Master's Thesis, Architecture
W96

3. Scholarly and Creative Activity

A. Publications

1. Books

Iannis Xenakis: Kraanerg. London: Ashgate Publishers. Contract for book signed May 2010, to be completed 2012.

Xenakis: His Life in Music. New York: Routledge Press, 2004. Softcover version issued F10 (errors corrected)

2. Chapters in books

"The Hills Are Alive...: The *Wild Fruits* Project." In *The Art of Immersive Soundscapes*, eds. P. Minevich & E. Waterman. Regina: University of Regina Press, forthcoming (2012).

"Computational approaches to composition of notated instrumental music: Xenakis and the other pioneers." In *The Oxford Handbook to Computer Music and Digital Sound Culture*, ed. R. Dean. Oxford: Oxford University Press, 2009. (softcover edition issued 2011)

"Creation ex nihilo? A discussion of self-quotation in the music of Iannis Xenakis." In

Proceedings of Second Biennial Conference on Twentieth-Century Music, London, UK, 2 July 2001, ed. Keith Potter. London: Ashgate Publishers (forthcoming).

"The Making of New Music: Composer as Collaborator." In *Compositional Crossroads*, ed. Eleanor Stubbley. Montreal: McGill-Queen University Press, 2008.

"The Creative Compositional Legacy of Iannis Xenakis." In *Definitive Proceedings of the "International Symposium Iannis Xenakis" (Athens, May 2005)*, eds. Makis Solomos, Anastasia Georgaki, Giorgos Zervos. Paris: www.iannis-xenakis.org, 2007.

"Does Improved Technology Make the Music Better? The Case of *The Residents*." In *Music, Arts and Technologies: Toward a Critical Approach*, ed. Makis Solomos, pp. 317-328. Paris: Harmattan, 2004.

"Formal Analysis of the Music of Iannis Xenakis by Means of 'Sonic Events': Recent Orchestral Works" In *Proceedings of Symposium "Présences de Iannis Xenakis," Paris, 29-30 January 1998*, ed. M. Solomos, pp. 37-52. Paris: CDMC, 2001.

"Considerations of Lutoslawski's Conception of Symphonic Form." In *Lutoslawski Studies*, ed. Z. Skowron, pp. 163-193. Oxford: Oxford University Press, 2001.

3. Articles

"Composer to Composer: James Harley in interview with Paul Steenhuisen." *Wholenote* 10, No. 4 (December 2004): 30-31. To be reprinted in *Composer Interviews*, ed. P. Steenhuisen. Edmonton: University of Alberta Press, 2006 (forthcoming).

"The Continuous Now: Peter Hatch's Musical Vision and Community Presence." *Musicworks* 86, Summer 2003.

"The Electroacoustic Music of Iannis Xenakis." *Computer Music Journal* 26/1 (Spring 2002): 33-57.

"Klang- und Parameter-Entitäten. *Tetras* von Xenakis." *MusikTexte Zeitschrift für Neue Musik* 91 (November 2001): 31-43. [revised translation of "Sonic and Parametrical Entities in Tetras..." from 1996.]

"Charting the Extremes: Performance Issues in the Music of Henryk Górecki." *Tempo* 211 (January 2000).

"The New Nihilism: L'objet sonore and the music of Richard Barrett." *Musicworks*, no. 72, Autumn 1998.

"Iannis Xenakis: Rational Mystic, Architect of Sound." *Muzyka: Polish Musicological Quarterly*, Autumn 1998.

"Affinities: The String Music of Iannis Music." *Muzyka: Polish Musicological Quarterly*, Autumn 1998.

"The String Quartets of Iannis Xenakis." *Tempo*, January 1998.

"Triumphs of Modernity: Xenakis's Kraanerg at the National Arts Centre." (w/ Maria Anna Harley) *Musicworks*, January 1997.

"Iannis Xenakis at 75: Still Rich and Strange." *The Musical Times*, Nov. 1996.

"Sonic and Parametrical Entities in Tetras: An Analytical Approach to the Music of Iannis Xenakis." *Canadian University Music Review*, Vol. 16, No. 2, 1996.

"Generative Processes in Algorithmic Composition: Music and Chaos." *Leonardo*, Vol. 28, No. 3, 1995.

4. Editorial or biographical work
 - Editorial Advisory Board, *Critical Studies in Improvisation*, 2007-ongoing.
 - “Program Booklet” for *International Symposium: The Creative and Scientific Legacies of Iannis Xenakis*, June 2006. Editor.
 - Xenakis: His Life in Music* Website. Online extension of the print (book) publication, including score examples and audio excerpts (work carried out Summer 2005 with the assistance of SURA Martin Eckart).
 - Editorial Board, *Journal of the Society for Electro-Acoustic Music in the U.S.* 2002-03. Responsible for evaluating all submissions to the journal.
 - In Memoriam Iannis Xenakis. *Computer Music Journal*, Vol. 26, No. 1, 2002. Issue Editor.
 - Xenakis Studies. *Contemporary Music Review*, Vol. 21/2-3, 2002. Issue Editor.
 - "Iannis Xenakis Online Bibliography and Discography." *Leonardo Journal Bibliography Project*, 1998 (updated 2002/2005/2009).
<<http://www.leonardo.info/isast/spec.projects/Xenakisbib.html>>
 - Associate Editor, *Computer Music Journal* (MIT Press, Cambridge, MA), 1997-ongoing. Responsible for Reviews and Products of Interest sections.
 - Editorial Advisor, *Musicworks* (Toronto) 1996-ongoing.

5. Entries in reference works
 - All Music Guide, online reference (1999-2002):
 - Composer Biographical Entries:
 - Richard Barrett, Pascal Dusapin, Magnus Lindberg, Witold Lutoslawski.
 - Composition Descriptions:
 - Pierre Boulez: various works; Pascal Dusapin: various works; “Philip Glass: 1000 Airplanes on the Roof;” “György Kurtag: Játékok;” “György Ligeti: Musica Ricercata;” Magnus Lindberg: various works; Olivier Messiaen: various works; Iannis Xenakis: various works.
 - Ensemble Descriptions:
 - Arditti String Quartet, BBC Philharmonic Orchestra, City of Birmingham Symphony Orchestra.

