

Jeffrey Stolet

University of Oregon
School of Music and Dance
Eugene, OR 97403 U.S.A.
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Professional Experience

Philip H. Knight Professor of Music in Intermedia Music Technology

University of Oregon, School of Music, 2000 - Present

Professor, University of Oregon

Director of Music Technology, School of Music, 2005 - Present

Associate Professor, University of Oregon

Director of Music Technology, School of Music, 1994 - Present

Musical Director, Department of Dance, 1994 - 2000

Assistant Professor, University of Oregon

Director of Music Technology, School of Music, 1989 - 1994

Musical Director, Department of Dance, 1989 - 1994

Instructor, University of Oregon

Director of Music Technology, School of Music, 1988 - 1989

Musical Director, Department of Dance, 1988 - 1989

Instructor/Composer/Pianist

Eastern Michigan University, 1986 - 1988

Visiting Assistant Professor of Music Theory

University of New Mexico, 1985 - 1986

Work as Director of Music Technology

Administrator and Director of Music Technology at the University of Oregon. Work includes direction and administration of the music technology curricula (B.S. in Music, Music Technology Option, M.M. in Intermedia Music Technology, Supporting Area in Doctoral Studies), maintenance of the music technology studios, development of studio policies and procedures, and management of recruitment and admission to the music technology program, advising for all students in music technology at Bachelor's, Master's and Doctoral levels. Director of the C.P.U. New Media Concert Series that includes the invitation and scheduling of guest artists. Served as principal organizer and administrator for the 2006 Society of Electro-Acoustic Music in the United States (SEAMUS) National Conference held at the University of Oregon.

Education

Ph.D., Music Theory, The University of Texas at Austin, December 1984
Dissertation: 'The Temporal Placement of Pitch
and Pitch-class Structures in Tonal Music'

Master of Music, Piano Performance,
University of New Mexico, December 1979

Bachelor of Music, Piano Performance,
University of New Mexico, December 1977

Presentations of Creative Work (Summary)

Things I Do with My Fingers (2007), for sound and video in an interactive performance environment controlled by two Nintendo Wiimote Controllers (duration: 15-60 minutes). Performances at:

MusicAcoustica 2007 Festival, Beijing, China, October 2007.

Tokyo Denki University, Saitama, Japan, November, 2007

International Academy of Media Arts and Science,
Ogaki, Japan, November 2007.

University of Oregon, Eugene, OR, February 2008.

Hong Kong Baptist University, Hong Kong, China, February 2008.

Society for Electro-Acoustic Music in the United States (SEAMUS)
National Conference, Salt Lake City, UT, April 2008.

17th Annual Florida Electroacoustic Music Festival
University of Florida, Gainesville, FL, April 2008.

Central Conservatory of Music, Beijing, China, May 2008.

Light (2007), for custom interactive performance environment, real-time video analysis and two flashlights (duration: eight minutes). Performances at:

Hong Kong Baptist University, Hong Kong, China, February 2008.

University of Oregon, Eugene, OR, February 2008.

Central Conservatory of Music, Beijing, China, May 2008.

Ugokanu hone ni chiisana mushi ga muragari, kane o narasu. Mushitachi no namida wa mada atsui hai o nurashi, hiyasu. Atari o umetsukusu sono oto. (2005) multi-channel digital audio work (Duration: 40 minutes); short version, *Gongs of Tiny Insects* (Duration 10 minutes). Presented at:

University of Illinois, School of Music
Champaign, IL, February 2006.

Florida Electroacoustic Music Festival, University of Florida, April 2006.

Hong Kong Baptist University, Hong Kong, China, October 2006.

International Computer Music Conference (ICMC),
New Orleans, LA, November 2006.

Louisiana State University, School of Music
Baton Rouge, LA, March 2007.

Ghost String, for solo violin and electronic (duration: 9 minutes), 2005. Performances at:

Seattle, WA, Bainbridge Island Chamber Music Series, 2005.

Society for Electro-Acoustic Music in the United States (SEAMUS)
National Conference, Eugene, OR, March 2006.

Eye Music (2004), affiliated with my interest in alternative modalities of musical performance is the Eye Music Project on which I am collaborating with Professor Anthony Hornof of the Department of Computer and Information Sciences (University of Oregon). Together we created special purpose software that extracts human eye movement data and converts that data into a realized musical score. Professor Hornof created the software that collects and outputs the eye-tracking data (including an external Max object). I created the software that transformed eye-tracking data into musical substance. We presented the first results from this collaboration November 15, 2003 at a Future Music Oregon concert as a completed musical composition. It is our plan to develop these ideas and in the future work hope to 1) create music with the eye-tracking technology in real-time, and 2) sonify data (turning the eye-tracking data, originally numbers, into a sonic representation of the data) to reveal previously unrecognized features about the characteristics contained within it. This work has potential applications for physically challenged individuals.

Faust/Faustus In Deptford (2003), score for film directed by Leon Johnson. Presented at:

Spark: Beacon Video Series, Beacon, New York, August 2003.

2004 KunstFilmBiennale, Cologne, Germany, October 26 - November 2, 2003.

Raindance Film Festival, London, England, October 24 - November 7, 2003.

2003 Ohio Independent Film Festival, Independent Pictures

10th Anniversary Celebration, November 1 - 9, 2003.

New York International Independent Film and Video Festival,
New York, NY, November 6 - 16, 2003.

Milwaukee International Film and Video Festival,
Milwaukee, WI, November 6 - 16, 2003.

Festival of New American Music, Sacramento State University,
Sacramento, CA, November 2003.

2004 Hawaii International Conference on Arts and Humanities, January 2004.

Tiburon International Film Festival, San Francisco, CA, March 12 - 18, 2004.

Even when they cut off my fingers in the summer, I played piano in the fall (2003),
(Duration: 8:00 minutes) stereo digital audio media.

The Tragedy of Romeo and Juliet (2002), score for short film. Presented at:

Bijou Art Theater, Eugene, OR, 2002.

The Circle of Knowledge I (2002), site-specific soundscape installation for the Knight
Library on the University of Oregon campus (Duration: 70:00 minutes).

Installed in Knight Library, December 2002, runs continuously.

The Circle of Knowledge II (2002), site-specific soundscape installation for the Knight
Library on the University of Oregon campus (Duration: 70:00 minutes).

Installed in Knight Library December 2002, runs continuously.

The Circle of Knowledge soundscape compositions represent contemplations about the interactions between and among sound, physical space, and the conception of library. For me the library is a special place containing knowledge about our history, our world and our universe. The library is where we go to learn, consider, discover and reflect on this ever-growing body of knowledge that is central to our external and self-perceptions. Just as architecture, light and sound all shape the places where we carry out our work, these soundscapes, tunings of the library, redefine the spaces by tuning our senses to prepare us to achieve lofty pursuits. In the precompositional process, I documented the resonant frequencies of the two vestibules and corridors where the soundscapes were installed using those frequencies as the basis for the sonic content of the compositions.

re-Membering Wilde (2002), score for performance piece and film, created in
collaboration with Leon Johnson and John Schmor (Duration: 30:00). Performances at:

Lord Leebrick Theater, Eugene, OR, May 2002.
King's Lynn Festival, London, England, Summer 2002.

Tokyo Lick (2001), for interactive performance environment, Yamaha Disklavier, two infrared MIDI controllers, and two MIDI foot pedals (Duration: 6:30 minutes). Performed at:

University of Oregon, School of Music, C.P.U. Concert Series,
March 2001 and November 2003.

11th Annual Florida Electroacoustic Music Festival,
University of Florida, Gainesville, FL, March 2002.

Digital Arts Concert Series, Bowling Green State College,
Bowling Green, OH, March 2002.

University of Oregon, School of Music, Music Faculty Showcase, October 2003.

Center for Computer Research in Music and Acoustics (CCRMA),
Stanford University, Palo Alto, CA, November 5, 2003.

International Computer Music Conference (ICMC),
Miami, FL, November 3, 2004.

Society for Electro-Acoustic Music in the United States (SEAMUS),
National Conference, Ball State University, Muncie, IN, April 2005.

University of Illinois, School of Music
Champaign, IL, February 2006.

Hong Kong Baptist University, Hong Kong, China, October 2006.

Shanghai International Electro-Acoustic Music Week in Shanghai,
Shanghai, China, October 2006.

MusicAcoustica 2006 Festival, Beijing, China, October 2006.

International Academy of Media Arts and Science, Ogaki, Japan, October 2006.

A Prayer Before Dying (2002), four-channel digital audio media work (Duration: 9:00 minutes). Presented at:

Digital Arts Concert Series, Bowling Green State College,
Bowling Green, OH, March 2002.

University of Oregon, School of Music, C.P.U. Concert Series, November 2002.

