

Bradford Blackburn

Composer, Educator, Music Technologist, Music Theorist, Music Administrator

E-mail: bblackburn@ut.edu | Office: (813) 257-3399 | Cell: (217) 766-9610
Department of Music, Box 92F; The University of Tampa; 401 W. Kennedy Blvd.; Tampa, FL 33606
www.bradfordblackburn.com

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 in extended just intonation, *Phase and Rephrase 3/2*, for an ensemble of Partch instruments

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

Associate Professor of Music – Technology, Theory and Composition

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

Courses taught (or teaching):

- *MUS 108 Recording and Electronic Music I*
- *MUS 109 Recording and Electronic Music II*
- *MUS 112 Aural Skills I*
- *MUS 113 Aural Skills II*
- *MUS 122 Music Theory I*
- *MUS 123 Music Theory II*
- *MUS 210 Concert Recording Practicum*
- *MUS 212 Aural Skills III*
- *MUS 213 Aural Skills IV*
- *MUS 222 Music Theory III*
- *MUS 223 Music Theory IV*
- *MUS 270 Composition*
- *MUS 301 Interactive Arts Ensemble*
- *MUS 303 Studio Production Ensemble*
- *MUS 304 MIX Lab*
- *MUS 326 Recording Studio Practicum*
- *MUS 499 Senior Project in Music*
- *BAC 101 First Year Seminar in Music (music-themed section)*
- *BAC 102 First Year Seminar in Music (music-themed section)*

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

Department Chair

Department of Music, College of Arts and Letters

The University of Tampa, FL

June, 2012-December 2014; June, 2017-December 2020

Responsibilities: participated in the architectural planning and technology research for the music facilities in the Ferman Center for the Arts (opened in Spring 2021) and coordinated music faculty input throughout the planning process; led the Music Department's transition to safe forms of hybrid learning during the COVID-19 pandemic; wrote/compiled documentation of departmental procedures, including the UT Music Student Handbook; submitted and managed the Music Department's annual operating budget; planned course and room schedules throughout the year; developed and implemented recruitment initiatives to increase enrollment and improve performer distribution in major ensembles; increased enrollment and retention of music majors from year to year through effective communication and curricular improvements; coordinated major concerts, residencies and other special events for the Music Department; coordinated music admissions activities, including tours, info sessions, exhibits, letters of admission, scholarship allocation, documentation, advising and course scheduling for new students; organized music development initiatives; hired and supervised part-time music faculty; carried out curriculum revisions and development; facilitated short-term and long-range planning; engaged faculty in departmental policy discussions; successfully petitioned for renovations and improvements to our legacy building, the Ferman Music Center; planned and conducted biweekly music faculty meetings and compiled details of meetings for future reference and project/initiative tracking; reviewed transfer course equivalencies, transient requests, and course authorization requests; planned and monitored full-time and part-time faculty loads in collaboration with faculty; participated in College/University-wide planning meetings and policy discussions with other department chairs, deans, and administrative directors; carried out other miscellaneous projects/administrative tasks

NASM – Institutional Representative for The University of Tampa (Music Executive)

Department of Music, College of Arts and Letters

The University of Tampa, FL

June, 2012-December 2014; June, 2017-December 2020

Responsibilities: served as institutional representative for NASM accreditation; wrote, edited and compiled the University of Tampa's 10-year Self-Study, as well as the University's Application for Plan Approval for its BFA in Musical Theatre degree; attended NASM annual meetings to represent UT and stay informed of trends and developments affecting music units in higher education and disseminated useful information from the meetings to faculty; completed the annual HEADS Surveys, Accreditation Audits and Affirmation Statements; reviewed the UT music program and music curricula for compliance with NASM standards; petitioned for/implemented program and curricula changes to maintain compliance, when necessary; wrote follow-up responses and provided documentation on behalf of the University, as requested by the NASM Committee on Accreditation