6. Reviews
 - “Iannis Xenakis/Sharon Kanach: Music and Architecture,” *Musicworks* 106 (Spring 2010). [book review]
 - “Évelyne Gayou: GRM—Le Groupe de Recherches Musicales: Cinquante ans d’histoire,” *Computer Music Journal* 33/2 (Summer 2009), 103-105. [book review]
 - “Toronto Electroacoustic Symposium 2008,” (w/ Tae Hong Park), *Computer Music Journal* 33/1 (Spring 2009), 73-74. [event review]
 - “Gregory Taylor: *Voiceband Jilt*; The Desert Fathers (Jeff Kaiser, Gregory Taylor): *Coptic Icons*,” *Computer Music Journal* 32/2 (Summer 2008), 86-88. [CD reviews]
 - “Institut National de l’Audiovisuel: *Portraits Polychromes: Max Mathews*,” *Computer Music Journal* 32/1 (Spring 2008), 95-97. [book review]

- “David Borgo: *Sync or Swarm: Improvising Music in a Complex Age*,” *Critical Studies in Improvisation* 3/2 (December 2007). [book review]
- “Various: GRM Archives, 5 CD set,” *Computer Music Journal* 31/4 (Winter 2007), 79-85. [CD review]
- “Mary Simoni, Editor: Analytical Methods of Electroacoustic Music,” *Computer Music Journal* 32/2 (Summer 2007), 78-81. [book review]
- “Guelph Jazz Festival and Colloquium 2006,” *Musicworks* 97 (Spring 2007). [event review]
- “Waves Audio Restoration and Noise Reduction Toolkit; BIAS SoundSoap Pro Pro-Audio Restoration Software,” *Computer Music Journal* 30/4 (Winter 2006), 114-120. [software products review]
- “R. Murray Schafer: *The Enchanted Forest*.” *Musicworks* 94 (Spring 2006), 54-56. [event review]
- “An Anthology of Noise & Electronic Music/Third A-chronology 1952-2004 CD set.” *Musicworks* 94 (Spring 2006), 61. [CD-set review; full text posted on journal website]
- “Portraits Polychromes: John Chowning.” *Computer Music Journal* 30/1 (Spring 2006), 94-96. [book review]
- “Curtis Roads: POINT LINE CLOUD, Electronic Music 1999–2003” (with Brigitte Robindoré). *Computer Music Journal* 30/2 (Summer 2006), 102-105. [CD/DVD review]
- “James Wierzbicki: *Louis and Bebe Barron’s Forbidden Plant: A Film Score Guide*.” *Computer Music Journal* 30/3 (Fall 2006). [book review]
- “Paul Doornbusch: *The Music of CSIRAC: Australia’s First Computer Music*.” *Computer Music Journal* 30/3 (Fall 2006). [book review]
- “Waves Audio Restoration and Noise Reduction Toolkit; BIAS SoundSoap Pro-Audio Restoration Software.” *Computer Music Journal* 30/4 (Winter 2006). [products review]
- “Trevor Pinch and Frank Trocco: Analog Days: The Invention and Impact of the Moog Synthesizer book.” *Computer Music Journal* 29/4 (Winter 2005).
- “Hans Fjellestad: Moog DVD.” *Computer Music Journal* 29/4 (Winter 2005).
- “-40: Canadian Propaganda Films of the 1940’s Reworked DVD/CD set.” *Computer Music Journal* 29/4 (Winter 2005).
- “An Anthology of Noise & Electronic Music/Second A-chronology 1936-2003 CD set.” *Musicworks* 92 (Autumn 2005).
- “Paul D. Miller aka DJ Spooky That Subliminal Kid: Rhythm Science book.” *Computer Music Journal* 29/3 (Fall 2005): 94-96.
- “An Anthology of Noise & Electronic Music/First A-chronology 1921-2001; Second A-chronology 1936-2003; Third A-chronology 1952-2004 CD sets.” *Computer Music Journal* 29/3 (Fall 2005): 98-104.
- “An Anthology of Noise & Electronic Music/First A-chronology 1921-2001 CD set.” *Musicworks* 91 (Spring 2005): 55-56.
- “Guelph Jazz Festival 2004.” *Musicworks* 91 (Spring 2005): 45-47.
- “McGill Electronic Music Studio 35th Anniversary: Tornado—Electroacoustic Composition CD set.” *Computer Music Journal* 28/3 (Fall 2004): 89-91.
- “Electric Rainbow Coalition Festival.” *Computer Music Journal* 28/1 (Spring 2004).

- "FURT CD." *Computer Music Journal* 28/1 (Spring 2004).
- "Trevor Wishart: voiceprints CD." *Computer Music Journal* 27/4 (Winter 2003).
- "GRM Tools software." *Computer Music Journal* 27/4 (Winter 2003). Written with student, Don Danborg.
- "Eclectic Ears: Open Ears Festival of Music & Sound." *Musicworks* 86 (Summer 2003).
- "Elliott Sharp, Producer: State of the Union 2.001 CD set." *Computer Music Journal* 26/3 (Fall 2002): 99-100.
- "Winnipeg Symphony Orchestra: Centara Corporation New Music Festival: 1-9 February 2002, Winnipeg, Manitoba, Canada." *Musicworks* 83 (Spring 2002).
- "Riccardo Bianchini and Alessandro Cipriani: Virtual Sound: Sound Synthesis and Signal Processing—Theory and Practice with Csound." *Computer Music Journal* 26/1 (Spring 2002): 93-94.
- "Waves Gold Native Bundle Version 3.0 software." *Computer Music Journal* 25/4 (Winter 2001): 102-106. Written with students Juniani Grimm, Lon Schnittgrund.
- "Elizabeth McNutt: Pipe Wrench CD." *Computer Music Journal* 25/3 (Autumn 2001): 101-103.
- "Surrounded by Sound: The 109th Convention of the Audio Engineering Society." *Computer Music Journal* 25/2 (Summer 2001): 68-70.
- "Iannis Xenakis: Persepolis CD." *Computer Music Journal* 25/1 (Spring 2001)
- "Digigram VXpocket PC Card Digital Audio Interface audio hardware." 25/1 (Spring 2001)
- "Jan Boerman: The Complete Tape Music; Dick Raaijmakers: The Complete Tape Music CD set." *Computer Music Journal* 24/4 (Winter 2000)
- "Marc Treib: *Space Calculated in Seconds* book." *Computer Music Journal* 24/3 (Fall 2000)
- "The Residents: *Wormwood* CD." *Computer Music Journal* 24/2 (Summer 2000)
- "Journées d'Informatique Musicales 1999." *Computer Music Journal* 23/4 (Winter 1999)
- "Karlheinz Stockhausen: *Mikrophonie I*." *Computer Music Journal* 23/4 (Winter 1999)
- "Percussion, Piano, and Politics." *Musicworks* 74 (Summer 1999).
- "Lindberg does L.A." *Tempo*, No. 205 (June 1998).
- "Brian Ferneyhough: *Bone Alphabet* and *On Stellar Magnitudes*." *Sonances*, January 1997
- "Pascal Dusapin: three CDs." *Sonances*, January 1997.
- "Birtwistle: *Panic* and other new works." *Sonances*, November 1996.
- "The Fractal Nature of Music." *Musicworks* 61 (Spring 1995): 78-80.
- "Review of *Le Timbre--Metaphore pour la Composition*." *Computer Music Journal* 18/3 (Fall 1994).
7. Other writings—eg. journalism, catalogues and program note, etc.
- "String Quartets by Iannis Xenakis." Liner notes essay Mode Records CD/DVD 209 (Fall 2009) [one of 10 Exceptional Recordings of 2009, Alex Ross, *The New Yorker*]
- "*Kraanerg* by Iannis Xenakis." Liner notes essay, Mode Records CD/DVD 196 (May 2008); also participated in an extensive on-screen interview/discussion for this production.

