

Bradford Alan Blackburn

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EDUCATION

University of Illinois; Urbana-Champaign, IL

August, 1999-December, 2006

Degree: Doctor of Musical Arts (D.M.A.)

Major field of study: Music Composition

Minor field of study: Bassoon Performance

Cumulative GPA: 3.98

Dissertation: *Tonal Modulation with Just Intonation – In the Music of Harry Partch, Corporeality and Musical Gesture – In the Instrumental Music of Harry Partch*, construction of replicas of the Harry Partch instruments: Castor and Pollux, Diamond Marimba, Adapted Guitar II; design and construction of an original motion-capture instrument: “Descartephone;” composition of an original work for this ensemble of microtonal instruments in just intonation: *Phase and Rephrase 3/2*

University of Miami; Coral Gables, FL

August, 1996-May, 1998

Degree: Master of Music (M.M.)

Major field of study: Media Writing and Production

Cumulative GPA: 3.88

Graduated Summa Cum Laude; Award of Academic Merit

Masters Thesis: *Music for Film, Television and Radio* (1998)

State University of New York; Fredonia, NY

August, 1992-May, 1996

Degree: Bachelor of Music (B.M.)

Major field of study: Music Composition

Applied Major: Bassoon Performance

Cumulative GPA: 3.84

Graduated Summa Cum Laude

TEACHING EXPERIENCE

Assistant Professor of Music Technology and Theory

College of Arts and Letters, Department of Music

The University of Tampa, FL

August, 2008-present

Responsibilities: teaching courses in music technology, theory, and composition; directing the electronic music and recording studios; coordinating recording for departmental events

Courses taught (or teaching):

- *MUS 108 Recording and Electronic Music I*
- *MUS 109 Recording and Electronic Music II*
- *MUS 112 Musicianship I*
- *MUS 113 Musicianship II*
- *MUS 122 Music Theory I*
- *MUS 123 Music Theory II*
- *MUS 270 Composition-Arranging*
- *MUS 301 Interactive Arts Ensemble*

Assistant Professor of Music, Theory and Composition

Music Division

Truman State University, Kirksville, MO

August, 2005-May 2008

Responsibilities: taught various undergraduate level music courses; directed the Music Technology Labs; supervised student mentors for analysis and aural skills courses

Courses taught:

- *MUSI 130 Music Analysis I*
- *MUSI 132 Aural Skills in Music I*
- *MUSI 204 Perspectives in Music: Classical*
- *MUSI 205 Perspectives in Music: World Musics*
- *MUSI 232 Aural Skills in Music III*
- *MUSI 233 Aural Skills in Music IV*
- *MUSI 330 Counterpoint*
- *MUSI 332 Arranging*

Teaching Assistant

Composition-Theory Division, School of Music

University of Illinois, Urbana-Champaign, IL

August, 2002-May, 2005

Responsibilities: taught both written theory and aural skills lecture, discussion, and quiz sections; developed instructional materials and lesson plans; graded student homework and tests; met with students for private tutoring appointments; conducted proficiency exams

Courses taught:

- *MU 101 Music Theory and Practice I*
- *MU 111 Aural Skills I*
- *MU 102 Music Theory and Practice II*
- *MU 112 Aural Skills II*
- *MU 103 Music Theory and Practice III*
- *MU 113 Aural Skills III*
- *MU 104/202 Music Theory and Practice IV*

Education Coordinator - Graduate Assistant (teaching responsibilities)

Learning Technologies and Media Development, University Housing

University of Illinois, Urbana-Champaign, IL

August, 1999-July, 2005

Responsibilities: planned and implemented computer training programs for students in residence halls; scripted and developed online training materials and media for staff and student residents; coordinated annual staff orientations and in-service training; taught software, hardware, and job skills to staff members

Adjunct Faculty

Music Department

Miami-Dade College, Kendall, FL

January, 1999-July, 1999

Responsibilities: created syllabi and planned courses; prepared and taught all lectures for multiple sections; assigned and graded student projects; taught students of varying ages from late teens through returning adults

Courses taught:

- *MUL 1010 Music Appreciation* (history, theory, and literature of Western Classical music from Antiquity through the Modern era)
- *MUM 2623 MIDI Electronic Music* (periodically substitute-taught topics including MIDI concepts, sampling, sequencing, and audio recording)
- *MUM 2703 Computer Applications in the Music Business* (introduction to basic computer skills, Internet applications, and multimedia software such as Adobe Premier and Photoshop)

Teaching Assistant (teaching responsibilities)

Media Writing and Production Program

University of Miami, Coral Gables, FL

August, 1996-May, 1998

Responsibilities: taught technical labs to graduate and undergraduate level film scoring students; prepared lesson plans and instructional materials for technical labs; met with students for private technical consultation and studio support, graded student projects

Courses taught:

- *MMI 511 Film Scoring I* (technical lab section)
- *MMI 512 Film Scoring II* (technical lab section)

TECHNICAL & ADMINISTRATIVE EXPERIENCE

Director of Music Technology Labs

Music Division

Truman State University, Kirksville, MO

August, 2005-May, 2008

Responsibilities: researching and implementing hardware/software upgrades and purchases; facilitating faculty projects and educational technology for music courses; hiring, training, and supervising a staff of student lab workers; providing technical support and maintenance for the Music Computing Lab and Electronic Music Studio

Education Coordinator - Graduate Assistant (administrative/managerial responsibilities)

Learning Technologies and Media Development, University Housing

University of Illinois, Urbana-Champaign, IL

August, 1999-July, 2005

Responsibilities: recruited, hired, trained, and supervised a staff 50+ student computer consultants; scheduled and ran monthly staff meetings; maintained and developed the staff Web pages; kept track of employee records and payroll; recruited and managed a core staff of training and workshop instructors, and Assistants to the Education Coordinator

Composition-Theory Division Assistant

Composition-Theory Division, School of Music

University of Illinois, Urbana-Champaign, IL

August-December, 2004

Responsibilities: maintaining division events and opportunities calendars; creating flyers, posters, and programs for division concerts and forums; assisting with music preparation for the UI New Music Ensemble

Night Supervisor

Music/Humanities Lab

Miami-Dade College, Kendall, FL

January, 1998-July, 1999

Responsibilities: supervised and trained a regular staff of 18 employees in computer applications and lab procedures; performed various administrative duties including payroll, budget, and new equipment purchases; designed instructional materials for students, faculty, and lab staff using a variety of computer applications; maintained and upgraded software on Mac and PC computers; designed and implemented new procedures and spreadsheets to improve the lab's efficiency; assisted music students with technical questions; gave tours of the lab to visitors; facilitated workshops in distance learning, and classes in music technology

Teaching Assistant (technical/administrative responsibilities)

Media Writing and Production Program

University of Miami, Coral Gables, FL

August, 1996-May, 1998

Responsibilities: performed software and hardware maintenance on the film scoring technology lab; solved technical problems and provided technical support for students enrolled in film scoring and studio production courses; supervised recording sessions; managed musicians and engineers for the studio production courses (MMI 646, MMI 696, and MTC 696)

DISCOGRAPHY

- *Supernal Temptations – Music of David Clark Isele*. The University of Tampa, 2009.
 - Role: recording & mastering engineer
- *Wavefields: Experimental Music Studios-University of Illinois*. EMS, 2005.
 - Role: composer
- *David Crawford: Be My Love*. Live recording from Key West Music Festival. Nicolay, 1998.
 - Role: arranger