Music Technology Program Director

Department of Music, College of Arts and Letters

The University of Tampa, FL

August, 2008-present

Responsibilities: developing curricula for music technology program; managing admissions activities for prospective music technology students; serving as academic advisor for current music technology students; developing music technology infrastructure for Ferman Center for the Arts; serving as the administrator for the department file server; maintaining the Music Department's recording archive; assisting with instructional and creative technology needs of Music Department; provided technical support, maintenance, hardware/software implementation, and strategic planning for music technology lab, electronic music and recording studios, practice rooms, faculty associate teaching studios, music classrooms, and 25 computers in the Ferman Music Center (August 2008-December 2020); managed the concert recording/archival staff in the recording of audio/video for approximately 90+ Music Department events per academic year (August 2008-July 2020) and mentoring the course MUS 210 – Concert Recording Practicum; developed, proposed and initiated the Technologist track of the B.A. in Music degree

Music Theory Program Coordinator

Department of Music, College of Arts and Letters

The University of Tampa, FL

August, 2008-present

Responsibilities: planning curriculum and topic sequencing for music theory program; supervising music theory mentor(s); researching and implementing music software for musicianship skill development; coordinating Music Theory courses; administering Music Exit Exams (offered twice per year); providing placement and proficiency exams when needed; administered Music Theory and Aural Skills Placement Exams (Summer 2011-Spring 2017), Music Theory Exit Exams (Fall 2012-Spring 2020); coordinated transition to ETS Major Field Test in Music for Music Exit Exam (Summer 2019-Spring 2021)

Contemporary Area Program Coordinator

Department of Music, College of Arts and Letters

The University of Tampa, FL

August, 2012-present

Responsibilities: developing curricula and ensembles for contemporary area; coordinating contemporary area faculty and events; coordinating contemporary area jury exams and assessments; coordinating tours, auditions, and admissions activities for prospective contemporary area students; serving as academic advisor for contemporary area students

Music Admissions Coordinator

Department of Music, College of Arts and Letters

The University of Tampa, FL

August, 2012-August, 2021

Responsibilities: responded to audition requests throughout the year; communicated frequently with prospective students and their parents throughout each admissions cycle; maintained detailed records about individual prospective music students to provide context for faculty and track student progress in their application process; presented information sessions about the

Music Department at monthly University Open House events; coordinated music audition day events; coordinated exhibit presentations by music faculty; implemented print and online publicity campaigns for prospective music majors and minors; wrote admissions and scholarship letters for prospective music students; coordinated music scholarship allocation; worked with Admissions Office technical staff to refine data gathered from University application forms, improved music audition forms, and created customized reports in Slate for tracking and sorting prospective music students; disseminated information about the music program and music admissions procedures to the Admissions Office staff periodically

Music Department Program Review

Department of Music, College of Arts and Letters

The University of Tampa, FL

January 1, 2015 – May 19, 2015

Responsibilities: wrote a substantial portion of the Music Department's program review (all of sections I-IV, as well as parts of the other sections); served as the editor for the complete document; put in approximately 90 hours of work on the program review, while on sabbatical in Spring 2015

College of Arts and Letters Assessment Committee – Music Department Assessment Coordinator

Department of Music, College of Arts and Letters

The University of Tampa, FL

June 1, 2012 – November 30, 2014

Responsibilities: served as the assessment coordinator for the Music Department; developed and implemented more efficient, electronic assessment procedures for jury exams, upper level evaluations, and recital evaluations; developed the Music Department's assessment plan and documentation procedures for the University's accreditation with SACS; coordinated SACS assessment activities for the Music Department; collected, organized, and uploaded the Music Department's assessment materials; wrote the Music Department portions of the University's SACS narrative; attended CAL Assessment Committee meetings; responded to requests for information from CAL and University assessment coordinators for the SACS review

Director of Music Technology Labs

Music Division

Truman State University, Kirksville, MO

August, 2005-May, 2008

Responsibilities: researched and implemented hardware/software upgrades and purchases; facilitated faculty projects and educational technology for music courses; hired, trained, and supervised a staff of student lab workers; provided 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