“A musical, mathematical mind: James Harley melds composing with chaos theory,”
 interview/article by Elissa Poole. *Words & Music* 13/2 (Summer 2006).
 “On Music and Architecture: Four Perspectives,” edited by Jason van Eyk. *Notations*
 (Summer 2006).
 “Iannis Xenakis. A Personal Tribute.” *The Open Space Magazine* 3, 2001.

8. Music Compositions

Icefancy (2010) for stereo electroacoustic sounds (1 minute)
 Composed for 60x60 Canadian Mix.
Raindown (Megmix) (2009) for stereo electroacoustic sounds (4.5 minutes)
 Composed for Open Space, Victoria.
Dance Set (2009) for two student cellists (8 minutes)
Re:Reckoner (2009) Radiohead remix for electroacoustic sounds (4 minutes)
Duol (2009) for violin, guitar, electroacoustic sounds (6 minutes)
 Composed for Duo Vita.
Wild Fruits 3: Chestnuts (2008) for 8-channel electroacoustic sounds (12 minutes)
re:nude:ty (2008) Radiohead remix for electroacoustic sounds (1 minute)
re:nude (2008) Radiohead remix for electroacoustic sounds (4 minutes)
pLayer8b (2008) for 8-channel electroacoustic sounds (5 minutes)
pLayer8 (2007) for player piano (5 minutes)
 Composed for Player Piano Project, Los Angeles
Ariel Fragments (2007) for women’s choir (SSSAAA) and multi-channel electroacoustic
 sounds (17 minutes)
 Composed for University of Guelph Women’s Chamber Choir
Troi (2006) for violin, cello, piano (13 minutes)
 Commissioned by Transit Festival, Belgium, for Trio Fibonacci
aXis (2006) for large mixed ensemble (12 minutes)
 Commissioned by New Music Concerts, Toronto
soundskein (2006) for double string quartet (15 minutes)
 Commissioned by NUMUS, Waterloo
Louisiana Mash (2006) for electroacoustic sounds and interactive electronics (3’00’’)

Wild Fruits 2: Like a ragged flock, like pulverized jade (2006) for amplified flute, signal
 processing, 8-channel electroacoustic sounds (9’52’’)

Mash (Derome vs Oliveros) (2005) for 2-channel electroacoustic sound (7’32’’)

Re: Hallelujah (2005) for voice and chamber orchestra (5’30’’)

 Commissioned for the Open Ears Festival with support from the Laidlaw
 Foundation.

Wild Fruits: Prologue (2004-05) for 8-channel electroacoustic sounds and slideshow
 (16’10’’)

Jem (2003) for multi-channel electroacoustic sounds.

Wild Fruits: Installation (2003) for interactive electroacoustic sounds.

KappaMusik (2002) for amplified ensemble (11 players).

 Commissioned with assistance from The Canada Council.

nMaya (Kokopeli II) (2002) for piano-percussion duo.

 Commissioned with assistance from The Canada Council.

Chaotika (2001) for percussion, pre-recorded sounds, live computer processing.

Xmix (2001) for electroacoustic sounds.

Anasazi (Kokopeli I) (2001) for amplified piccolo and computer.
 Commissioned for Elizabeth McNutt (funding: American Composers Forum).
 1st performance: Elizabeth McNutt, 28 April 2001, Moorhead, MN.

Cachée (2000) for guitar and cello.
 Commissioned for Isabelle Van Grimde Dance Company.

Jardinages II (2000) for electroacoustic sounds (stereo).
 1st performance: Bourges International Electroacoustic Festival, June 2000

Jardinages I (2000) for electric guitar and electroacoustic sounds.
 1st performance: Glenn Ginn, MSUM, April 29 2000

On Frogs (2000) for reciter, live digital processing, pre-recorded sounds.
 1st performance: MSUM New Music Group, April 15, 2000.

Édifices (naturels) (2000) for solo piano.
 1st performance: Marc Couroux, Montreal, March 12 2000

Exh... (1999) for piccolo solo

bien serré (1999) for large jazz ensemble
 Commissioned with assistance from The Canada Council.
 1st performance: Kappa Ensemble, P. Keyser - dir, Quebec City, 2 June 1999.

Consort: Dances of the Borealis (1998) for two pianos and two percussion
 Commissioned with assistance from The Canada Council.
 1st performance: Hammerhead Consort, Winnipeg, 31 January 2000

Old Rock (1996) for orchestra
 1st performance: Oshawa-Durham Symphony Orch, Marco Parisotto - cond,
 Oshawa, CA, 15 Dec. 1996

Octane-VX (1996) for mixed ensemble (8 players)
 Commissioned with assistance from The Canada Council.
 1st performance: Continuum Ensemble, R. Thomson - cond, Toronto, 5 Oct. 1996

Spangled (1996) for electroacoustic sounds (stereo)
 1st performance: Victoria, 25 February 1996

Cuimhneachan Urramach (1996) for solo cello and mixed ensemble (14 players)
 Commissioned with assistance from The Canada Council.
 1st performance: Paul Pulford - cello, Canadian Chamber Ensemble, Chosei
 Komatsu - cond, Waterloo, 26 March 1997

flung loose into the stars (1995) for solo piano
 1st performance: Marc Couroux, Montreal, 26 February 1996

Tyee (1995) for bass flute and percussion
 1st performance: Dianne Aitken - bass flute, Trevor Tureski - percussion,
 Toronto, 25 January 1996

Épanoui (1995) for flute, cello, and piano
 1st performance: Trio Phoenix, Edmonton New Music Festival, 3 March 1995

Cantico delle Creature (1993) for mezzo-soprano, choir (2 * SATB), chamber orchestra,
 computer-generated sounds (text: St. Francis of Assisi)

Kaleidarray (Jazz III) (1994) for mixed ensemble (7 players)
 Commissioned with assistance from The Canada Council.
 1st performance: Arraymusic, Michael Baker - cond, Toronto, 30 October 1994

N(ouvelle)aissance (1994) for chamber orchestra (22)

Commissioned with assistance from Conseil des Arts et des Lettres du Québec.
1st performance: l'Ensemble contemporain de Montréal, Véronique Lacroix –
cond, Québec, 23 May 1994

Wine of Dragons (1993, rev. 1997) for percussion ensemble (9 players)

1st performance: McGill Percussion Ensemble, D'Arcy Gray - cond, Montreal, 20
March 1998

Here the Bird (1993) for viola and piano

1st performance: Laura Wilcox - viola, Brigitte Poulin - piano, Ottawa, 28 Jan
1993

Kekula (Memories of a Landscape - III) (1992) for orchestra

1st performance: Hamilton Philharmonic Orch, Victor Feldbrill cond, Hamilton,
CA, 29 May 1993

Daring the Wilderness (1991) for percussion ensemble (5 players)

1st performance: McGill Percussion Ensemble, Pierre Béluse cond, Montreal, 22
March 1991

Étude pour une Fête (Jazz II) (1991) for mixed ensemble (6 players)

Commissioned with assistance from The Canada Council.