Center for Computer Research in Music and Acoustics (CCRMA),

Stanford University, Palo Alto, CA, November 5, 2003.
13th Annual Florida Electroacoustic Music Festival,
University of Florida, Gainesville, FL, March 2004.

Hong Kong Baptist University, Hong Kong, China, February 2008.

The Leaking Noise of Skin that Falls (2002), four-channel digital audio media work
(Duration: 15:00 minutes; also a 9:43 stereo version (AM Mix)). Presented at:

University of Oregon, School of Music, C.P.U. Concert Series, March 2002.

Digital Arts Concert Series, Bowling Green State College,
Bowling Green, OH, March 2002.

Cycle de concerts de Musique par ordinateur, Paris, France, January 2003.

12th Annual Florida Electroacoustic Music Festival,
University of Florida, Gainesville, FL, April 2003.

Center for Computer Research in Music and Acoustics (CCRMA),
Stanford University, November 5, 2003.

Electronic Pacific 2003, San Jose State University, November 6, 2003.

Society for Electro-Acoustic Music in the United States (SEAMUS)
National Conference, San Diego, CA, March 2004.
University of Illinois, School of Music
Champaign, IL, February 2006.

Burn & Wound Department (2001), for interactive performance environment, Yamaha
Disklavier, Lightning II Infrared MIDI controller and two infrared MIDI controllers
(Duration: 7:00 minutes). Performances at:

University of Oregon, School of Music, C.P.U. Concert Series,
Eugene, OR, November 2001.

11th Annual Florida Electroacoustic Music Festival,
University of Florida, Gainesville, FL, March 2002.

Digital Arts Concert Series, Bowling Green State College,
Bowling Green, OH, March 2002.

From Me, To You, To He, To She, To Me, To You, ... (2000), for interactive performance
environment, Buchla Lightning II, Kyma, and Yamaha Disklavier. Performances at:

University of Oregon, School of Music, C.P.U. Concert Series, November 2000.

Caminos Terribles, Desiertos Cruels “Wicked Paths, Cruel Deserts” (1999 - 02), extended media work for mezzo-soprano, Yamaha Disklavier, computer-generated sound and computer animation created in collaboration with Ying Tan (computer animation). Excerpts presented at:

transmediale 99 International Media Art Festival, Berlin,
Podewil, Berlin-Mitte, Germany, February 1999.

18 Points of View, University of Oregon, Museum of Art,
Eugene, OR, September 1999.

26th Northwest Film and Video Festival,
Northwest Film Center / Portland Art Museum,
Portland, OR, November 1999.

D.art 99; dLux media arts, Sydney, Australia, November 1999.

Backup Festival 2001, Weimar, Germany, 2001.

Boston Cyberarts Festival - Not Still Art International Screening 2001,
Coolidge Corner Theatre, Boston April 27-29, 2001.

3rd international shortfilm festival g-niale, "between image and sound,"
Stralsund, Germany, August 16-19, 2001.

IV2001 Computer Animation Festival, London, England, 2001.

University of Oregon, School of Music, C.P.U. Concert Series,
Eugene, OR, November 2001.

11th Annual Florida Electroacoustic Music Festival,
University of Florida, Gainesville, FL, March 2002.

Machida City Museum of Graphic Arts, Tokyo, Japan, 2002.

Digital Arts Concert Series, Bowling Green State College,
Bowling Green, OH, March 2002.

Electronic Music Midwest, Kansas City, March 2002.

San Jose State University Electroacoustic Music Artist Concert, April 2002.

Third Annual Visual Music Festival, Seattle WA,
Northwest Film Forum, April 11, 2002.

University of Wisconsin-Milwaukee, Computer Music Artist Concert, April 2002.

SIGGRAPH 2002, San Antonio, TX, July 2002.

New American Music Festival, Sacramento, CA, November 2002.

Mediarama 2002 Electronic Art Festival, Seville, Spain, November 2002.

Pacific Film Archive, Berkeley, CA, December 5, 2002.

Society for Electro-Acoustic Music in the United States (SEAMUS)
National Conference, Tempe, AZ, March 2003.

Anthology Film Archives, New York, NY,
December 20, 21 and 22, 2002 January 11, 2003.

Los Angeles County Museum of Art, Los Angeles, CA,
January 18, 2003.

Harvard Film Archive, Cambridge MA, February 1 and 2, 2003.

Cinematheque Ontario, Toronto, Canada, February 19, 2003.
Miami Valley Cooperative Gallery, "Millennium Project,"

Dayton Art Institute, February 26, 2003.

Boston Cyberarts Festival – BEAMS Electronic Music Marathon,
Brandeis University, Waltham, MA, May 2003.

Center for Computer Research in Music and Acoustics (CCRMA),
Stanford University, Palo Alto, CA, November 5, 2003.

Tenth International Electroacoustic Music Festival, "Primavera en La Habana," The
Cuban Institute of Music and the National Laboratory of Electroacoustic Music,
Havana, Cuba, March 15 - 21, 2004.

International Computer Music Conference (ICMC),
Barcelona, Spain, September 2005.

MusicAcoustica 2005 Festival, Beijing, China, November 2005.

University of Illinois, School of Music, Champaign, IL, February 2006.

Visual Music Marathon, Boston, MA, April 2007.

CYNETart_07, Dresden, Germany, November 2007.

Faust/Faustus: A Duet for Devils (ca. 1999 - 2000), score for Leon Johnson's multimedia performance work (Duration: 55 minute). Performances at:

Six performances, San Francisco Fringe Festival, San Francisco, CA,
September 11 - 14 and September 16 and 18, 1999.

University of Oregon, Fine Arts Museum, three performances, September 2000.

University of Oregon, Arena Theater, seven performances, April 6 - 9, 2000.

PICA Theater, Portland, OR.

Dissenter's Chapel, Kensal Green, London, England, July 14, 2001.

St. Nicholas Churchyard, Deptford, London, England, July 15, 2001

291 Gallery, Hackney, London, England, July 20, 2001.

King's Lynn Arts Festival, St. Nicholas's Chapel, King's Lynn,
Norfolk, England, July 21, 2001.

Castle Rising, King's Lynn, Norfolk, England, July 22, 2001.

Elements in Transformation No. 1 and/or No. 2 (1998), computer animation and electronic score created in collaboration with Ying Tan. Presentations at:

Sixth New York Digital Salon, New York, NY, November 1998.

25th Northwest Film and Video Festival, Northwest Film Center / Portland Art
Museum, Portland, OR, November 6 - 12.

Circulo de Bellas Artes, Madrid, Spain, January - February 1999.
dLux media arts, Paddington, Australia, March 1999.

Triennale di Milano, Milan, Italy, February - March 1999.

Centro de Cultura Contemporanea, Barcelona, Spain, March - April 1999.

Sala de Exposiciones CAM, Alicante, Spain, May - June 1999.

SIGGRAPH 1999, Los Angeles, CA, June 1999.

University of Southern California, Los Angeles, CA, August 17, 2001.

Pacific Film Archive, Berkeley, CA, October 9, 2001.

San Francisco Cinematheque, San Francisco, CA,
The San Francisco Art Institute, October 13, 2001.

The Museum of Modern Art, New York, NY, October 13, 2001.

Cinematheque Ontario, Toronto, Canada, November 21 and 28, 2001.

Harvard Film Archive, Cambridge, MA, December 5, 2001.

Northwest Film Forum, Seattle, WA, March 29, 2002.

The Cleveland Museum of Art, Cleveland, OH, Fall, 2002.

Technoimage Festival, Sao Paulo, Brazil, October 29 and 30, 2002.

Anthology Film Archives, New York, NY,
December 21 and 22, 2002 and January 12, 2003.

Alternative Film Festival, Edinboro University, Edinboro, PA, February 20, 2003.

The Cleveland Cinematheque, Cleveland, OH, April 17 and 18, 2003.

Centre Pompidou, Paris, France, June 3 - 15, 2003.

The National Gallery of Art, Washington, DC, Fall, 2003

The Hildegard Game (1998), one-act opera based on the events in the life of Abbess Hildegard of Bingen; for amplified voices, instrumental ensemble and computer-generated sound; score, parts and electronics (in compact disc format) available through American Composers Edition, New York, 1998.

Whispers, Rain, Shakuhachi, Bell, Taiko, Poem - Dialogue with Japan (1998), electronic score for dance, choreographer, Les Watanabe. Performances at:

University of Oregon, Dougherty Dance Theatre, multiple performances,
Eugene, OR, January 1998.

The Frankenstein Concerto (1997), concerto for alto saxophone, orchestra, and computer-generated sound based on material from the Frankenstein opera; score, parts and electronics (in compact disc format) available through American Composers Edition, New York, 1997.