- *When Gaia Falls – Environmental Music, Poetry & Soundscapes*. PARMA – Navona Records (in production, release expected August 24, 2023), 2023.
 - Role: composer, poet, producer, recording and mix engineer
- *Society of Composers, Inc., Vol. 34*. PARMA Recordings – Navona Records (NV6318), 2020.
 - Role: composer & recording engineer: *Chimera*
- *Songs of Franz Liszt – Hein Jung, soprano; Grigorios Zamparas, piano*. Centaur (CRC 3386), 2014.
 - Role: recording, mixing, mastering engineer

- *The Dobson Organ at Sykes Chapel, The University of Tampa – Haig Mardirosian, organ.* Centaur (CRC 3153), 2011.
 - Role: recording, mixing, mastering engineer
- *Supernal Temptations – Music of David Clark Isele.* The University of Tampa, 2009.
 - Role: recording, mixing, 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

- *STEM&M Tools and Context for the Intersection of Science, Technology, Engineering, Math and Music.* 2020 FMEA Professional Development Conference. January 10, 2020. Tampa, FL.
- *Mashup of the Millenia: Hary Partch's Revelation.* 2019 International Conference of The College Music Society. July 18, 2019. Bruges, Belgium.
- *WOW! A Remixer's Music Box.* Honors Symposium. Oct. 16, 2017. The University of Tampa. <<http://www.ut.edu/insighter/nov17/>>
- *Rephrasing Partch – A Putative Composer Draws Inspiration from Replica Instruments, Tonality Flux, and Idiomatic Gesture.* Harry Partch Legacy Symposium and Festival. September 19, 2012. New England Conservatory. Boston, MA.
- *tr4nc3f1gur4t10n: Creative Implementation of a Wearable Body Sensor Rig for Interactive Electroacoustic Music Performance.* Raflost + Pikslaverk 2011, Icelandic Festival of Electronic Arts. May 7, 2011. Reykjavík, Iceland.
- *Recycled, Repurposed, and Recontextualized for New Musical Expression.* Electronics Alive VI. February 22, 2011. The University of Tampa.
- *In Tune with Antiquity.* Honors Symposium. November 15, 2010. The University of Tampa.
- *e-Motion: Our Reality - 3D Motion Capture and Sonorization Via Two Cameras.* SBCM 2009 – 12th Brazilian Symposium on Computer Music. September 8, 2009. Recife, Brazil. <<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. November 18, 2007. Salt Lake City, UT.
- *The Music of Harry Partch – Two Lecture Demonstrations with Replica Partch Instruments.* DMA lecture recitals. November 27, 2006. University of Illinois at Urbana-Champaign.
- *Two Studies on Ancient Greek Scales by Harry Partch: An Examination of Their Origins and Genesis.* Research paper. Summer, 2003. University of Illinois at Urbana-Champaign.
- *The Poetry of Motion Capture Technology.* (Luc Vanier presented our collaborative work in a poster presentation.) Symposium on Arts and Technology. September 29-October 1, 2004. University of Utah.
- *Connecting the Dots: The dissection of a live optical motion capture animation dance performance.* Luc Vanier, Hank Kaczmariski, Lance Chong, Bradford Blackburn, Michael Williams, Anne de Velder. Biennial Symposium on Arts and Technology. February 2003. Connecticut College. <<http://www.isl.uiuc.edu/Publications/publications.htm>>

- *The Musical Cognition of Parametric Shift in John Corigliano's "Concerto for Clarinet."* Theory research presentation. Fall, 2000. University of Illinois at Urbana-Champaign.
- *Music for Film, Television and Radio.* Masters thesis. May, 1998. University of Miami.
- *Morphology: Form Structure, and Materials.* Compositional research presentation. Fall, 1995. SUNY Fredonia.