1st performance: l'Ensemble de la SMCQ, Véronique Lacroix cond, Montreal, 7
Nov. 1991

Neue Bilder (Der Hölle Rache) (1991) for mixed ensemble (8 players)

1st performance: New Music Concerts, Robert Aitken cond, Toronto, 8 Mar
1992

Ma'dhanah (1990) for accordion solo

1st performance: Joseph Petric, St. John's, 4 July 1990

Song for Nobody (1990) for clarinet solo

1st performance: Rachel Ménard, Montreal, 28 February 1991

Night-flowering...not even sand-II (1990) for electroacoustic sounds (stereo)

1st performance: GEMS, Montreal, 25 September 1990

Night-flowering...not even sand-I (1989) for bassoon and electroacoustic sounds (stereo)

1st performance: Johnny Reinhard, Montreal, 8 December 1990

Windprints (1989) for orchestra

1st performance: McGill Symphony Orch, Timothy Vernon cond, Montreal, 1
Feb. 1991.

Piano (1989) for piano solo

1st performance: Laurie Hartz, Bellingham, USA, 19 April 1989

Variations (1989) for piano solo

1st performance: Marc Couroux, Montreal, 26 April 1994

9. Audiovisual Production

Art of Immersive Soundscapes DVD, forthcoming. Production and design of DVD for
release with book of same title (work completed 2010).

Computer Music Journal DVD 33, 2009. Production and design of DVD for release
with *Computer Music Journal 33/4* (Winter 2009).

Neue Bilder. Recording *Portrait* for solo flute (Robert Aitken), 18 December 2009.

Editing,

mixing, mastering full-length CD, May-July 2010 (September 2010 release).

Computer Music Journal DVD 32, 2008. Production and design of DVD for release with *Computer Music Journal 32/4* (Winter 2008).
Computer Music Journal DVD 31, 2007. Production and design of 2-DVD set for Release with *Computer Music Journal 32/4* (Winter 2007).
Computer Music Journal DVD 30, 2006. Production and design of DVD for release with *Computer Music Journal 30/4* (Winter 2006).
Terrie Manno, solo piano. Recording, mixing, mastering full-length CD.
CMJ DVD 29, 2005. Production and design of DVD for release with *Computer Music Journal 29/4* (Winter 2005).
The Life Band: Fragrance of Life. Recording, mixing, mastering full-length CD.

B. Performances and Exhibitions

1. Composition Performances and Broadcasts

2010

Icefancy for stereo electroacoustic sounds. 60x60 Dance Mix, Montreal Fringe, 13 June 2010.

Wild Fruits 3: Chestnuts for electroacoustic sounds. Difficult Listening, RTRfm Perth, Australia, 30 May 2010.

Icefancy for stereo electroacoustic sounds. 60x60 Canadian Mix, Concordia University, Montreal, 30 May 2010.

Re:Reckoner for stereo electroacoustic sounds. Electric Storm, CKLN Toronto, 4 April 2010.

Ariel Fragments for women's choir, electroacoustic sounds. Electric Storm, CKLN Toronto, 4 April 2010.

Re:Reckoner for stereo electroacoustics. art@radio/NPR, Baltimore, 21 March 2010.

Wild Fruits 3: Chestnuts for electroacoustics. art@radio/NPR, Baltimore, 21 March

2010.

Wild Fruits 3: Chestnuts for electroacoustic sounds. Acoustic Frontiers, CKCU Ottawa, 22 February 2010.

Wild Fruits 2 for amplified flute, live processing, and multi-channel electroacoustic sounds. ~spin~, Creative Music Festival/Symposium, Guelph, 11 February 2010.

Sabbath for large jazz ensemble. Art's Birthday, CITR Vancouver, 17 January 2010.

Re:Reckoner for stereo electroacoustic sounds. Radio Ultra, Moscow, 8 January 2010.

2009

Wild Fruits 2 for amplified flute, live processing, and multi-channel electroacoustic sounds. ~spin~, Somewhere There, Toronto, 9 December 2009.

Chaotika for solo percussion and interactive electronics. Groundswell, Winnipeg, 20 November 2009 (recorded for The Signal, CBC Radio 2; also posted to CBC website).

Raindown for stereo electroacoustic sounds. Stony Brook, NY, 8 November 2009.

Wild Fruits 2 for amplified flute, live processing, and multi-channel electroacoustic sounds. ~spin~, Open Ears Festival, Kitchener, 3 May 2009.

Wild Fruits 3: Chestnuts for eight-channel electroacoustic sounds. Open Ears Festival, Kitchener, 26 April 2009-3 May 2009 (8 performances).

Wild Fruits: Prologue for eight-channel electroacoustic sounds. Open Ears Festival, Kitchener, 26 April 2009-3 May 2009 (2 performances).

Re: Hallelujah for soprano, chamber ensemble. Patricia O'Callahan, Prince George Symphony Orchestra, Prince George, BC, 21 March 2009.

Wild Fruits 2 for amplified flute, live processing, and multi-channel electroacoustic sounds. ~spin~, McGill University, Montreal, 14 March 2009.

Duol for violin, guitar, electroacoustic sounds. Duo Vita, Gallery 345, Toronto, 17 February 2009. [recorded for Centrestreams, Canadian Music Centre]

Duol for violin, guitar, electroacoustic sounds. Duo Vita, Canadian Opera Company, Toronto, 17 February 2009.

Duol for violin, guitar, electroacoustic sounds. Duo Vita, Thursday at Noon Concert, Guelph, 12 February 2009.

Duol for violin, guitar, electroacoustic sounds. Duo Vita, Lakehead University, Thunder Bay, 10 February 2009.

Wild Fruits 2 for amplified flute, live processing, and multi-channel electroacoustic sounds. ~spin~, EuCue—Concordia University, Montreal, 30 January 2009.

2008

re:nude:ty for stereo electroacoustic sounds. EuCue—Concordia University, Montreal, 7 November 2008.

Wild Fruits 3 for eight-channel electroacoustic sounds. Faculty Showcase Concert, Guelph, 24 October 2008.

Wild Fruits 2 for amplified flute, live processing, and multi-channel electroacoustic sounds. ~spin~, Sound Travels, Toronto, 9 August 2008.

Wild Fruits 2 for amplified flute, live processing, and multi-channel electroacoustic sounds. ~spin~, RCCO Organ Festival on the Grand, Kitchener, 14 July 2008.

Jardinages for synthesizer and electroacoustic sounds. ~spin~, RCCO Organ Festival on the Grand, Kitchener, 14 July 2008.

Edifices (natural) for solo piano. Brigitte Poulin, Radio Broadcast, Electric Storm CKLN, Toronto, 25 May 2008.

Edifices (natural) for solo piano. Brigitte Poulin, Radio Broadcast, CHRW-FM, London, ON, 20 May 2008., Toronto, 25 May 2008.

Cuimhneach Urramach for solo cello and ensemble. Yegor Dyachkov - cello, Groundswell Ensemble, Alain Trudel - conductor, Winnipeg, 20 May 2008 (recorded for broadcast by CBC Radio Two: 15 June 2008; also made available online through CBC Concerts on Demand).

Wild Fruits 2 for amplified flute, live processing, and multi-channel electroacoustic sounds. ~spin~ (Ellen Waterman, James Harley), Array Studio, Toronto, 16 March 2008.