Mito-Organesis (1997), electronic score for dance, choreographer, Steven Chatfield. Performances at:

University of Oregon, Dougherty Dance Theatre, multiple performances, January 1997.

Yeah, I Can Kick Franz Liszt's Butt (1997), *the ultimate virtuoso work for piano* for Yamaha Disklavier. Performances at:

University of Oregon, School of Music, C.P.U. Concert Series,
Eugene, OR, March 1998.

Frankenstein (1996), opera for amplified voices, strings, piano, saxophone and electronics; score, parts and electronics (in compact disc format) available through American Composers Edition, New York. Performances at:

National Theater, Scene Nationale de Reims of the Center National Art et Technologie, Reims, three performances, Reims, France, January 1999.

Killer Shorts (1994-1996), six short virtuoso works for the Yamaha Disklavier.
Performances at:

University of Oregon, School of Music, C.P.U. Concert Series,
Eugene, OR, June 1996 (*excerpts*).

72 Seconds of Automated Music and Dance (1996), work for Yamaha Disklavier and a computer-generated dance, create and performed with LifeForms. Performances at:

University of Oregon, School of Music, C.P.U. Concert Series,
Eugene, OR, June 1996.

Mistaken (1995), electronic score for dance, Kristen Hapke choreographer.
Performances at:

University of Oregon, multiple performances, May 1996.

Ceremony of Innocents (1995), electronic score for dance, choreography Judith Chazin-Bennahum. Performances at:

University of New Mexico, Rodey Theatre, seven performances,
Albuquerque, NM, April 1995.

Simple Requests (1993 – 1995), two versions for eight or four stringed instruments and electronics. Performances at:

Atelier Theatral de Beauvais, Beauvais, France, 1993.

MIDEM - Cannes, Palais des Festivals, Cannes, France, February 1, 1994.

Festival des Nouvelles Musiques, Auditorium de Musee Grenoble,
Grenoble, Switzerland, November 1996.

Festival 96 de Musique Etonnante Rouen-Dieppe, Trianon Transatlantique,
Sotteville-les-Rouen, France, November 1996.

University of Oregon, Beall Hall, Eugene, OR, November 1997.

Machine, Slice, Torque (1994), for Yamaha Disklavier. Performances at:

University of Oregon, School of Music, C.P.U. Concert Series,
Eugene, OR, November 1995.

University of Oregon, Beall Hall, Eugene, OR, November 1996.

San Jose State University Electroacoustic Music Artist Concert,
San Jose, CA, November 1996.

University of Oregon, School of Music, C.P.U. Concert Series,
Eugene, OR, November 1997.

Discography and other media

Ghost Strings, compact disc featuring *Ghost String* and the music of five composers, *Ghost String* is the title cut for the compact disc of original electro-acoustic music released by IMG Media, 2006.

Music from SEAMUS CD volume 15, compact disc featuring *Tokyo Lick* and the music of nine composers selected by vote at the 2005 National SEAMUS conference; released by SEAMUS, 2006.

"Teaching Music to Dancers," chapter in ***Teaching Dance Studies***, Routledge Press, New York & London, 2005.

Electronic Music Interactive (1996), originally a 38-chapter text that I wrote for beginning electronic music students and that I customized for my students at the University of Oregon. To make the text more vivid I collaborated with the New Media Center at the University of Oregon to reshape this traditional text into an Internet-deliverable, multimedia document containing motion animations, sound and glossary. While *Electronic Music Interactive* is not currently "published" in the traditional sense, it is currently available on the web while we have ongoing discussions with both traditional publishers and non-traditional media publishers. *Electronic Music Interactive* is used by colleges, universities and other educational institutes around the country. A recent Internet search on Google yielded more than 1000 hits for *Electronic Music Interactive*. Now, or in the recent past, *Electronic Music Interactive* has Internet-links at the following universities:

Abilene Christian University, Alma College, Bowling Green State University, Bradley University, California State University, Northridge, City University of New York, Colby College, Duke University, Eastern Kentucky University, Florida Atlantic University, Kenyon College, Kwun Tong Government Secondary (Hong Kong), Long Island University, Montclair State University, Northeastern Illinois University, Northeastern University, Rhodes College, Rochester Institute of Technology, San Diego State University, St. Bonaventure University, St. Cloud State University, Trinity College, Universidade de Santiago de Compostela, University of Arizona, University of California, Berkeley, University of California, Los Angeles, University of Georgia, University of Helsinki (Finland), University of Massachusetts, University of Minnesota, University of North Carolina at Wilmington, University of North Carolina Greensboro, University of Oldenburg (Germany), University of Pennsylvania, University of Saskatchewan, Canada, University of South Carolina, University of South Florida, University of Texas, San Antonio, University of Virginia, University of Washington, University of West, University of Wisconsin, Stevens Point, and Wellington College (New Zealand).

Awards and recognition given to *Electronic Music Interactive* include:

The Macromedia Educator of the Month for December 1996.
The Chronicle of Higher Education, "Internet Site of the Day," March 21, 1997.
Syllabus, "Shockwave Brings Electronic Music Instruction to Life," October 1997.
Digital Art and Design, VI, 1997.
New York Exposition of Short Film, Video, and Interactive Media, Jury Award, 1997.
ID Magazine, June 1997.
Canadian Music, January/February 1998.
Electronic Musician, May 1998.
Rolling Stone Magazine, January 21, 1999.
Electronic Musician, May 1999.
The Chronicle of Higher Education, "Bookmark," December 17, 1999.
Keyboard Magazine, "25 Top Music Websites," January 2000.
Electronic Musician, "Web Site of the Month," March 2000.

Simple Requests: New American Music for Computer and Live Performers (1995), compact disc from seven composers, *Simple Requests* is the title cut for the compact disc of original computer music; Cambria Master Recordings.

The Computer Music of Jeffrey Stolet (1991), compact disc of original computer music, Newport Classic.

Recent Lecture Presentations (summary)

Chukyo University, Nagoya, Japan October 2005.
University of Illinois, February 2006.
National Institute for Informatics, Tokyo, Japan, September 2006.
Shanghai Conservatory of Music, Shanghai, China, October 2006.
International Academy of Media Arts and Science, Ogaki, Japan, October 2006.
Louisiana State University, Baton Rouge, LA, March 2007.
Series of lectures and workshops sponsored by the Rockefeller Center, New York, for Long Island University, November December 2006, and April 2007.
Central Conservatory of Music, Beijing, China, October 2007.
Tokyo Denki University, Saitama, Japan, November 2007.
International Academy of Media Arts and Science, Ogaki, Japan, November 2007.
Central Conservatory of Music, Beijing, China, May 2008 (week residency).
Sichuan Conservatory of Music, Chengdu, China, May, 2008 (postposed due to Sichuan earthquake).

Dance

I have worked extensively as an accompanist for acclaimed dance companies or choreographers from around the world (modern dance and ballet, their directors and/or principal soloists). The following is a listing of those with whom I have worked:

Alvin Ailey Company, Albuquerque Dance Theater, American Ballet Theatre, American Deaf Dance Company, Austin Ballet Theatre, Ballet Austin, Ballet de Montreal, Ballet West, Frank Bays, Tandy Beal, Judith Chazin-Bennahum, Cincinnati Contemporary Dance, Lee Connor, Detroit Dance Collective, Leon Danalian, Eva Encinias, Bill Evans, Martha Graham Company, Bryan Hayes, Deborah Hays, David Howard, Joffrey Ballet, Bella Lewitzky Company, Jose Limon Company, Gregg Lizenbery, Long Beach Ballet, Wade Madsen, Bruce Marks, Pilobolus, Jennifer Predock-Linnell, David Parsons Company, Claire Porter, Marta Renzi, Nora Reynolds, Karen Steele, Paul Taylor Company, Sharon Vasquez, Edward Villella.

Recent Grants and Awards

Oregon Community Credit Union Research Fellowship (2007). For proposal to compose a work for sound and video that is performed using the Nintendo Wiimote Controller. The awarded amount was \$10,000.00.

Research Innovation Award, University of Oregon (2007), for outstanding achievements in creative endeavors. The awarded amount was \$900.00.

Education Technology Grant (2004), primary author for an Education Technology proposal Phase III grant that was to provide new computer and software for the Kammerer Computer Lab. The awarded amount was \$24,427.00.

Fund for the Improvement of Postsecondary Education (FIPSE) Grant: primary author of the United States Department of Education Congressionally-Directed Grant (FIPSE) that was used to enhance our ability to reproduce recorded and electronic music in Room 198 of the School of Music, which functions as our largest classroom and our secondary concert facility, and network the music technology studios with Room 198. Demanded considerable time designing systems planning their installation. Final installation of systems occurred during the summer of 2005. The awarded amount was \$49,705.00.