PAPERS AND RESEARCH PRESENTATIONS

- *e-Motion: Our Reality - 3D Motion Capture and Sonorization Via Two Cameras*. SBCM 2009 – 12th Brazilian Symposium on Computer Music. Recife, Brazil, September 8, 2009.
<<http://compmus.ime.usp.br/sbcm/2009/english/index.html>>
- *The Music of Harry Partch – Corporeality and Musical Gesture*. College Music Society 50th National Conference. Salt Lake City, UT, November 18, 2007.
- *The Music of Harry Partch – Two Lecture Demonstrations with Replica Partch Instruments*. UIUC, November 27, 2006.
- *Two Studies on Ancient Greek Scales by Harry Partch: An Examination of Their Origins and Genesis*. UIUC research paper, 2003
- *The Poetry of Motion Capture Technology*. (Luc Vanier presented our collaborative work in a poster presentation.) Symposium on Arts and Technology, University of Utah, September 29-October 1, 2004.
- *Connecting the Dots: The dissection of a live optical motion capture animation dance performance*. Luc Vanier, Hank Kaczmarski, Lance Chong, Bradford Blackburn, Michael Williams, Anne de Velder. Biennial Symposium on Arts and Technology, Connecticut College, February 2003.
<<http://www.isl.uiuc.edu/Publications/publications.htm>>
- *The Musical Cognition of Parametric Shift in John Corigliano's "Concerto for Clarinet."* UIUC research presentation, 2000.
- *Music for Film, Television and Radio*. University of Miami, Masters Thesis, May, 1998.
- *Morphology: Form Structure, and Materials*. SUNY Fredonia research presentation, 1995.

HONORS, AWARDS, SCHOLARSHIPS, FELLOWSHIPS, GRANTS

- Teaching Excellence Grant (Spring 2009) to implement a video-based assessment program for the University of Tampa, Department of Music (co-applicant with Jeffrey Traster)
- UIUC Graduate College Dissertation Travel Grant (Fall 2004) to research the Harry Partch instruments in Montclair, NJ
- UIUC Graduate School Conference Travel Grant (Spring 2004)
- Incomplete list of teachers ranked as excellent by their students (Fall 2002, Spring 2003, Spring 2004) Center for Teaching Excellence, UIUC
<http://cte.illinois.edu/teacheval/ices/exc_teach.html>
- ASCAP Fellowship for Film Scoring and Composition at Aspen (2002)
<https://ascap.net/eventsawards/awards/foundation/scholarships/filmscore_aspen.html>
- UI Symphony Orchestra Student Composition Award (2001)
- 97th percentile on Graduate Record Examination Music Subject Test (1998)
- University of Miami Award for Academic Merit (1998)
- University of Miami Full-Tuition Scholarship (1996-1998)
- SUNY Fredonia School of Music Service Award (1996)
- Victoria Bohlen Composition Award (1995)
- Fredonia Academic Scholarship (1994)
- Pi Kappa Lambda Honor Award (given to outstanding Freshman music student at SUNY Fredonia; 1993)

PROFESSIONAL ORGANIZATIONS

- CMS (College Music Society)
- ICMA (International Computer Music Association)
- SCI (Society of Composers, Inc.)
- SEAMUS (Society for Electro-Acoustic Music in the United States)

COMPOSITIONS & PERFORMANCE HISTORY

ACOUSTIC COMPOSITIONS

- *Trio Sonata* for woodwind trio: flute, clarinet, and bassoon (2007)
 - Composed for Truman Faculty Woodwind Trio: Julianna Moore – flute, Jesse Krebs – clarinet, Bradford Blackburn – bassoon
 - Performance history:
 - “A Faculty Chamber Recital.” February 20, 2008. Ophelia Parrish Performance Hall, Truman State University, Kirksville, MO.