Images for flute, vibraphone, violin, viola, cello. Niagara Chamber Players, St. Catharine's, 15 March 2008.

pLayer8 for player piano. USC, Los Angeles, 12 February 2008.

pLayer8b for 8-channel electroacoustic sounds. UConcordia, Montreal, 12 February 2008.

Encounters II for percussion duo. Groundswell, Winnipeg, 16 January 2008.

2007

pLayer8b for electroacoustic sounds. UGuelph, 10 December 2007.

Troi for violin, cello, piano. Trio Fibonacci, WLU, London, 17 November 2007.

Troi for violin, cello, piano. Trio Fibonacci, UGuelph, 15 November 2007.

Troi for violin, cello, piano. Trio Fibonacci, K-W Chamber Music Society, Waterloo, 14 November 2007.

Edifices (naturels) for solo piano. Brigitte Poulin, Musée du Chateau Ramezay, Montreal, 10 November 2007.

Voyage for 4-channel electroacoustic sounds. Surround-Sound in the Summer, UGuelph, 24 July 2007.

Voyage for electroacoustic sounds. Broadcast, CFRU-FM, Guelph, 18 July 2007.

Wild Fruits 2 for alto flute and electroacoustic sounds. Association for Computing and Music, Lefkada, Greece, 11 July 2007.

Wild Fruits 2 for alto flute and 8-channel electroacoustic sounds. Ellen Waterman - flute, Art of Immersive Soundscapes 2 Creative Forum, Regina, 19 June 2007.

Wild Fruits 2 for 8-channel electroacoustic sounds. University of Buffalo, 3 April 2007.

Ariel Fragments for women's choir and 8-channel electroacoustics. UG Women's Chamber Choir, M. McCarthy - conductor, MacDonald Stewart Art Centre, Guelph, 2 April 2007.

Ariel Fragments for women's choir and 8-channel electroacoustics. UG Women's Chamber Choir, M. McCarthy - conductor, RiverRun Centre, Guelph, 15 March 2007.

bluebob (Dylan Remix) for electroacoustic sounds. Weisman Art Museum, Minneapolis, 20-25 February 2007.

Troi for violin, cello, piano. Trio Fibonacci, Cégep Saint-Laurent, Montreal, 9 February 2007.

Troi for violin, cello, piano. Trio Fibonacci, Chapelle Historique du Bon Pasteur, Montreal, 9 February 2007.

2006

Chaotika for percussion and electronics. D'Arcy Gray, Willisau, Switzerland, 8 November 2006.

Troi for violin, cello, piano. Trio Fibonacci. Transit Festival, Belgium, 29 October 2006.

Wild Fruits 2 for 8-channel electroacoustic sounds. Harvest Moon Festival, UConcordia, Montreal, 22 September 2006.

soundskein for double string quartet. Penderecki String Quartet/Lafayette String Quartet, Ontario College of Art and Design, Toronto, 11 June 2006.

soundskein for double string quartet. Penderecki String Quartet/Lafayette String Quartet, Perimeter Institute, Waterloo, 10 June 2006.

aXis for large mixed ensemble. New Music Concerts, Robert Aitken – conductor, Glenn Gould Studio, Toronto, 9 June 2006.

Wild Fruits 2 for amplified alto flute, electroacoustic sounds, and interactive electronics. Ellen Waterman, James Harley, Arts Showcase, University of Guelph, 13 May 2006.

Wild Fruits: Interactive Installation. Arts Showcase, University of Guelph, 13 May 2006.

Blues for Eric for jazz guitar ensemble. MSU Jazz Guitar Ensemble, Glenn Ginn – director, Morehead, Kentucky, 26 April 2006.

Louisiana Mash for electroacoustic sounds. Recital Room, University of Guelph, 11 April 2006.

Mash (Derome vs Oliveros) for electroacoustic sounds. UG Thursday at Noon Concert, Guelph, 16 March 2006.

Wild Fruits 2 for amplified alto flute, electroacoustic sounds, and interactive electronics. Ellen Waterman, James Harley, UG Thursday at Noon Concert, Guelph, 16 March 2006.

Xmix2 for interactive electronics. Cort Lippe, James Harley, UG Thursday at Noon Concert, Guelph, 16 March 2006.

nMaya (Kokopeli II) for piano and percussion. Pam Reiner, Phil Hornsey. Dominique Porte – choreography. Agora de la danse, Montreal, 18-21/26-28 January 2006.

2005

Mash (Derome vs Oliveros) for electroacoustic sounds. Bullring, University of Guelph, 14 December 2005.

Old Rock for symphony orchestra. Orchestra London Canada, Stephane Potivin – conductor, London, 21 October 2005.

Variations: A Little Beyond for solo piano. Barbara Pritchard, Halifax, 15 October 2005.

Variations: A Little Beyond for solo piano. Jamie Parker/NUMUS, Waterloo, 17 September 2005.

Spangled for electroacoustic sounds. Proyecto Aves Errantes, Montevideo, Uruguay, 30 July 2005.

Xmix for electroacoustic sounds, French Institute, Athens, Greece, 19 May 2005.

Re: Hallelujah for voice and chamber orchestra, Patricia O’Callaghan, Canadian Chamber Ensemble, Open Ears Festival, 29 April 2005.

Wild Fruits: Prologue for electroacoustic sounds (8-channel), MSUM Music, Moorhead, Minnesota, 18 April 2005.

Voyage for electroacoustic sounds (4-channel), MSUM Music, Moorhead, Minnesota, 18 April 2005.

Portrait for solo flute, Ellen Waterman – flute, Composers Seminar, WLU, Waterloo, 16 March 2005.

Chaotika for percussion and electronics, ... - percussion, Windsor, 12 February 2005.

Wild Fruits: Prologue for electroacoustic sounds (8-channel), SOFAM Noon Recital, 3 February 2005.

Jardinages I for synthesizer and electroacoustic sounds, James Harley – synth, SOFAM Noon Recital, 3 February 2005.

Voyage for electroacoustic sounds (4-channel), SOFAM Noon Recital, 3 February 2005.

2004

Portrait for solo flute, Ellen Waterman – flute, SOFAM Faculty Concert, RiverRun Centre, Guelph, 3 December 2004.

Wild Fruits: Installation for interactive electroacoustic sounds, SOFAM Faculty Concert, RiverRun Centre, Guelph, 3 December 2004.

Chaotika for percussion and electronics, ... - percussion, International Computer Music Conference, Miami, 5 November 2004.

Chaotika for percussion and electronics, D’Arcy Gray – percussion, Codes d’Accés, Montreal, 27 October 2004.

Wild Fruits: Prologue for electroacoustic sounds (8-channel), Harvest Moon

Festival/Symposium, Concordia University, Montreal, 24 September 2004.
Chaotika for percussion and electronics, D'Arcy Gray – percussion, Sao Paulo, Brazil, 16 August 2004.

Wild Fruits: Prologue for interactive electroacoustics. 1 May 2004. MSUM Interactive Electronica Ensemble, James Harley – director, Moorhead, MN.

Wild Fruits: Prologue for interactive electroacoustics [premiere]. February 20, 2004. MSUM Interactive Electronica Ensemble, James Harley – director, Spark Festival of Electronic Music and Art, Minneapolis, MN.