HONORS, AWARDS, SCHOLARSHIPS, FELLOWSHIPS, GRANTS, & ACCREDITATION WORK

- The University of Tampa – Research Innovation and Scholarly Excellence Grant (May 2022-April 2023) for the proposal: “When Gaia Falls – An Album of Original Compositions and Immersive Soundscapes”
- The University of Tampa – NASM Self-Study (Summer 2016-Fall 2018)
- The University of Tampa – Department of Music Program Review (Spring 2015)
- The University of Tampa – NASM Plan Approval – BFA in Musical Theatre (Spring 2014)
- The University of Tampa – David DeLo Research Professor Grant (Spring 2014) for the proposal: “Performance Practice Research on the Chinese Guqin, and its Application to Electroacoustic Music”
- The University of Tampa – David DeLo Research Professor Grant (Spring 2012) for the proposal: “Xenharmonic/Electroacoustic Music Research, Composition, and Performance with the Haken Continuum Fingerboard”
- The University of Tampa – David DeLo Research Professor Grant (Fall 2010) for the proposal: “Development and Creative Implementation of a Wearable Body Sensor Rig for Interactive Electroacoustic Music Performance”
- The University of Tampa – Teaching Excellence Grant (Spring 2009) to implement a video-based assessment program for the Department of Music (co-applicant with Jeffrey Traster)
- University of Illinois at Urbana-Champaign Graduate College Dissertation Travel Grant (Fall 2004) to research the Harry Partch instruments in Montclair, NJ
- University of Illinois at Urbana-Champaign 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, University of Illinois at Urbana-Champaign
<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>
- University of Illinois 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)

MEDIA INTERVIEWS

- “Blending the Ancient with the Digital: Blackburn in Taiwan.” October 2, 2015.
 - The University of Tampa:
 - <<http://www.ut.edu/Blending-the-Ancient-with-the-Digital.aspx>>
 - Chen Yuan Guquin & Guzheng Studio – Shiou-Shiang Su (蘇 秀香香):
 - <<http://blog.xuite.net/f2381078/blog/362194457>>
- “Project Seeks to Map the Magic of Music (Music Genome Project).” October 31, 2012. Fox 13 WTVT, Tampa, FL.
- “Devious Purposes: The Marriage of Technology and Movement.” The Minaret, Vol. 78.12 – Technology. The University of Tampa.
 - <http://issuu.com/minaret/docs/minaret_december_digital_issue>
- “Cheap Artists Give Recording Industry a Facelift.” The Minaret, Vol. 78.5 – Arts & Culture. The University of Tampa.
 - <http://issuu.com/minaret/docs/minaret_9-29_arts_and_culture_issue>
- “The Dean’s List.” June 2002. KAJX radio, Aspen, CO.

COMMITTEES & SERVICE

- UT Bicycle Friendly Task Force. The University of Tampa. Spring 2023-present.
- Faculty Sustainability Committee. The University of Tampa. Fall 2022-present.
- Faculty Senate. The University of Tampa. College of Arts and Letters representative (at large) for two-year term: Fall 2020-Spring 2022.
- UT Music Producers (registered student organization) faculty advisor. The University of Tampa. Spring 2021-present.
- Admissions Policies Committee. The University of Tampa. Fall 2016-Summer 2022.
- Student Media Committee. The University of Tampa. Summer 2019-Spring 2023.
- WUTT (campus radio station and registered student organization) faculty advisor. The University of Tampa. Summer 2019-Summer 2023.
- Ferman Center for the Arts – Ad Hoc Planning Groups. The University of Tampa. Fall 2018-present.
- Ferman Center for the Arts – Music Technology Coordinator Search Committee – Chair. The University of Tampa. Fall 2019-Spring 2020.
- Music History/Theory Search Committee. The University of Tampa. Fall 2019.
- Director of Music Education/Bands Search Committee Search Committee. The University of Tampa. Fall 2019.
- Visiting Assistant Professor of Music History/Theory Search Committee – Chair. The University of Tampa. Summer 2019.
- CAL Committee for Professor of Instruction Promotion. The University of Tampa. Spring-Fall 2017.
- Music History/Theory Search Committee. The University of Tampa. Fall 2016-Spring 2017.