- *Postcards from D.C.* for solo tuba; revised with additional movements (2007)
 - Performance history:
 - “2007 Truman State New Music Festival.” October 26, 2007. Ophelia Parrish Performance Hall, Truman State University, Kirksville, MO.
- *Phase and Rephrase 3/2* for clarinet, Chromelodeon I, Adapted Guitar II, Diamond Marimba, and cello (2006)
 - Composed for UIUC doctoral dissertation
- *Helicanonix* for chamber orchestra (2001)
 - Winner of University of Illinois Symphony Orchestra Student Composition Award (2001)
 - Performance history:
 - “University of Illinois Chamber Orchestra.” November 9, 2001. Foellinger Great Hall, Krannert Center for the Performing Arts, Urbana, IL.
- *Flux* for chamber orchestra (2001)
- *Nome* for baritone voice and acoustic guitar (2001)
 - Performance history:
 - “Fall Composers’ Concert.” December 5, 2001. Music Building Auditorium, UIUC.
- *ion* for clarinet and bassoon (2001)
- *String Quartet No. 1* for string quartet (2001)
 - Performance history:
 - “UIUC Composers Festival - Concert II.” February 25, 2002. Smith Recital Hall, Urbana, IL.
 - “Midwest Composers Symposium.” February 16, 2002. Auer Hall, Indiana University, Bloomington, IN.
- *Remanso* for mezzo soprano voice and piano (2000)
- *21 Intermissions* for five marching wind players and two drummers (1999)
- *Postcards from D.C.* for solo tuba (1998)
- *Nocturnal Variations* for symphonic orchestra (1997)
- *All Forwards Do Contend (Sonnet LX)* for mezzo soprano voice/alto flute, bass clarinet, harp, and three percussion (1997)
- *Morphology* for wind symphony; revised version (1997)
 - Commissioned by Ethos (new music organization of SUNY Fredonia)
 - “Ethos 20th Anniversary Concert.” May 1997. King Concert Hall, Fredonia, NY.
- *All the Queen’s Candies (Scene II)* for tenor, soprano, and mezzo soprano voice soloists; and violin, flute, clarinet, bassoon, horn, double bass, harp, piano/celeste, two percussion (1996)
 - Undergraduate thesis project.
 - Performance history:
 - “Music for a New Millennium.” May 11, 1996. Diers Recital Hall, Fredonia, NY.
- *Passacaglia* for clarinet and trumpet (1996)
 - Commissioned by Donna Morgan and Chris Calvo, original performers
 - Performance history:

- “Music for a New Millennium.” May 11, 1996. Diers Recital Hall, Fredonia, NY.
 - Student recital. 1996. Diers Recital Hall, Fredonia, NY.
- *Parody* for solo bassoon (1996)
 - Commissioned by Amy J. Dombrowski, original performer
 - Performance history:
 - “Music for a New Millennium.” May 11, 1996. Diers Recital Hall, Fredonia, NY.
 - Student recital. 1996. Diers Recital Hall, Fredonia, NY.
- *Morphology* for wind symphony; original version (1995)
 - Commissioned by Russell Mikkelson and the Fredonia Wind Symphony
 - Performance history:
 - “Fredonia Wind Symphony.” December 5, 1995. King Concert Hall, Fredonia, NY.
- *Green Smiles* for baritone voice and piano (1995)
 - Performance history:
 - “Music for a New Millennium.” May 11, 1996. Diers Recital Hall, Fredonia, NY.
 - “Ethos Vocal Music Concert.” 1995. King Concert Hall, Fredonia, NY.
- *Loznica* for woodwind quintet and two percussion (1995)
 - Performance history:
 - “Music for a New Millennium.” May 11, 1996. Diers Recital Hall, Fredonia, NY.
 - “Ethos Chamber Music Concert.” 1995. King Concert Hall, Fredonia, NY.
- *The Locusts Swarm* for tenor or mezzo soprano voice, violin, cello, and piano (1994)
 - Performance history:
 - “Ethos Vocal Music Concert.” 1994. King Concert Hall, Fredonia, NY.
- *Proportions* for trumpet, bass trombone, piano, and dancer (1994)
 - Performance history:
 - “Music for a New Millennium.” May 11, 1996. Diers Recital Hall, Fredonia, NY.
 - “Ethos Chamber Music Concert.” 1994. King Concert Hall, Fredonia, NY.

ELECTROACOUSTIC COMPOSITIONS

- *Disinformed* for two-channel playback (2005)
- *Annulus* remix for four-channel playback (2004)
- *Vox Insecta* for two-channel playback (2004)
 - Performance history:
 - “Four Days of Dance.” April 22 & 24, 2009. Mainstage Theatre, HCC-Ybor City Campus, Tampa, FL.
 - “SEAMUS 2009 National Conference.” April 18, 2009. Sweetwater Performance Theatre, Fort Wayne, IN.