2003

Wild Fruits: Installation for interactive electroacoustic sounds; *Jem* for multi-channel electroacoustic sounds. November 15, 2003. MSUM New Music/New Media Festival, Moorhead, MN.

Jem for multi-channel electroacoustic sounds. November 7, 2003. Minneapolis, MN.

Jem for multi-channel electroacoustic sounds [premiere]. October 23, 2003. Montreal (GEMS 25th Anniversary Festival).

Wild Fruits: Installation for interactive electroacoustic sounds [premiere]. September 13, 2003. MSUM Regional Science Center (Prairie Song: Day of Music and Science).

Xmix for electroacoustic sounds. August 23, 2003. Hanover, NH (Electric Rainbow Coalition Festival, Dartmouth College).

nMaya (Kokopeli II) for piano and percussion; *flung loose into the stars* for solo piano. August 19, 2003. Kovalis Duo. Nelson, Canada (Summer Songfest).

Jardinages for electroacoustic sounds. June 29, 2003. Buenos Aires, Argentina (Festival de Musica Electroacustica).

KappaMusik for amplified ensemble [premiere]. May 11, 2003. Kappa, Philippe Keyser, director. Kitchener, Canada (Open Ears Festival).

Édifices (naturels) II for solo piano. March 2/14, 2003. Terrie Manno. Moorhead/Milan, Italy.

flung loose into the stars for solo piano. February-March 2003. Roger Admiral. National tour, USA (4 concerts).

2002

nMaya (Kokopeli II) for piano and percussion; *flung loose into the stars* for solo piano. November-December 2002. Kovalis Duo. National tour, Canada (5 concerts).

Exposures for solo oboe (Ruth Dahlke); *Piano* for computer/Disklavier; *Five Poems by Richard Brautigan* for mezzo-soprano and ensemble (MSUM Faculty New Music Ensemble, J. Harley, conductor). November 24, 2002. MSUM New Music/New Media Festival.

Xmix for pre-recorded sounds and digital animation (w/ Mike Ruth). November 23, 2002. MSUM.

Sabbath for jazz ensemble. November 21, 2002. MSUM Jazz Ensemble I, Tom Strait, director. MSUM.

flung loose into the stars for solo piano. November 19, 2002. Roger Admiral. University of Alberta, Edmonton, Canada.

nMaya (Kokopeli II) for piano and percussion [premiere]. October 20, 2002. Kovalis Duo. Edmonton, Canada.

Chaotika for percussion and interactive electronics. October 17, 2002. Eric Johnson. Bowling Green, Ohio (BGSU New Music and Art Festival).

String Quartet. October 13, 2002. Arditti String Quartet. Leuven, Belgium (Transit New Music Festival).

Chaotika for percussion and interactive electronics. May 10, 2002. D'Arcy Gray. Fredricton, New Brunswick.

Anasazi for piccolo and electronics. April 6, 2002. Elizabeth McNutt. Iowa City, SEAMUS 2002 National Conference.

2001

Pinky Oozegreen and the Mossbrains for big band. December 5, 2001/March 6/23, 2002. Ho de Kestra Ensemble, Phil Keyser, director. Montreal/Longueuil.

Piano for piano. March 23, 2002. Louis-Philippe Pelletier. Montreal.

Anasazi for piccolo and electronics. January 9, 2002. Elizabeth McNutt. Bemidji.

Édifices (naturels) for solo piano. November 29/December 6/19, 2001. Brigitte Poulin. Toronto/Montreal.

Chaotika for percussion and interactive electronics. November 18, 2001. D'Arcy Gray. MSUM New Music Festival.

Edifices (naturels) for solo piano (Terrie Manno); *Soft Morning* for solo mezzo-soprano (Jenny Olson); *Xmix* for electroacoustic sounds. November 16, 2001. MSUM New Music Festival.

Chaotika for percussion and interactive electronics [premiere]. November 14, 2001. D'Arcy Gray. Nashville (Percussive Arts Society Annual Convention)

Blues for Eric for jazz combo. November 9, 2001. MSUM Faculty Jazz Combo. MSUM

Édifices (naturels) for piano. 18 May, 2001. Brigitte Poulin. Toronto (recorded for CBC Radio network broadcast).

Kokopeli I: Anasazi for piccolo and computer. April 28, 2001. Elizabeth McNutt. MSUM.

Jardinages I for electric guitar and electroacoustic sounds. 21/29 March, 2001. Mark Zanter. MSUM New Music Ensemble tour (Minneapolis, Bemidji).

Cachée for guitar and cello. 7-17 March, 2001. ECM/Van Grimde Dance Company. Montreal.

2. Performances (as participating musician)

~spin~, Creative Music Festival/Symposium, Guelph, 11 February 2010.

~spin~, Somewhere There, Toronto, 9 December 2009.

Faculty Jazz Group, Faculty Showcase, Guelph, 16 October 2009.

~spin~, Faculty Showcase, Guelph, 16 October 2009.

~spin~, Open Ears Festival, Kitchener, 3 May 2009.

Transpectra Ensemble, Open Ears Festival, Kitchener, 28 April 2009.

“Vexations,” Open Ears Festival, Kitchener, 25 April 2009.

Curator: Spirit in Sound installation, City Hall Rotunda, Kitchener, Open Ears Festival, 24 April-3 May 2009.

~spin~, McGill University, Montreal, 14 March 2009.

Gayle Young concert, Creative Music Festival/Symposium, Guelph, 7 February 2009.

Feedback Loop (with Marc Couroux), Creative Music Festival/Symposium, Guelph, 5 February 2009.

~spin~, EuCue—Concordia University, Montreal, 30 January 2009.

~spin~, Sound Travels Festival, Toronto Island, 9 August 2008.

~spin~, RCCO Organ Festival on the Grand, Kitchener, 14 July 2008.
 ~spin~, Array Studio, Toronto, 16 March 2008.
 Live Electronica (with Brent Lee and Jesse Stewart), TAN, UGuelph, 7 February 2008.
 Interactive Computer Music (with Cam McKittrick), TAN, UGuelph, 1 March 2007.
 Live Computer Music (with Cort Lippe), TAN, UGuelph, 3 March 2006.
 Life Band concert (keyboard), Moorhead, Minnesota, 18 April 2005.
Chaotika (interactive electronics), with Bryan Malito, Windsor, 12 Feb. 2005 (broadcast on CBC Radio Two “Two New Hours”).
Jardinages I (synthesizer), SOFAM Noon Recital, 3 Feb. 2005.
Summertime (jazz piano), with faculty jazz combo, SOFAM Faculty Concert, RiverRun Centre, Guelph, 3 December 2004.
Improvisation (interactive electronics), with Roger Dannenburg (Carnegie-Mellon University), Off-ICMC, Miami, 5 November 2004.
Chaotika (interactive electronics), with Rod Thomas Squance, ICMC, Miami, 5 November 2004.