Education Technology Grant: primary author of the United States Department of Education Congressionally-Directed Grant (FIPSE) that was used to enhance our ability to reproduce recorded and electronic music in Room 198 of the School of Music, which functions as our largest classroom and our secondary concert facility, and network the music technology studios with Room 198. Demanded considerable time designing systems planning their installation. Final installation of systems occurred during 2005. The proposal was awarded \$50,000.00 in addition to the amount of the FIPSE award.

Teaching

Courses taught at the university level:

Beginning through Advanced Electroacoustic Music Composition
Interactive New Media Performance Environments

Undergraduate and Graduate Composition
Contemporary Music
Freshman Music Theory and Ear Training
Sophomore Music Theory and Ear Training
Advanced Formal and Harmonic Analysis
Music History (Greek Music to Present)
Fundamentals of Music for Non-Majors
Keyboard Harmony
Rhythmic Analysis
Music for Dancers
Improvisation
Piano

Other instructional capabilities include:

Schenkerian Analysis
Counterpoint (16th and 18th Century)
Twentieth Century Analysis (Atonal and Post-1950)
Music Theory Pedagogy
Jazz Harmony
Piano Repertoire
Orchestration

Curriculum development:

Created Bachelor of Science in Music, Music Technology Option, University of Oregon
Created Master of Music in Intermedia Music Technology, University of Oregon
Created Supporting Area for Doctoral Studies in Intermedia Music Technology
Worked on committee to develop the Multimedia Minor, University of Oregon

Teaching Assignments, Chronology 1994 - 2006

Fall 1994

DAN 252 Fundamentals of Rhythm (3 cr.). The course examined concepts in musical notation, performance of notated musical rhythm as well as fundamental musical concepts such as harmony, melody, consonance, and dissonance as well as concepts of musical structure and form.

DAN 490/590 Dance Accompaniment (1 cr.). The course examines issues related to communication between dance teachers and dance accompanists and presents techniques to assist in that communication.

Modern Dance (Accompaniment Duties) - Accompany advanced modern dance classes for approximately six hours per week.

Ballet (Accompaniment Duties). Accompany advanced ballet classes for approximately six hours per week.

Ballet (Accompaniment Duties). Accompany intermediate level modern dance classes for approximately four hours per week.

MUS 407/507 Advanced Electronic Composition (3 cr.) - later to become Advanced Electronic Composition.

MUS 444/544 Synthesizer Lab (3 cr.) - later to become Electronic Music Techniques II.

Winter 1995

DAN 358 Music for Dancers (3 cr.) The course examines musical structure and form, as well as how musical and choreographic forces collaborate to forge choreo-musical relationships.

Modern Dance (Accompaniment) - as above.

Ballet (Accompaniment) - as above.

MUS 407/507 Advanced Electronic Composition (3 cr.) - later to become Advanced Electronic Composition.

MUS 444/544 Synthesizer Lab (3 cr.) - later to become Electronic Music Techniques II.

Spring 1995

Modern Dance (Accompaniment) - as above.

Ballet (Accompaniment) - as above.

MUS 407/507 Advanced Electronic Composition (3 cr.) - later to become MUS 445/545.

MUS 444/544 Synthesizer Lab (3 cr.) - later to become Electronic Music Techniques II.

Fall 1995

DAN 252 Fundamentals of Rhythm (3 cr.).

DAN 490/590 Dance Accompaniment (1 cr.).

Modern Dance (Accompaniment Duties) - as above.

Ballet (Accompaniment Duties) - as above.

MUS 445/545 Advanced Electronic Composition (3 cr.). Single weekly lecture with personal/private lessons for each student. The course is centered on advanced sound design, sound processing, audio mixing and compositional issues. The course examines more complex synthesis procedures such as granular synthesis and analysis/resynthesis. Enrollments approximately 12 - 16.

Winter 1996

DAN 458/558 Music for Dancers (3 cr.).

Modern Dance (Accompaniment) - as above.

Ballet (Accompaniment) - as above.

MUS 444/544 Electronic Music Techniques II (3 cr.). The course considers issues involved in high level programming of interactive music environments and works to develop specific skill sets that enable students to create their own programs in the Max programming environment. The course examines various algorithmic and stochastic processes and how such processes can be used in music compositions. The course also develops fundamental concepts in the Max programming

environment including issues related to program structure, conceptual design, interface design and interactive performance. Enrollments approximately 6 - 8.
MUS 445/545 Advanced Electronic Composition (3 cr.).

Spring 1996

Modern Dance (Accompaniment Duties) - as above.
MUS 445/545 Advanced Electronic Composition (3 cr.).

Fall 1996

DAN 252 Fundamentals of Rhythm (3 cr.).
DAN 490/590 Dance Accompaniment (1 cr.).
Modern Dance (Accompaniment Duties) - as above.
Ballet (Accompaniment Duties) - as above.
MUS 445/545 Advanced Electronic Composition (3 cr.).

Winter 1997

DAN 458/558 Music for Dancers (3 cr.).
Modern Dance (Accompaniment) - as above.
Ballet (Accompaniment) - as above.
MUS 444/544 Electronic Music Techniques II (3 cr.).
MUS 445/545 Advanced Electronic Composition (3 cr.).

Spring 1997

Modern Dance (Accompaniment Duties) - as above.
MUS 445/545 Advanced Electronic Composition (3 cr.).

Fall 1997

DAN 252 Fundamentals of Rhythm (3 cr.).
DAN 490/590 Dance Accompaniment (1 cr.).
Modern Dance (Accompaniment Duties) - as above.
Ballet (Accompaniment Duties) - as above.
MUS 445/545 Advanced Electronic Composition (3 cr.).

Winter 1998

DAN 458/558 Music for Dancers (3 cr.).
Ballet (Accompaniment) - as above.
Ballet (Accompaniment) - as above.
MUS 444/544 Electronic Music Techniques II (3 cr.).
MUS 445/545 Advanced Electronic Composition (3 cr.).

Spring 1998

Ballet (Accompaniment Duties) - as above.
Ballet (Accompaniment Duties) - as above.
MUS 445/545 Advanced Electronic Composition (3 cr.).

Fall 1998

DAN 252 Fundamentals of Rhythm (3 cr.).
DAN 490/590 Dance Accompaniment (1 cr.).
Ballet (Accompaniment Duties) - as above.
Ballet (Accompaniment Duties) - as above.
MUS 445/545 Advanced Electronic Composition (3 cr.).

Winter 1999

DAN 458/558 Music for Dancers (3 cr.).
Ballet (Accompaniment) - as above.
Ballet (Accompaniment) - as above.
MUS 444/544 Electronic Music Techniques II (3 cr.).
MUS 445/545 Advanced Electronic Composition (3 cr.).

Spring 1999

Ballet (Accompaniment Duties) - as above.
Ballet (Accompaniment Duties) - as above.
MUS 445/545 Advanced Electronic Composition (3 cr.).

Fall 1999

DAN 252 Fundamentals of Rhythm (3 cr.).
DAN 490/590 Dance Accompaniment (1 cr.).
Ballet (Accompaniment Duties) - as above.
Ballet (Accompaniment Duties) - as above.
MUS 445/545 Advanced Electronic Composition (3 cr.).

Winter 2000

DAN 458/558 Music for Dancers (3 cr.).
Ballet (Accompaniment) - as above.
Ballet (Accompaniment) - as above.
MUS 444/544 Electronic Music Techniques II (3 cr.).
MUS 445/545 Advanced Electronic Composition (3 cr.).

Spring 2000

Ballet (Accompaniment Duties) - as above.
Ballet (Accompaniment Duties) - as above.

MUS 445/545 Advanced Electronic Composition (3 cr.).

Fall 2000

DAN 490/590 Dance Accompaniment (1 cr.).

MUS 324 Analysis (3 cr.). The course 1) develops a conceptual framework within which the elements of music and the relationship among those elements can be examined, and 2) develops skill sets to conduct musical analysis through both score study and aural means. Among the topics that we will specifically consider are phrase structure, the motive and motivic relatedness, period forms, binary and ternary forms, and rondo and sonata form. Enrollment approximately 55 undergraduate students.

MUS 443/543 Electronic Music Techniques I (two sections) (3 cr.). Supervised the teaching of one section of MUS 443 Electronic Music Techniques I for multimedia minors, and one section of MUS 443/543 Electronic Music Techniques I for music and music technology majors. Courses taught by GTFs. Enrollments approximately 14 (majors section) and 30 (multimedia minors section).

MUS 445/545 Advanced Electronic Composition (3 cr.).