- “2005 Truman State University New Music Festival.” October 28, 2005. Ophelia Parrish Performance Hall, Truman State University, Kirksville, MO.
 - “Electronic Music Midwest 2005.” October 21, 2005. Kansas City Kansas Community College. Kansas City, KS.
- *Annulus* for two-channel playback (2003)
 - Distributed recording:
 - *Wavefields: Experimental Music Studios-University of Illinois*. EMS, 2005.
 - Performance history:
 - “Faculty Recital.” October 1, 2008. Reeves Theater, The University of Tampa, FL.
 - “Foldover.” May 15, 2006. WOBC 91.5 FM, Oberlin, OH.
 - “Chicago Composers Forum: John Cage’s MusiCircus.” September 25, 2005. Museum of Contemporary Art. Chicago, IL.
 - “Midwest Composers’ Symposium.” October 30, 2004. Britton Recital Hall, University of Michigan, Ann Arbor, MI.
 - “UI New Music Ensemble concert.” October 27, 2004. Foellinger Great Hall, Krannert Center for the Performing Arts, Urbana, IL.
 - “SEAMUS 2004 National Conference.” March 27, 2004. Smith Recital Hall, San Diego State University, San Diego, CA.
- *Beckett Once Removed* for two-channel playback (2002)
- *Hysteria* for two-channel playback and actor (2002)
- *Three Microtonal Etudes in Just Intonation* for retuned synthesizer (2002)
- *Slip and Slam* for two-channel playback (2002)
- *Synody I* for two-channel playback (2002)
- *Project 3* for two-channel playback (2002)
- *From a Sometimes Fractured Slope* for two-channel playback (2002)
- *Against the Grain* for two-channel playback (2002)
- *13x31 goes 0-191 in 4’33”* algorithm for MIDI playback (2002)
- *Three Micro Miniatures in Tetrachordal Just Intonation* for two-channel playback (2002)
- *Three Microtonal Etudes in Alternative Equal Temperaments* for two-channel playback (2001)
 - Performance history:
 - “2006 Truman State University New Music Festival.” October 27, 2006. Ophelia Parrish Performance Hall, Truman State University, Kirksville, MO.
- *Whale Song* for two-channel playback (1995)
 - Performance history:
 - “EM Spring Concert.” 1995. King Concert Hall, Fredonia, NY.
- *Fantasy for Bassoon and Moog Synthesizer* for two-channel playback (1994)

INTERACTIVE COMPOSITIONS, INSTALLATIONS, DANCE SCORES

- *Oasis* for dancers and electroacoustic music.

- Commissioned by Susan Taylor Lennon, Director of The University of Tampa Dance Program
- Performance history:
 - “An Evening of Experimental Dance – in conjunction with an exhibit by Rob Bovarnick, Chalet Comellas, and Perri Neri.” November 6, 2009. Scarfone/Hartley Gallery, The University of Tampa, FL.
- *Chance Dance* and *Happening* for dancers, and Max/MSP algorithms (2009)
 - Commissioned by Susan Taylor Lennon, Director of The University of Tampa Dance Program
 - Performance history:
 - “From Stage to Sidewalk: Dance Revolution in the 1960s.” Honors Program Symposium. March 19, 2009. Reeves Theater, The University of Tampa, FL.
- *Circuitous Instinct* for dancers, and computer generated sound (2009)
 - Performance history:
 - “Spring Dance Concert.” February 19-21, 2009. Falk Theatre, The University of Tampa, FL.
- *Dreaming Meat* for dancers in motion capture space, singers and actor with real-time effects processing, projection, sound effects, and microtonal synthesizer (2004)
 - Commissioned by Luc Vanier, Visiting Professor of Dance at UIUC
 - Performance history:
 - “On the Spot/Na Hora” – video presentation. SBCM 2009 – 12th Brazilian Symposium on Computer Music. Recife, Brazil, September 9, 2009.
 - “Festival 2004.” February 5-7, 2004. Colwell Playhouse, Krannert Center for the Performing Arts, Urbana, IL.
- *e-Motion2: Our Reality as Seen and Unseen* for dancers in motion capture space, projection, microtonal synthesizer, and virtual marimba (2003)
 - Commissioned by Krannert Art Museum, Champaign, IL
 - Performance history:
 - “e-Show” installation. November 18-22, 2003. Krannert Art Museum, Champaign, IL.
- *e-Motion: Our Reality* for dancer in 3-D motion capture space, projection, and synthesizers (2003)
 - Commissioned by Krannert Art Museum, Champaign, IL
 - Performance history:
 - “Here and Now” exhibition. June 17-28, 2003. Krannert Art Museum, Champaign, IL.
- *Midnight Traveler* for dancer in shadow-based motion capture space, and FM synthesizer (2003)
 - Commissioned by Ya-Ju Lin, dancer/choreographer
 - Performance history:
 - “Studio I.” March 6-8, 2003. Studio Theatre, Krannert Center for the Performing Arts, Urbana, IL.
- *Bob’s Palace* for dancers, motion capture controlled avatars, projection, Harmonic Canon, and two-channel CD playback (2003)