3. Recordings

Neue Bilder: Music of James Harley with New Music Concerts (Toronto: CMC Centrediscs, Fall 2010). Includes: *aXis* (2006) for mixed ensemble; *Épanoui* (1995) for flute, cello, piano; *Neue Bilder* (1991) for mixed ensemble; *Portrait* (1984) for solo flute; *Tyee* (1995) for bass flute and percussion.
Brigitte Poulin: Édifices naturels (Montreal: Dame Records CQB 0805, 2008). Includes *Édifices (naturels)* (2000) for solo piano.
Player Piano Project (Los Angeles: Vera Ikon Productions, 2008). Includes *pLayer8* (2007) for player piano.
Transit New Music Festival: World Premieres 2006 (Leuven, Belgium: Klara 07.01, 2007). Includes *Troi* (2006) for violin, cello, and piano.
Computer Music Journal Sound Anthology Volume 26 (Cambridge: MIT Press, 2002). Includes *Per Formanen Acus Transire* (1987) for electroacoustic sounds.
Arraymusic 25 Miniatures (Toronto: Artifact Music ART 025, 2001). Includes *Can(y)on* (1997) for 7 instruments.
Kappa: bien serré (Montreal, Kappa 002, 2000). Includes *bien serré* (1998) for large jazz ensemble.
Marc Couroux: Quatre visions bifurquées de la dernière frontière nord-américaine (Montreal: ATMA Classique ACD 22180, 2000). Includes *flung loose into the stars* (1995) for solo piano.
GEMS: Vox Machina (Montreal: McGill Music ISBN 7717-0537-9, 1999). Includes *Night-flowering...not even sand - II* (1990) for electroacoustic sounds.
Kappa (Montreal, Kappa 001, 1998). Includes *Sabbath* (1981) for large jazz ensemble.
Musicworks 69 (Toronto: Musicworks, 1997). Includes *flung loose into the stars* (1995) for solo piano (performed by Marc Couroux).
Presence: A compilation of electroacoustic works (Montreal, PeP 001, 1997). Includes *Voyage* (1986) for electroacoustic sounds.
Roads to Chaos (Toronto: Soundprints SP9603, 1996). Includes *Song for Nobody* (1990) for solo clarinet (performed by Robert Stevenson).

C. Conferences, Workshops, Invited Lectures

1. Major Addresses and Conference Papers

- "Iannis Xenakis in Canada." CUNY Graduate Center, New York, 16 March 2010.
[Invited lecture]
- "Iannis Xenakis: *Kraanerg*." Xenakis Past, Present, and Future Symposium, Brooklyn, 28 June 2010.
- "From Trains to Plains: An historical consideration of soundscape composition."
Electronic Music Studies Annual International Conference, Paris, 6 June 2008.
- "The Hills Are Alive: The *Wild Fruits* Creative Soundscape Project." Toronto
Electroacoustic Symposium, University of Toronto, 10 August 2007 (published
online at *eContact!* 10.3, May 2008, Canadian Electroacoustic Community).
- "The Hills Are Alive: The *Wild Fruits* Electroacoustic Soundscape Project." Art of
Immersive Soundscape Symposium, University of Regina, 21 June 2007 (to be
published in a forthcoming proceedings volume).
- "Self-borrowing in the Music of Iannis Xenakis." Invited lecture. Center for 21st-Century
Music, University of Buffalo, 8 March 2007.
- "Continuities and Changes in the Electroacoustic Music of Iannis Xenakis." Invited
paper. International Colloquium: Iannis Xenakis—The Electroacoustic Work,
University of Cologne, Germany, 12 October 2006.
- "John Cage and Technology-based Performance: Introducing Interactive Music to
Students." Guelph Jazz Festival Colloquium, Guelph, 6 September 2006.
- "Integrating Music Technology into Student Performance." Paper. Canadian University
Music Society Annual Conference, London, Ontario, 31 May 2005.
- "The Creative Compositional Legacy of Iannis Xenakis." Paper. International
Symposium "Iannis Xenakis," Athens, Greece, 20 May 2005.
- "The Old and the New in Music Composition." Panel participant. International
Symposium "Iannis Xenakis," Athens, Greece, 19 May 2005.
- "Embracing Multimedia for Value-Added Marketing: Electroacoustic Music Presented
Via Enhanced CD." Music Without Walls? Music Without Instruments?
Conference, De Montfort University, Leicester, UK. 23 June 2001.
- "Heterophony and the Illusion of Stereophony: A Case Study." Sound in Space
Symposium, CREATE, UCSB, Santa Barbara, USA, 19 March 2000.
- "Crossing Over: An Abstract Compositional Approach to the Big Band." Society of
Composers Regional Conference, Cal Arts, Valencia, 29 January 2000.
- "*flung loose into the stars*: a lecture-recital presentation" (w/ Marc Couroux). Canadian
University Music Society Conference, Lennoxville, Canada, 10 June 1999.
- "An integrated granular approach to algorithmic composition for instruments and
electronics." Journées d'Informatique Musicale '99, Paris, France, 19 May 1999.
- "Fiddling the cello: Applying folk music techniques to a contemporary compositional
context." College Music Society - Pacific Southern Chapter Meeting, San Diego,
14 March 1999.
- "The Residents' *Third Reich 'n Roll*: Putting a Deconstructionist Eyeball to the Pop
Music Hit Parade." (w/ Marc Couroux). Cross(Over) Relations Symposium,
Rochester, 30 September 1996.
- "Compositional CHAOTICS." Algorithmic Music Conference, CIMAT, Guanajuato,
Mexico, August 1995.

"An Additive Process for Creating Complex Timbral Structures." City University Science and Music Conference, London, England, April 1993.

2. Other

"Iannis Xenakis *Kraanerg*." Post-concert discussion, Vancouver New Music, Vancouver, 3 April 2009.

"Recent composition work." Composer seminar, University of California, Santa Barbara, 30 May 2007.

"A personal approach to computer music composition." Graduate seminar, University of Buffalo, 8 March 2007.

"Composer Masterclass" University of Buffalo, 7 March 2007.

"Interactive Computer Music Ensembles." Panel participant. International Computer Music Conference, Tulane University, New Orleans, 9 November 2006.

"Composing New Music Using Old Materials." Invited roundtable participant. Transit Festival of New Music, Leuven, Belgium, 29 October 2006.

"Electroacoustic Music Pedagogy." Invited panel participant. Harvest Moon Festival, Concordia University, Montreal, 22 September 2006.

"Multi-channel electroacoustic composition." MSUM Music, Moorhead, Minnesota, 18 April 2005.

"Flute: The Composer's Relationship to the Instrument/Performers" (with Ellen Waterman). WLU Composers Seminar, 16 March 2005.

"Music as a Conceptual Construction." Open Ears Symposium panel, Kitchener, 8 May 2003.

"On my recent music." Faculty of Music, University of Alberta, Edmonton, 21 October 2002.

"The Music of Iannis Xenakis." Transit New Music Festival, Leuven, Belgium, 12 October 2002.

"On my computer music." CCMIX, Paris, France, October 10, 2002.

"The Electroacoustic Music of Iannis Xenakis." CCMIX, Paris, France, October 9, 2002.

"Canadian music of my generation." Cologne New Music Society, Cologne, Germany, 21 May 1999.