Winter 2001

MUS 443/543 Electronic Music Techniques I (two sections) (3 cr.). Supervised the teaching of one section of MUS 443 Electronic Music Techniques I for multimedia minors, and one section of MUS 443/543 Electronic Music Techniques I for music and music technology majors. Courses taught by GTFs. Enrollments approximately 14 (majors section) and 30 (multimedia minors section).

MUS 444/544 Electronic Music Techniques II (3 cr.).

MUS 445/545 Advanced Electronic Composition (3 cr.).

Spring 2001

MUS 443 Electronic Music Techniques I (3 cr.). Supervised the teaching of one section of Electronic Music Techniques I for multimedia minors. Course taught by GTF.

MUS 445/545 Advanced Electronic Composition (3 cr.).

Fall 2001

MUS 324 Analysis (3 cr.).

MUS 443/543 Electronic Music Techniques I (two sections) (3 cr.). Supervised the teaching of two sections taught by GTFs.

MUS 445/545 Advanced Electronic Composition (3 cr.).

Winter 2002

MUS 443/543 Electronic Music Techniques I (two sections) (3 cr.). Supervised the teaching of two sections taught by GTFs.

MUS 444/544 Electronic Music Techniques II (3 cr.).

MUS 445/545 Advanced Electronic Composition (3).

Spring 2002

MUS 444/544 Electronic Music Techniques II (3 cr.). Supervised the teaching of one section of MUS 444 Electronic Music Techniques II. Course taught by GTF.

MUS 445/545 Advanced Electronic Composition (3 cr.).

Fall 2002

MUS 324 Analysis (3 cr.).

MUS 443/543 Electronic Music Techniques I (two sections) (3 cr.). Supervised the teaching of two sections taught by GTFs.

MUS 445/545 Advanced Electronic Composition (3 cr.).

Winter 2003

MUS 443/543 Electronic Music Techniques I (two sections) (3 cr.). Supervised the teaching of two sections taught by GTFs.

MUS 444/544 Electronic Music Techniques II (3 cr.).

MUS 445/545 Advanced Electronic Composition (3 cr.).

Spring 2003

MUS 443 Electronic Music Techniques I (3 cr.). Supervised the teaching of one section of Electronic Music Techniques I for multimedia minors. Course taught by GTF.

MUS 444/544 Electronic Music Techniques II (3 cr.). Supervised the teaching of one section of MUS 444 Electronic Music Techniques II. Course taught by GTF.

MUS 445/545 Advanced Electronic Composition (3 cr.).

MUE 639 Pedagogy Practicum in Electronic Music (3 cr.). Examines issues in curriculum planning and lecture and demonstration strategies as well as issues related to studio design, operation, maintenance and management.

Fall 2003

MUP 171 Piano Performance (2 cr.). Private lessons each week.

MUS 443/543 Electronic Music Techniques I (two sections) (3 cr.). Supervised the teaching of two sections taught by GTFs.

MUS 444/544 Electronic Music Techniques II (3 cr.).

MUS 445/545 Advanced Electronic Composition (3 cr.).

Winter 2004

MUS 443/543 Electronic Music Techniques I (two sections) (3 cr.). Supervised the teaching of two sections taught by GTFs.

MUS 444/544 Electronic Music Techniques II (3 cr.).

MUS 445/545 Advanced Electronic Composition (3 cr.).

Spring 2004

MUS 443 Electronic Music Techniques I (3 cr.). Supervised the teaching of one section of Electronic Music Techniques I for multimedia minors. Course taught by GTF.
MUS 444/544 Electronic Music Techniques II (3 cr.). Supervised the teaching of one section of MUS 444 Electronic Music Techniques II. Course taught by GTF.
MUS 445/545 Advanced Electronic Composition (3 cr.).
MUE 639 Pedagogy Practicum in Electronic Music (3 cr.). Examines issues in curriculum planning and lecture and demonstration strategies as well as issues related to studio design, operation, maintenance and management.

Fall 2004

MUS 443/543 Electronic Music Techniques I (two sections) (4 cr.). Supervised the teaching of two sections taught by GTFs.
MUS 444/544 Electronic Music Techniques II (3 cr.).
MUS 445/545 Advanced Electronic Composition (3 cr.).

Winter 2005

MUS 443/543 Electronic Music Techniques I (two sections) (4 cr.). Supervised the teaching of two sections taught by GTFs.
MUS 444/544 Electronic Music Techniques II (3 cr.).
MUS 445/545 Advanced Electronic Composition (3 cr.).

Spring 2005

MUS 443 Electronic Music Techniques I (4 cr.). Supervised the teaching of one section of Electronic Music Techniques I for multimedia minors. Course taught by GTF.
MUS 444/544 Electronic Music Techniques II (3 cr.). Supervised the teaching of one section of MUS 444 Electronic Music Techniques II. Course taught by GTF.
MUS 445/545 Advanced Electronic Composition (3 cr.).

Fall 2005

MUS 443/543 Electronic Music Techniques I (two sections) (4 cr.). Supervised the teaching of two sections taught by GTFs.
MUS 444/544 Electronic Music Techniques II (3 cr.).
MUS 445/545 Advanced Electronic Composition (3 cr.).

Winter 2006

MUS 443/543 Electronic Music Techniques I (two sections) (4 cr.). Supervised the teaching of two sections taught by GTFs.
MUS 444/544 Electronic Music Techniques II (3 cr.).
MUS 445/545 Advanced Electronic Composition (3 cr.).

Spring 2006

MUS 443 Electronic Music Techniques I (4 cr.). Supervised the teaching of one section of Electronic Music Techniques I for multimedia minors. Course taught by GTF.

MUS 444/544 Electronic Music Techniques II (3 cr.). Supervised the teaching of one section of MUS 444 Electronic Music Techniques II. Course taught by GTF.

MUS 445/545 Advanced Electronic Composition (3 cr.).

Fall 2006

on sabbatical leave

Winter 2007

MUS 443/543 Electronic Music Techniques I (two sections) (4 cr.). Supervised the teaching of two sections taught by GTFs.

MUS 444/544 Electronic Music Techniques II (3 cr.).

MUS 445/545 Advanced Electronic Composition (3 cr.).

Spring 2007

MUS 443 Electronic Music Techniques I (3 cr.). Supervised the teaching of one section of Electronic Music Techniques I for multimedia minors. Course taught by GTF

MUS 444/544 Electronic Music Techniques II (3 cr.). Supervised the teaching of one section of MUS 444 Electronic Music Techniques II. Course taught by GTF.

MUS 445/545 Advanced Electronic Composition (3 cr.).

Fall 2007

on sabbatical leave

Winter 2008

MUS 443/543 Electronic Music Techniques I (two sections) (4 cr.). Supervised the teaching of two sections taught by GTFs.

MUS 444/544 Electronic Music Techniques II (3 cr.).

MUS 445/545 Advanced Electronic Composition (3 cr.).

Individualized Study, Chronology 1994 - 2008

Fall 1994

MUS 405 Reading: Schenkerian Analysis (3 cr.)

MUS 605 Reading: Composition for Wind Ensemble (4 cr.)

MUS 605 Reading: Electronic Composition (1 cr.)

Kazunori Ito

Jeffrey Peyton

Benji Tomassetti

Winter 1995

MUS 405	Reading: Schenkerian Analysis (3 cr.)	Kazunori Ito
MUS 605	Reading: Electronic Composition (1 cr.)	Gerry Rempel

Spring 1995

DAN 609	Practicum Choreography (cr. 1)	Karen Forss
MUE 405	Reading: Dance Accompaniment (1 cr.)	Sarah Cannon
MUS 405	Reading: Electroacoustic Composition (4 cr.)	Richard Temple
MUS 405	Reading: Schenkerian Analysis (2 cr.)	Kazunori Ito
MUS 405	Reading: Dance Accompaniment (4 cr.)	Charles Doggett
MUS 605	Reading: Electronic Music (2 cr.)	David Johnson

Fall 1995

DAN 406	Spec. Project: Collaboration w/ Composers (1 cr.)	Chikako Narita
MUS 405	Reading: Advanced Electronic Composition (1 cr.)	Richard Temple
MUS 405	Reading: Computer Music (4 cr.)	Jason Westgate
MUS 605	Reading: Electronic Music Composition (1 cr.)	David Burrow
MUS 605	Reading: Electronic Music Technique II (3 cr.)	James Miley

Winter 1996

DAN 405	Reading: Electronic Music Literature (2 cr.)	Kristin Hapke
DAN 409	Practicum: Choreography (3 cr.)	Chikako Narita
MUS 405	Reading: History of Electroacoustic Music (4 cr.)	Richard Temple
MUS 405	Reading: Senior Project Preparation (4 cr.)	Richard Temple
MUS 605	Reading: Electronic Music Composition (1 cr.)	Timothy Mason