- Commissioned by Luc Vanier, Visiting Professor of Dance at UIUC
- Performance history:
 - “Festival 2003.” February 6-8, 2003. Colwell Playhouse, Krannert Center for the Performing Arts, Urbana, IL.
- *Motions Within (Three Sonumbric Planes)* for three dancers in shadow-based motion capture space, and MIDI sample synthesizer (2002)
 - Performance history:
 - “Concert of Music by Student Composers.” December 7, 2002. Music Building Auditorium, UIUC.
- *Pocket Changes* algorithm for real-time interactive improvisation with MIDI synthesizers (2002)
 - Performance history:
 - “Let’s Make Love Dance Workshop Showing.” May, 2002. DRK, Krannert Center for the Performing Arts, Urbana, IL.
- *Jokes to Positions* improvisation for Harmonic Canon (2002)
 - Performance history:
 - “Jokes to Positions, Music for Self-Made Instruments (and Friends).” May 2, 2002. Temple Hoyne Buell Hall, UIUC.
- *Death* for prepared piano, Buddhist temple bell, and dancer (2001)
 - Commissioned by Ya-Ju Lin, dancer/choreographer
 - Performance history:
 - “Studio II, Exploring the Human Experience.” April 18-20, 2002. Studio Theatre, Krannert Center for the Performing Arts, Urbana, IL.
- *Together in a Sudden Strangeness* for dancers, video projection, remote electric guitarist, and microtonal synthesizer on overload (2001)
 - Commissioned by Luc Vanier, Visiting Professor of Dance, UIUC
 - Performance history:
 - “November Playhouse.” November 9-10, 2001. Colwell Playhouse, Krannert Center for the Performing Arts, Urbana, IL.
- *Endgame* for pedestrian performers with found objects (2001)
 - Performance history:
 - “Dance Day.” April 29, 2001. Strawberry Fields Natural Foods Store, Urbana, IL.
- *Post-Modern Living* a musical pantomime for dancer with a Buchla Lightning controller, and trombonist (2001)
 - Performance history:
 - “Interactronic.” Spring, 2001. Canopy Club, Urbana, IL.
- *Intersections* for dancer, light beam sensors, and Max algorithm (2000)
 - Performance history:
 - “Composer/Choreographer Workshop Showing.” Spring, 2000. DRK, Krannert Center for the Performing Arts, Urbana, IL.

FILM, TELEVISION, RADIO COMPOSITIONS

- *The Illinois Brand of Excellence* for brass quintet – TV spot for the University of Illinois (2003)
 - Commissioned by UIUC Department of Public Affairs