"The notation of rhythm." Composers Forum, USC, Los Angeles, 9 April 1999.

"My work on the UPIC computer system." UCSB, Santa Barbara, 18 May 1998.

"Composers as Listeners." Open Ears Symposium, Kitchener, 15 May 1998.

"On my music." Composers Forum, CSU - Long Beach, 6 May 1998.

"*Florecia en el Amazonas*: a new opera by Daniel Catán." LA Opera, Los Angeles, October 1997.

"Creativity and the String Quartet." Panel discussion, *Strings of the Future Festival*, Ottawa, Canada, 2 May 1997.

"Musical Landscapes and Compositional CHAOTICS." UCSC, Santa Cruz, 8 March 1996.

"Trends in Canadian music composition in the 1990s." Wilfrid Laurier University, Waterloo, June 1995.

"Compositional Issues." Panel discussion (w/ George Benjamin & Gilles Tremblay). Domaine Forget, Sainte-Irénée, Canada, July 1994.

"Witold Lutoslawski: the man and his music." (w/ Maria Anna Harley) McGill

University, Montreal, Canada, October 1993.

"Computer applications in my music." Kunitachi College of Music, Tokyo, Japan, June 1990.

"An Overview of New Music in Europe." Western Washington University, Bellingham, April 1989.

D. Other Professional Activities

Panel Chair and Organizer. "Music, Texture, Materials," soundaXis Festival, Toronto, 7 June 2008.

Workshop Organizer. "New Music and Techniques for Cello, with Frances-Marie Uitti" and "The Music of Scelsi: Open Rehearsal and Introduction," soundaXis Festival, Toronto, 29 May 2007.

Composer Residency. Groundswell, Winnipeg (funded by SOCAN Foundation), 18-21 May 2008. Residency involved rehearsals, visits to high-school, composer masterclass at University of Manitoba, pre-concert talk, onstage introduction.

Attendee, Audio Engineering Society Convention, New York, 5-7 October 2007.

Scientific Committee, Sound and Music Computing 2007, Lefkada, Greece, 11-13 July 2007.

Panel Chair. "The World Around and Within," Open Ears Festival Symposium, Kitchener, 26 April 2007.

Attendee (Canadian League of Composers delegate). Canadian New Music Network Forum "New Music and Media," Winnipeg, 10-11 February 2007.

Panel Chair and Co-Organizer. "Communities of Computer Music," International Computer Music Conference, Tulane University, New Orleans, 10 November 2006.

4. Service and Administration

A. Department

SOFAM Director's Advisory Committee, 2009-10.

CFI LOF grant administration: 2008-2011.

Search Committee: Musicology CLA position, May-June 2010.

Organizer: Masterclass—Georg Hajdu (Hamburg), 3 March 2010.

Faculty supervisor: Peer Helper program, Fall 2009/Winter 2010.

Committee member (SOFAM). Tenure and Promotion, 2007, 2008, 2009, 2011.

Applied Music Juries: April 2009.

Organizer: Masterclass—Paul Steenhuisen (Edmonton), 17 March 2009.

Faculty Advisor/Organizer: Creative Music Festival/Symposium, 5-7 February 2009.

Organizer: Masterclass—Kevin Austin (Concordia University), 21 October 2008.

Committee chair. Music Curriculum, 2005-ongoing.

14 August 2009: Music Curriculum Retreat (with John Kissick and Ann Wilson).

Major curriculum reform: Phase One (upper-level requirements), 2007-08; Phase Two (lower-level requirements), 2009-2010.

MFA Resource Support: Maryse Lariviere, Winter 2010.

MFA Resource Support: Ryan Park, Fall 2009.

MFA Studio Visit (Hyang Cho), 2 December 2008.

Jury member. Applied Music juries/recitals. April/August 2008.

Host, Music year-end gathering, 25 April 2008.
Faculty resource. MFA presentation, Erin Fraser, 16 April 2008.
Music representative. SOFAM Axelrod renovations/move, Winter 2008-ongoing.
Organizer. Masterclass with Trio Fibonacci, 15 November 2007.
Committee member. Studio Art Faculty Search, Winter 2007.
Music representative. Ad-Hoc Committee, SOFAM Website, 2006-07.
Music representative. BA Incoming Students Orientation Meeting, 7 September 2006.
Digital Music Lab Coordinator (equipment, software, lab monitors), 2004-ongoing.

B. College and University

COA Awards Celebration: 15 June 2010.
Faculty representative: COA Focus Group, March-April 2010.
Technical support: Theatre production (Jerrard Smith), February 2010.
Faculty attendee: Curriculum Mapping presentation, COA Dean's Council, 15 April 2009.
Participant: Wimba Voice demonstration workshop, 13 November 2008.
Participant: D2L demonstration workshop, 31 October 2008.
Chair, COA Awards Committee, 2008-2010.
Liason. TSS Curriculum Development, 2008-2010.
Curriculum Development Resource Network
Curriculum Chair meetings
Announcer. Thursday at Noon concert series radio spots, June 2008-ongoing.
Participant. BA Forum, 25 April 2008.
Participant. TSS Curriculum Development Seminar "Course Credit Weighting," 6 February 2008.
Participant. ASTRA. 2008-ongoing.
External Referee. Tenure and Promotion Evaluation, Arne Eigenfeldt, Simon Fraser University, Fall 2007.
Faculty representative. COA Convocation, June 2007, June 2009, June 2010.
Faculty representative. Ontario University Fair, 2006, 2008.
Faculty representative: Fall Preview Day, 2006, 2007, 2008, 2009.
External Referee. Article Submission, *Journal of the American Musicological Society*, Fall 2006.
Faculty participant. Incoming Students Academic Orientation, 2005-2009.

C. Community

Organizer: Digital Music workshops, Girl Guide Mosaic, 9-15 July 2010.
Faculty organizer: Digital Music workshops, Interaction Conference, 28-29 April 2010.
Executive member, Open Ears Festival Board, Kitchener, 2010-
National Board, Canadian Music Centre, 2010-
Jury: CMC Associate Composer submissions, Ontario Region, May 2010.
Music Composition Jury: Canadian University Music Society, March 2010.
Jury Chair: Friends of Canadian Music Award, December 2009.
Music/Paper jury: Toronto Electroacoustic Symposium, June 2009, June 2010.
Participant: Canadian New Music Network Forum, Montreal 27-28 February 2009.

Organizer/presenter: Electroacoustic concert—60 years of Musique Concrète, Guelph, 5 October 2008.

Invitee: Montreal Symphony Orchestra performance of Olivier Messiaen's *Saint François d'Assise* (as former student of Messiaen), 5 December 2008.

External reader: Curtis Roads book proposal, Oxford University Press, August 2008.

Convener. Anthony Braxton Keynote Speech. Guelph Jazz Festival and Colloquium, 7 September 2007.

Information source. Guelph Mercury news story on 25th anniversary of compact disc, 4 September 2007.

Competition Jury. UCSB Music Composition Awards, Santa Barbara, April 2007, April 2010.

Elected member. Canadian Music Centre Ontario Regional Council. 2006-ongoing.

Elected member. Canadian League of Composers National Board, 2006-2011.