Spring 1996

DAN 602	Supervised College Teaching (2 cr.)	David Burrow
MUS 405	Reading: Electronic Music Technique II (3 cr.)	James Baltz
MUS 405	Reading: Electronic Music Technique II (3 cr.)	Melissa Rigoli
MUS 405	Reading: Electronic Music Technique II (3 cr.)	Donavan Smith
MUS 405	Reading: Electronic Music Technique II (3 cr.)	Stephanie Greer
MUS 405	Reading: Electronic Music Technique II (3 cr.)	David Gunn
MUS 605	Reading: Electronic Music Technique II (3 cr.)	Carl Derfler
MUS 405	Reading: Analysis of Musical Scores II (1 cr.)	Lynne Gardner
MUS 405	Reading: Senior Project Preparation (4 cr.)	Richard Temple
MUS 405	Reading: Electronic Music (4 cr.)	Ty Hodson
MUS 405	Reading: Senior Project Work (1 cr.)	Richard Temple
MUS 605	Reading: ----- (3 cr.)	Dean Lentz

Fall 1996

MUS 405	Reading: Advanced Electronic Music (1 cr.)	Wladimir Lopez
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MUS 405	Reading: Computer Music (3 cr.)	Melissa Rigoli
MUS 405	Reading: Electronic Music (4 cr.)	James Baltz
MUS 405	Reading: Electronic Music (3 cr.)	Donavan Smith
MUS 405	Reading: Combo Performance (3 cr.)	Mark Johnson
MUS 405	Reading: Electronic Music Technique II (3 cr.)	Miles Rogers
MUS 601	Research: ----- (2 cr.)	James Miley
MUS 605	Reading: Advanced Computer Music (2 cr.)	Elizabeth Meade
MUS 605	Reading: Advanced Computer Music (2 cr.)	Gerry Rempel

Winter 1997

MUS 405	Reading: Advanced Electronic Music (1 cr.)	Wladimir Lopez
MUS 405	Reading: Combo Performance (4 cr.)	Mark Johnson
MUS 601	Research: ----- (2 cr.)	James Miley

Spring 1997

MUS 405	Reading: Advanced Electronic Music (1 cr.)	Wladimir Lopez
MUS 405	Reading: Electroacoustic Composition (4 cr.)	Andrew MacMillan
MUS 405	Reading: History of Electroacoustic Music (3 cr.)	David Gunn
MUS 405	Reading: History of Electroacoustic Music (3 cr.)	Miles Rogers
MUS 405	Reading: Senior Recital (B.A. degree) (3 cr.)	Mark Johnson
MUS 405	Reading: ----- (3 cr.)	Daniel Powell
MUS 601	Research: ----- (2 cr.)	James Miley
MUS 605	Reading: Advanced Electronic Music (1 cr.)	Gerry Rempel
MUS 605	Reading: Advanced Electronic Music (2 cr.)	Dean Lentz
MUS 605	Reading: History of Electroacoustic Music (3 cr.)	Elizabeth Meade
MUS 605	Reading: History of Electroacoustic Music (3 cr.)	David Ozab
MUS 605	Reading: Electronic Music Composition (1 cr.)	David York
MUS 605	Reading: Electronic Music (4 cr.)	Carolyn Horn

Fall 1997

MUS 605	Reading: Electronic Music (3 cr.)	James Baltz
MUS 405	Reading: History of Electroacoustic Music (3 cr.)	Wladimir Lopez
MUS 405	Reading: Electronic Music (3 cr.)	Daniel Powell
MUS 605	Reading: Rhythm/Blues Style (2 cr.)	Martin Weissbarth
MUS 605	Reading: Rhythm/Blues Survey (1 cr.)	Paul Dondero

Winter 1998

MUS 405	Reading: History of Electroacoustic Music (3 cr.)	Andrew MacMillan
MUS 405	Reading: History of Electroacoustic Music (3 cr.)	Dustin Plumb
MUS 405	Reading: Electronic Music (3 cr.)	James Baltz
MUS 405	Reading: Recording Techniques (3 cr.)	David Gunn
MUS 605	Reading: History of Electroacoustic Music (3 cr.)	Carolyn Horn
MUS 605	Reading: Rhythm/Blues Style (2 cr.)	Martin Weissbarth
MUS 605	Reading: Computer Music (3 cr.)	Elizabeth Meade

MUS 605 Reading: History of Electroacoustic Music (3 cr.) Siaw-Sing Koo

Spring 1998

DAN 409 Practicum: Choreography (2 cr.) Jannell Becker
MUS 405 Reading: Audio Engineer (3 cr.) Kerry Chan
MUS 405 Reading: Composition (3 cr.) Austin Bridges
MUS 405 Reading: ----- (4 cr.) Andrew MacMillan
MUS 405 Reading: Electroacoustic Music (3 cr.) Dustin Plumb
MUS 499 Senior Project (3 cr.) Kerry Chan
MUS 499 Senior Project (3 cr.) Arica Keyser
MUS 499 Senior Project (3 cr.) Dustin Plumb
MUS 605 Reading: Computer Music Composition (1 cr.) Elizabeth Meade
MUS 605 Reading: Rhythm/Blues Style (3 cr.) Martin Weissbarth
MUS 605 Reading: Advanced Electronic Music (1 cr.) David York

Fall 1998

MUS 405 Reading: Electronic Literature/Listening (3 cr.) David Gunn
MUS 405 Reading: History of Electroacoustic Music (4 cr.) Stephanie Greer
MUS 405 Reading: History of Electroacoustic Music (4 cr.) Jesse Nordhausen
MUS 405 Reading: Hard Disk Recording (3 cr.) Benjamin Glausi
MUS 405 Reading: ----- (3 cr.) Nathan Linscheid
MUS 605 Reading: Computer Music Lecture (1 cr.) David Ozab

Winter 1999

MUS 405 Reading: History of Electroacoustic Music (3 cr.) Stephanie Greer
MUS 605 Reading: Digital/MIDI Composition (1 cr.) Elizabeth Meade

Spring 1999

MUS 499 Senior Project (3 cr.) David Gunn
MUS 499 Senior Project (3 cr.) Jesse Nordhausen
MUS 605 Reading: Advanced Electronic Music (3 cr.) David York
MUS 605 Reading: Max Programming (3 cr.) Joe Waters
MUS 605 Reading: ----- (3 cr.) Lily Barmour

Fall 1999

MUS 405 Reading: Dance Improvisation (1 cr.) Allan Friesen
MUS 601 Research: ----- (2 cr.) David Ozab
MUS 605 Reading: Advanced Electronic Music (3 cr.) David York
MUS 605 Reading: Dance Accompaniment (2 cr.) Siqin Taoli
MUS 605 Reading: Recital Electronic Composition (3 cr.) Elizabeth Meade

Winter 2000

MUE 609	Reading: Dance Accompaniment (2 cr.)	Siqin Taoli
MUS 605	Reading: History of Electroacoustic Music (3 cr.)	Elizabeth Meade

Spring 2000

MUS 405	Reading: History of Electroacoustic Music (3 cr.)	Miles Rogers
MUE 405	Reading: Music Technology Terminology (3 cr.)	Matthew Lockhart
MUE 405	Reading: Music Technology Terminology (3 cr.)	Miles Rogers
MUS 499	Senior Project (3 cr.)	Miles Rogers
MUS 499	Senior Project (3 cr.)	Christopher Wylie
MUS 601	Research: ----- (2 cr.)	David Ozab
MUS 605	Reading: Recital Electronic Composition (3 cr.)	Siaw-Sing Koo

Fall 2000

MUE 609	Practicum: Ballet Accompaniment (2 cr.)	Siqin Taoli
MUS 405	Reading: History of Electroacoustic Music (2 cr.)	Christopher Wylie
MUS 499	Senior Project (3 cr.)	Dominic Vieira
MUS 601	Research: ----- (4 cr.)	David Ozab

Winter 2001

MUE 605	Reading: Pedagogy of Electronic Music (3 cr.)	John Villec
MUE 609	Practicum: Improvisation & Accomp. (2 cr.)	Siqin Taoli
MUS 405	Reading: History of Electroacoustic Music (3 cr.)	Collin Hegna
MUS 405	Practicum: Improvisation (2 cr.)	Allan Friesen
MUS 499	Senior Project (3 cr.)	Scott Rubey
MUS 499	Senior Project (3 cr.)	Sheryl Ryan
MUS 499	Senior Project (3 cr.)	Dominic Vieira
MUS 601	Research: Kyma System (4 cr.)	David Ozab
MUS 605	Reading: History of Electroacoustic Music (3 cr.)	Joseph Waters