- *Astronauts* for symphonic orchestra - dramatic underscore; Aspen student project (2002)
 - Performance history:
 - “Film Scoring Showcase.” July 16, 2002. Harris Concert Hall, Aspen Music Festival, Aspen, CO.
- *Sleepless in Seattle* for chamber orchestra - dramatic underscore; Aspen student project (2002)
 - Performance history:
 - “Film Scoring Showcase.” July 16, 2002. Harris Concert Hall, Aspen Music Festival, Aspen, CO.
 - *Sleepless in Seattle* film cue project. “The Dean’s List.” June 2002. KAJX radio, Aspen, CO.
- *Psycho* for chamber orchestra - dramatic underscore; Aspen student project (2002)
 - Performance history:
 - “Film Scoring Showcase.” July 16, 2002. Harris Concert Hall, Aspen Music Festival, Aspen, CO.
- *Steps to the Net* for MIDI sample synthesizer - instructional video theme music and stingers (2001)
 - Commissioned by UIUC Housing Division
 - August-September, 2001. Broadcast on local cable TV (Channel 2) in Urbana-Champaign, IL.
- *Out of Character* for MIDI sample synthesizer - short independent film; commissioned by director (1998)
- *Another Opening* for MIDI sample synthesizer - short independent film (1998)
 - Commissioned by Miami Summer Film Institute
 - Performance history:
 - “Miami Summer Film Institute Screening.” Summer, 1998. Cosford Cinema, University of Miami, FL.
- *Esserman Acura* for voice over, female vocals, MIDI sequence music bed - radio spot for Masters thesis project (1998)
- *Pop Tarts* for voice over, MIDI sample orchestra -TV spot for Masters thesis project (1998)
- *Family Obligations* for female jazz vocalist, piano, guitars, synth sequences, bass, drums, and percussion – short independent film (1998)
 - Commissioned by Molly Bennett, director
- *Egmont Sonderling* for studio rhythm section - industrial video underscore; University of Miami student project (1997)
- *National Philanthropy Day PSA* for narrator and sample synthesizer - PSA (1997)
 - Commissioned by WVUM (University of Miami radio station)
 - 1997. Played on WVUM, University of Miami, FL.
- *National Association of College Broadcasters PSA* for narrator, vocals, electric guitar - PSA (1997)
 - Commissioned by WVUM (University of Miami radio station)
 - 1997. Played on WVUM, University of Miami, FL.
- *Cliffhanger (Opening Credits)* for symphony orchestra - opening theme music for action film; University of Miami student project (1997)

- *Cliffhanger (Plane Crash Sequence)* for MIDI sample orchestra - dramatic underscore for action sequence; University of Miami student project (1997)
- *Tom & Jerry* for MIDI sample orchestra - cartoon underscore; University of Miami student project (1997)
- *Monday Night Football* for vocal sound effects, electric guitars, MIDI sample synthesizer - theme music for Monday Night Football show; University of Miami student project (1997)
- *Nuts About Raisins* for tenor voice and MIDI sample orchestra - radio spot; University of Miami student project (1996)
- *Through the Looking Glass* for MIDI sample synthesizer - dramatic underscore of computer animation video; SUNY Fredonia student project (1996)
 - Performance history:
 - “Music for a New Millennium.” May 11, 1996. Diers Recital Hall, Fredonia, NY.

POP GENRE COMPOSITIONS

- *You Should've Known Better* for vocals and rhythm section - Hard-Rock/Grunge genre (1998)
- *Fireboat Rum* for vocals, horns, and rhythm section - Traditional Ska genre (1997)
- *Gala* for vocals and rhythm section - Alternative Rock genre (1997)
- *Cool Morning Moon* for vocals and rhythm section - Adult Contemporary Ballad genre (1997)
- *The Emperor* for narrator, recorder, sound effects, and rhythm section - Spoken Word genre (1997)
- *How Can I Pretend (That I Don't Love You)* for vocals and rhythm section - Pop Country Ballad genre (1997)
- *Lost for Words* for soprano saxophone and rhythm section - Smooth Jazz genre (1997)
- *Pega O Ritimo* for vocals, horns, and rhythm section - Brazilian Carnival Samba genre (1996)
- *Our Love* for vocals, and rhythm section - R&B Ballad genre (1996)
- *Welcome to the Funk Zone* for rhythm section - Acid Jazz/Disco Funk genre (1996)
- *Key Biscayne Blues* for rhythm section - Southern Blues Rock genre (1996)

ARRANGEMENTS, ORCHESTRATIONS

- *Illinois, By Thy Rivers Gently Flowing* for brass quintet (2003)
- *Non Ti Scordar Di Me* for tenor voice and chamber orchestra (1998)
 - Commissioned by Nicolay Records
 - Performance/recording history:
 - “Key West Music Festival.” May 31, 1998. San Carlos Institute, Key West, FL. (Recording released on Nicolay, 1998.)
- *Beloved* for tenor voice and chamber orchestra (1998)
 - Commissioned by Nicolay Records
 - Performance/recording history:
 - “Key West Music Festival.” May 31, 1998. San Carlos Institute, Key West, FL. (Recording released on Nicolay, 1998.)