- Director of Music Education/Bands Search Committee. The University of Tampa. Fall 2016-Spring 2017.
- Orchestra Director Search Committee – Chair. The University of Tampa. Fall 2015.
- Department of Music Program Review Committee. The University of Tampa. Spring 2015.
- Visiting Director of Music Education/Bands Search Committee. The University of Tampa. Spring 2015.
- Department of Music – Music Education Committee. The University of Tampa. Fall 2011 – Spring 2015.
- Department of Music Tenure & Promotion Committees. The University of Tampa. Fall 2013 & 2014.
- Visiting Orchestra Director Search Committee – Chair. The University of Tampa. Summer 2014.
- MPS in Convergent Arts and Technology Task Force. The University of Tampa. Fall 2013 – Summer 2014.
- Ruth Eckerd Hall – Technical Theater Career Training Program – Education Leaders Committee. The University of Tampa in collaboration with Ruth Eckerd Hall. May 2012 – Spring 2014.
- Orchestra Director Search Committee. The University of Tampa. Fall 2011 – Spring 2012.
- CAL Committee for SACS Accreditation. The University of Tampa. Fall 2012 – Fall 2014.
- Benefits and Salary Committee. The University of Tampa. Fall 2011 – Spring 2012.
- Choral Director/Organist Search Committee. The University of Tampa. Fall 2010 – Spring 2011.
- Orchestra Director Search Committee. The University of Tampa. Summer-Fall 2010.
- Coordinator of Educational Technology Search Committee. The University of Tampa. Spring – Summer 2010.
- Instructional Technology Committee (ITC). The University of Tampa. Fall 2009 – Summer 2011.
- Various graduate thesis committees for students in the Master of Arts degree in music program. Truman State University. Spring 2006 – Spring 2008.

PROFESSIONAL ORGANIZATIONS

- APME (Association for Popular Music Education)
- AES (Audio Engineering Society)
- CMS (College Music Society)
- NASM (National Association of Schools of Music)
- SEAMUS (Society for Electro-Acoustic Music in the United States)
- SCI (Society of Composers, Inc.)
- SMT (Society for Music Theory)

COMPOSITIONS & PERFORMANCE HISTORY

ACOUSTIC COMPOSITIONS

- *Message from the Future* for SATB chorus, electric guitars, keyboard, bass and drums (2022-2023)
 - Performance history:
 - *When Gaia Falls* album project (pending release 2023)
- *Hymn to the Earth* for soprano voice, alto voice, and experimental music improvisation ensemble (2023)
 - Performance history:
 - *When Gaia Falls* album project (pending release 2023)
- *Lament for the Earth* for tenor voice soloist, choir (tenor 1, tenor 2, baritone, bass), and synthesizer (2023)
 - Performance history:
 - *When Gaia Falls* album project (pending release 2023)
- *Gamelan* for experimental music improvisation ensemble (2020)
 - Performance history:
 - “UT MIX Lab – Pop-Up Concert.” November 4, 2020. Vaughn Center, The University of Tampa, FL.
- *Chimera* for flute, clarinet, electric guitar, piano, and double bass (2013)
 - Composed for NOW Ensemble
 - Performance history:
 - “NOW Ensemble Watch & Listen Party.” December 16, 2020. Online webinar through Zoom.
 - “Not Brahms and Liszt.” November 23, 2020. WMBR 88.1 FM, Massachusetts Institute of Technology (MIT), Cambridge, MA.
 - “NOW Ensemble.” October 5, 2016. Sykes Chapel, The University of Tampa, FL.
 - “NOW Ensemble.” September 16, 2013. Sykes Chapel, The University of Tampa, FL.
- *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 (1998, revised 2007)
 - Performance history:
 - “NEW WORKS Faculty Recital.” March 20, 2012. Watkins Auditorium, University of Tennessee, Martin, TN.
 - “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 University of Illinois at Urbana-Champaign D.M.A. dissertation
 - Performance history:
 - “Frontiers of American Modernism – Concert II.” January 19, 2011. Lecture Hall, the Tampa Museum of Art, Tampa, FL.

- “In Tune with Antiquity” Honors Symposium. November 15, 2010. Reeves Theater, The University of Tampa, FL.
- *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, University of Illinois at Urbana-Champaign.
- *ion* for clarinet and bassoon (2001)
- *String Quartet No. 1* for string quartet (2001)
 - Performance history:
 - “University of Illinois at Urbana-Champaign 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.