Spring 2001

MUS 405	Practicum: Electronic Music Composition (4 cr.)	Trevor Brown
MUS 605	Reading: ----- (4 cr.)	Lily Barmour
MUS 499	Senior Project (3 cr.)	Alex Hall
MUS 499	Senior Project (3 cr.)	Collin Hegna
MUS 499	Senior Project (3 cr.)	John Polese
MUS 499	Senior Project (3 cr.)	Scott Rubey
MUS 499	Senior Project (3 cr.)	Sheryl Ryan
MUS 499	Senior Project (3 cr.)	Nalin Silva
MUS 499	Senior Project (3 cr.)	Dominic Vieira
MUS 601	Research: Electronic Media Composition (4 cr.)	David Ozab
MUS 605	Reading: Comprehensive Exam Preparation (3 cr.)	Joseph Waters
MUS 605	Reading: History of Electroacoustic Music (3 cr.)	John Villec
MUS 605	Reading: Computer Music Composition (2 cr.)	Elizabeth Meade

Fall 2001

MUS 405	Reading: ----- (3 cr.)	Christopher Wylie
MUS 499	Senior Project (3 cr.)	Marshall Bex
MUS 499	Senior Project (3 cr.)	Cameron Hunt
MUS 499	Senior Project (3 cr.)	Christopher Wylie
MUS 605	Reading: Multi-Media Sound (2 cr.)	Elizabeth Meade

Winter 2002

MUS 405	Reading: Analysis I (2 cr.)	Megan Vinther
MUS 405	Reading: Exit Exam Preparation (1 cr.)	Brian Hall
MUS 405	Reading: Exit Exam Preparation (1 cr.)	Joshua Lazar
MUS 499	Senior Project (3 cr.)	Marshall Bex
MUS 499	Senior Project (3 cr.)	Leonardo Silva
MUS 605	Reading: History of Electroacoustic Music (3 cr.)	Andrew Lane
MUS 605	Reading: History of Electroacoustic Music (3 cr.)	Troy Rogers
MUS 605	Reading: History of Electroacoustic Music (3 cr.)	Melissa Stark

Spring 2002

MUS 405	Reading: Electronic Music Techniques I	Ayako Kataoka
MUS 499	Senior Project (3 cr.)	Marshall Bex
MUS 499	Senior Project (3 cr.)	Leonardo Silva
MUS 601	Research: Art of Fugue Analysis (5 cr.)	Sean Malone

Fall 2002

MUS 405	Reading: Electronic Music Techniques II	Ayako Kataoka
MUS 405	Reading: Max Programming Environment (4 cr.)	Thomas Kochevar
MUS 499	Senior Project (3 cr.)	Brian Hall
MUS 503	Thesis (3 cr.)	Mendel Lee
MUS 601	Research: Art of Fugue Analysis (9 cr.)	Sean Malone
MUS 603	Dissertation (9 cr.)	David Ozab
MUS 605	Reading: Digital Audio Theory (2 cr.)	Troy Rogers
MUS 605	Reading: Digital Synthesis Technique (1 cr.)	Melissa Stark

Winter 2003

MUS 405	Reading: Electronic Composition (3 cr.)	Keith Kirchoff
MUS 405	Reading: Max Programming Environment (4 cr.)	Thomas Kochevar
MUS 499	Senior Project (3 cr.)	Jacob Houck
MUS 499	Senior Project (3 cr.)	Michael Winter
MUS 503	Thesis (6 cr.)	Mendel Lee
MUS 601	Research: Art of Fugue Analysis (9 cr.)	Sean Malone
MUS 603	Dissertation (9 cr.)	David Ozab
MUS 605	Reading: Electronic Music Technology (1 cr.)	Brian Bice
MUS 609	Terminal Project (6 cr.)	Andrew Lane

Spring 2003

MUS 405	Reading: Advanced Electronic Composition (2 cr.)	Keith Kirchoff
MUS 405	Reading: Advanced Electronic Composition (2 cr.)	Marisol Jimenez
MUS 405	Reading: Exit Exam Preparation (2 cr.)	Jacob Houck
MUS 405	Reading: Sound Synthesis (4 cr.)	Matthew Flook
MUS 405	Reading: ----- (1 cr.)	Jacob Voll
MUS 499	Senior Project (3 cr.)	Jacob Houck
MUS 499	Senior Project (3 cr.)	Michael Winter
MUS 503	Thesis (5 cr.)	Mendel Lee
MUS 603	Dissertation (9 cr.)	David Ozab
MUS 605	Reading: Advanced Max Programming	Melissa Stark
MUS 605	Reading: Max	Deena Grossman
MUS 605	Reading: Visual Media Composition	Troy Rogers
MUS 609	Terminal Project (3 cr.)	Andrew Lane

Fall 2003

MUS 405	Reading: Electronic Music Technique II (3 cr.)	Daniel Cullen
MUS 405	Reading: Electronic Music (1 cr.)	Jacob Voll

Winter 2004

MUS 405	Reading: Electronic Music (1 cr.)	Jacob Voll
MUS 405	Reading: Max Programming Environment (1 cr.)	Thomas Kochevar
MUS 405	Reading: Sound Design (3 cr.)	Brett Wartchow

Spring 2004

MUS 405	Reading: Installation (1 cr.)	Ayako Kataoka,
MUS 499	Sr. Project (3 cr.)	Samuel Tymorek
MUS 605	Reading: MSP and Robot Design (4 cr.)	Troy Rogers
MUS 605	Reading: Sound Design for Video (3 cr.)	Melissa Stark
MUS 609	Terminal Creative Project (3 cr.)	Melissa Stark

Fall 2004

MUS 609	Terminal Creative Project (9 cr.)	Troy Rogers
MUE 639	Computer Music Technology Pedagogy (3 cr.)	Mei-Ling Lee

Winter 2005

MUS 405	Reading: Sound Design (1 cr.)	Ayako Kataoka,
MUS 499	Sr. Project (3 cr.) "Brain Wave Transforms"	Nicolas Mitchell
MUS 605	Reading: History of Electroacoustic Music (3 cr.)	Josh Humphrey
MUS 609	Terminal Creative Project (9 cr.)	Troy Rogers

Spring 2005

MUS 499	Sr. Project (3 cr.) "Brain Wave Transforms"	Nicolas Mitchell
MUS 605	Reading: History of Electroacoustic Music (3 cr.)	Aaron Barnhart
MUS 605	Reading: History of Electroacoustic Music (3 cr.)	Jason Fick
MUS 605	Reading: Technical Aspects of EA Music (3 cr.)	Brian Bice
MUS 609	Terminal Creative Project (9 cr.)	Troy Rogers

Fall 2005

MUS 605	Reading: History of Electroacoustic Music (3 cr.)	Christine Lee
MUS 609	Terminal Creative Project (3 cr.)	Josh Humphrey

Winter 2006

MUS 499	Sr. Project (3 cr.)	Lincoln Smith
MUS 499	Sr. Project (3 cr.)	Matthew Huiskamp
MUS 605	Reading: Teaching Interactive Systems (Max)	Jason Fick
MUS 609	Terminal Creative Project (3 cr.)	Aaron Barnhart
MUS 609	Terminal Creative Project (6 cr.)	Josh Humphrey

Spring 2006

MUS 405	Reading: EA Music Literature	Aaron Barnhart
MUS 499	Sr. Project (3 cr.)	Lincoln Smith
MUS 499	Sr. Project (3 cr.)	Matthew Huiskamp
MUS 499	Sr. Project (3 cr.)	Devlin Croal
MUS 499	Sr. Project (3 cr.)	Erik Carlson
MUS 605	Reading: Teaching Interactive Systems (Max)	Jefferson Goolsby
MUS 609	Terminal Creative Project (6 cr.)	Aaron Barnhart
MUS 609	Terminal Creative Project (3 cr.)	Josh Humphrey

Fall 2006

on sabbatical leave

Winter 2007

MUS 499	Sr. Project (3 cr.)	Michael Macemon
MUS 609	Terminal Creative Project (5 cr.)	Christine Lee
MUS 609	Terminal Creative Project (6 cr.)	Jason Fick

Spring 2007

MUS 499	Sr. Project (3 cr.)	Michael Macemon
MUS 605	Reading: History of Electronic Music (3 cr.)	Brett Wartchow
MUS 605	Special projects in EA Music (1 cr.)	Mei-Ling Lee
MUS 609	Terminal Creative Project (5 cr.)	Christine Lee

MUS 609 Terminal Creative Project (6 cr.) Jason Fick

Fall 2007

on sabbatical leave

Winter 2008

MUS 499	Sr. Project (3 cr.)	Ruxton Schuh
MUS 609	Terminal Creative Project (5 cr.)	Brett Wartchow
MUS 605	Reading: History of Electronic Music (3 cr.)	Paul Turowski

Spring 2008

MUS 405	Reading: Interactive Music Programming	Kevin Drake
MUS 499	Sr. Project (3 cr.)	Eric Passarge
MUS 499	Sr. Project (3 cr.)	Kameron Johnson
MUS 605	Reading: Interactive Music Programming	Ryan Chaney
MUS 609	Terminal Creative Project (6 cr.)	Brett Wartchow

Summary of Student Honors/Awards, 1994 - 2007

Regional, national and international events where my students had their work presented or specific student award or achievement:

Laird Sheldahl and Tanner Volz, *Paved in Skin*, Society for Electro-Acoustic Music in the United States, National Conference (SEAMUS), Middlebury, VT, 1994.