- *Be My Love* for tenor voice and chamber orchestra (1998)
 - Commissioned by Nicolay Records
 - Performance/recording history:
 - “Key West Music Festival.” May 31, 1998. San Carlos Institute, Key West, FL. (Recording released on Nicolay, 1998.)
- *Marechiare* for tenor voice and chamber orchestra (1998)
 - Commissioned by Nicolay Records
 - Performance/recording history:
 - “Key West Music Festival.” May 31, 1998. San Carlos Institute, Key West, FL. (Recording released on Nicolay, 1998.)
- *It Don’t Mean a Thing* for big band Jazz ensemble (1997)
- *Nica’s Dream* for Jazz saxophone quintet and rhythm section (1997)
- *Bluesette* for Jazz combo: trumpet, alto sax, tenor sax, trombone, and rhythm section (1996)
- *How High the Moon* for Jazz combo: trumpet, alto sax, tenor sax, trombone, baritone sax and rhythm section (1996)
- *Yesterday* for SAB choir and piano accompaniment (1996)
- *Minnelied* for SSAATTBB choir (1996)
 - Performance history:
 - “Music for a New Millennium.” May 11, 1996. Diers Recital Hall, Fredonia, NY.
 - “Ethos Vocal Music Concert.” 1996. King Concert Hall, Fredonia, NY.

BASSOON & CONTRABASSOON PERFORMANCE EXPERIENCE

LARGE ENSEMBLE

University of Illinois Philharmonia (Principle Bassoon for 2004-2005 season)

Freelance work in East Central Illinois (2000-2005):

- Danville Symphony Orchestra (Second Bassoon for 2004-2005 season)
- Eastern Illinois University Orchestra (sub Second Bassoon 2004)
- Baroque Artists of Champaign-Urbana Orchestra (sub Second Bassoon 2004)
- The Nutcracker Orchestra (Champaign-Urbana Ballet 2000)

Freelance work in Western New York region (1993-1996):

- Erie Philharmonic (sub Second Bassoon)
- Fredonia Chamber Players (Contrabassoon)

Fredonia Wind Symphony (Principal Bassoon, Second Bassoon, and Contrabassoon; 1993-1996)

Fredonia Symphony Orchestra (Principal Bassoon, Second Bassoon, and Contrabassoon; 1993-1996)

Fredonia Opera Orchestra (1993-1996)

Brevard Music Center Transylvania Symphony and Repertory Training Program Orchestra (Summer, 1994)

Brevard Music Center Festival Pops Orchestra (Summer, 1994)

CHAMBER ENSEMBLE

Truman State University Faculty Woodwind Quintet (Fall 2006-present)

UI New Music Ensemble (Fall 1999-Spring 2004) – performed on various concerts, mostly small Contemporary chamber works

Enescu Ensemble (Fall 2000) – performed in ensemble chamber orchestra formed for George Enescu Festival and Symposium

University of Illinois Bassoon Ensemble (Spring, 2001) – performed transcriptions and original compositions for large bassoon ensembles and quartets

Queen City Woodwind Quintet (Summer, 1993) – professional quintet formed with other woodwind players in Buffalo, NY; performed locally in Buffalo area

Woodwind chamber ensembles (1993-1995) – performed in various woodwind quintets at SUNY Fredonia and Brevard Music Center

Bassoon² (1994-1995) – bassoon duo for performing duet repertoire in salon concerts; presented a recital in spring, 1995 featuring bassoon solo repertoire, duets, and quartets

Ethos New Music Ensembles (1992-1996) – performed in various ensembles presenting works by student and professional composers

Updated on 01/05/10