Benjamin Tomassetti, "Timbral and Spatial Modulation: Contemporary Developments in Electronic Music", paper presented at the Society for Electro-Acoustic Music in the United States (SEAMUS), National Conference, Middlebury, VT, 1994.

David Johnson, *Empathy Atrophied*, Pacific Northwest Meeting of the College Music Society, Victoria, BC, 1994.

David Johnson, *These Sins Will Not Be Forgiven*, "JIM '95," Journées d'Informatique Musicale, Paris, 1995; also "Digital Waves" Australian Computer Music Association, Australia, 1995.

Jeffrey Peyton, *Final Precipitice*, Society for Electro-Acoustic Music in the United States (SEAMUS), National Conference, Middlebury, VT, 1994; also the 1995 Percussion Arts, National Conference, 1995.

Richard Coon, *Personalities*, "Digital Waves" Australian Computer Music Association, Brisbane, Australia, 1995.

David Johnson, *Blue Buddha*, "On the Edge" International Computer Music Association (ICMC), Hong Kong, 1996; also, "JIM '96," Journées d'Informatique Musicale, Paris, 1996.

David Ozab, *Spirals*, International Computer Music Association Conference (ICMC), Hong Kong, 1996.

Seth Monger, *Tune for Balloon*, International Computer Music Association Conference, Hong Kong, 1996; also, Society for Electro-Acoustic Music in the United States (SEAMUS), National Conference, St. Louis, 1997.

David Ozab, *Testimony of Light*, Society for Electro-Acoustic Music in the United States (SEAMUS), National Conference, San Jose, 1999.

John Villec, *Dialectics (Mondrian)*, Society for Electro-Acoustic Music in the United States, (SEAMUS), National Conference, Baton Rouge, LA, March 2, 2001.

John Villec, *Juliet*, VideoFormes, Clermont-Ferrand, France, March 23, 2002; also Electronic Music Midwest, Kansas City, MO, March 23, 2002.

Melissa Stark, *Voices*, Fifth Totally Huge New Music Festival, Perth, Australia, 2002.

Ayako Kataoka, The National Academy of Television Arts and Sciences, Seattle-Northwest Chapter, 2002 Northwest Region Emmy Awards, Nomination in category of Sound Work, Student Category, 2002.

Michael Winter, Music Technology Major, was awarded 1st Prize in the International Citta De Pavia Composition Competition, December 2002.

Troy Rogers, *La Flama*, Society for Electro-Acoustic Music in the United States, (SEAMUS), National Conference, March 2003.

Michael Winter, *The Other Self*, Society for Electro-Acoustic Music in the United States, (SEAMUS), National Conference, March 2003.

Brian Bice, *Celophane*, Electronic Music Midwest, November 2003.

Troy Rogers, *Butterfly in Tokyo*, 13th Annual Florida Electroacoustic Music Festival, University of Florida, Gainesville, FL, April 2004.

Troy Rogers, *Dubh Bringloid*, Society for Electro-Acoustic Music in the United States, (SEAMUS), National Conference, April 2005. [Also selected for the 15th SEAMUS CD.]

Ben Hunter, *Hexapoda*, Society for Electro-Acoustic Music in the United States, (SEAMUS), National Conference, April 2005.

Jason Fick, *Three Houses*, Society for Electro-Acoustic Music in the United States, (SEAMUS), National Conference, March 2006.

Mei-Ling Lee, *Nilov*, Society for Electro-Acoustic Music in the United States, (SEAMUS), National Conference, March 2006.

Mei-Ling Lee, *Engram*, International Computer Music Conference, (ICMC), November 2006.

Mei-Ling Lee, *Engram*, New Music Festival 2006, Western Illinois University, November 2006.

Jason Fick, *Surviving Images*, Electronic Music Midwest, Kansas City, MO, October 2006.

Mei-Ling Lee, *Niloiv*, selected for presentation in the "Listening Chamber" at Grand State University, 2007.

Mei-Ling Lee, *Niloiv*, 1st International Electroacoustic Music Contest CEMJKO 2006 (Brazil).

Jason Fick, *Surviving Images*, Society for Electro-Acoustic Music in the United States, (SEAMUS), National Conference, March 2007.

Jason Fick, *Stories*, presented at America College Dance Festival, March 2007.

Jason Fick, *Surviving Images*, selected for presentation in the Florida Electroacoustic Music Festival, Gainesville, FL, April 2007.

University Service 1994 - 2007

Search Committees

Search Committee for Theory Position, School of Music, 1996.

Search Committee for Ballet Position, Department of Dance, 1997.

Search Committee for Modern Dance Position, Department of Dance, 1997.

Search Committee for Audio Engineer Position (Chair), School of Music, 1998.

Search Committee for Modern Dance Position, Department of Dance, 1998.

Search Committee for the Vice Provost for International Programs, 2000 - 2001.

Search Committee for Chief Development Officer, 2000 - 2001.

Search Committee for Music Director, Department of Dance, 2001.

Search Committee for School of Music Dean, School of Music, 2001 - 2002.

Search Committee for Collaborative Pianist, School of Music, 2004.

Technology Related Committees

Education Technology Coordinating Committee, University, 1995 - 1996.

Digital Media Committee, University, 1998 - 1999.

Education Technology Committee, School of Music, 1998 - 2004.

Media Services Advisory Group, University, 2000 - 2001.

Multimedia Minor Oversight Committee, 1999 - 2005.

Diversity Related Committees

Selection Advisory Committee of the Target of Opportunity Laurel Awards,
University of Oregon, 1996.

President's Council on Race 2003 - 2006.

Review Related Committees

Personnel Committee, Department of Dance, 1995.

Promotion-Tenure-Retention Appeal Committee, 1995 - 1996.

Faculty Grievance Appeal Committee, 1997 - 2000.

Personnel Committee, School of Music, 1998 - 2000, 2002 - 2004, (two terms as Chair).

University Faculty Grievance Committee, 1998.

Committee to review the Dean of the SOM, University, 1999.

Other Committees

Humanities Center Research Fellowship Review Panel, 1994.

Dean's Advisory Committee, 1994 - 1995, 1996 - 1998.

Faculty Advisory Committee, 2005 - 2006.

University of Oregon Faculty Senate, 2005 - 2006.

School of Music Building Users Group Committee, committee member, 2006.

Honors College Futures Committee, committee member, 2007.

Service to discipline

Served as Chair and principal organizer for the 2006 National Conference for the Society for Electro-Acoustic Music in the United States held March 30 - April 1, 2006 at the University of Oregon. Entailed developing a comprehensive schedule and business plan, selecting panels of adjudicators, managing final selection of works and paper to be presented, managing technical issue, and hiring a professional and volunteer staff. Hired staff included web designer, piano technician, audio engineer, stage manager, and a corps of assistants that helped with the many submissions and with registration during the conference.

Served on selection juries for:

2001, 2004 Society for Electroacoustic Music in the United States

2005 International Conference on New Interfaces for Musical Expression

2006 International Computer Music Conference

Requests from universities for faculty evaluations include:

University of Chicago

University of Michigan

University of Colorado

University of New Mexico

University of Florida
Pennsylvania State University
San Jose State University

Special Projects

Worked in *Reach for Success* Program for Office of Multicultural Affairs, 1989-1996. *Reach for Success* is a program at the University of Oregon for elementary and middle school children of color who visit the university. The object of the program is to illustrate to the students visiting the university the many exciting activities that occur so that as they begin to formulate their goals and aspirations, a college education figures prominently in their future.

Worked in *Gateway 2000* program for the Office of Admissions and Multicultural Affairs, 1996 and 1997. Similar to *Reach for Success*, the *Gateway 2000* objective is to attract school age students of color to the University of Oregon.

Worked in a development capacity to cultivate relationships with Sony Disc Manufacturing. I was the primary author of the proposals that brought \$15,000 and twice brought \$25,000 worth of Sony merchandise such as compact disc players, computers, etc., to the School of Music.

Committee for selection of Knight Professors in the School of Architecture and Allied Arts, Spring 2008.

Committee on Departmentalization of Ethnic Studies and International Studies, Spring 2008.