INTERACTIVE COMPOSITIONS, INSTALLATIONS, DANCE SCORES

- *Circuitous Instinct* for computer-generated sound and live video processing (2009, revised 2021)
 - Performance history:
 - UT Music Faculty Recital. September 8, 2021. Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL.
- *Wash Cycle* interface for real-time processing and live remixing with a semi-autonomous drum machine and microtonal sequencer (2019)
 - Performance history:
 - Electronic Music Midwest 2019. September 6, 2019. Kansas City Kansas Community College. Kansas City, KS.
- *Beat Frenzy* for semi-autonomous drum machine (2017)
 - Performance history:
 - “WOW! A Remixer’s Music Box” Honors Symposium. October 16, 2017. Trustee’s Board Room, Vaughn Center, The University of Tampa, FL.
- *Conjure* for Theremin controller and water samples (2017)
 - Performance history:
 - “WOW! A Remixer’s Music Box” Honors Symposium. October 16, 2017. Trustee’s Board Room, Vaughn Center, The University of Tampa, FL.

- *Pareidolia* for live remixing of microtonal algorithms (2017)
 - Performance history:
 - “WOW! A Remixer’s Music Box” Honors Symposium. October 16, 2017. Trustee’s Board Room, Vaughn Center, The University of Tampa, FL.
 - “2017 Bushwick Open Studios.” September 23, 2017. MISE-EN_PLACE Bushwick. Brooklyn, NY.
- *Refugee* for dancers, video, and sequenced studio orchestra (2017)
 - Performance history:
 - “Spring Dance Concert.” February 16-18, 2017. Falk Theatre, The University of Tampa, FL.
- *<WOW>* interface for algorithmic composition (2015) or live remixing (2016) with sound samples
 - Performance history:
 - “2016 Electroacoustic Barn Dance.” November 12, 2016. Pollard Hall, University of Mary Washington, Fredericksburg, VA.
- *Dialog (in Φ)* interface for sign language, color-tracking with sonification, and additive synthesis (2016)
 - Performance history:
 - UT Interactive Arts Ensemble (opening for “NOW Ensemble”). October 5, 2016. Sykes Chapel, The University of Tampa, FL.
- *Chimera* for two-channel playback (2013) with dancers and video (2016)
 - Performance history:
 - “Spring Dance Concert.” February 18-20, 2016. Falk Theatre, The University of Tampa, FL.
- *Celestial Mechanics* for dancers, and physical modeling synthesizer (2012)
 - Performance history:
 - “Spring Dance Concert.” February 16-18, 2012. Falk Theatre, The University of Tampa, FL.
- *Just Fanfare* for laptop orchestra (2011)
 - Performance history:
 - “Minaret New Music Concert.” October 5, 2011. Fletcher Lounge, The University of Tampa, FL.
- *What Simon Didn’t Say* for Simon game with loop processing in Max/MSP (2011)
 - Performance history:
 - “Student Recital – UT Faculty Concert.” August 31, 2011. Reeves Theater, The University of Tampa, FL.
- *tr4nc3f1gur4t10n* for real-time video processing via wearable body sensor rig and audio file playback (2011)
 - Performance history:
 - “Raflost + Pikslaverk 2011, Icelandic Festival of Electronic Arts.” May 7, 2011. Bakkaskáli, Grandagarður 16, Reykjavík, Iceland.
- *WiiSynth* for pulse-wave synthesizer in Max/MSP controlled via Wiimotes (2011)
 - Performance history:
 - “Electronics Alive VI.” February 22, 2011. Scarfone/Hartley Gallery, The University of Tampa, FL.

- *Out with the New* for dancers, real-time computer animation, and electronic Dubstep music (2011)
 - Performance history:
 - “Spring Dance Concert.” February 17-19, 2011. Falk Theatre, The University of Tampa, FL.
- *Improvisation with the Minaret New Music Ensemble* for real-time Max/MSP effects processing with acoustic instruments (2011)
 - Performance history:
 - “Frontiers of American Modernism – Concert II.” January 19, 2011. Lecture Hall, the Tampa Museum of Art, Tampa, FL.
- *The Conqueror Worm* (based on text of Edgar Allan Poe) for voice, Adapted Guitar II, and real-time effects processing (2010)
 - Performance history:
 - “Reverberance: A Poetic Rhapsody.” September 24 & 25, 2010. Edison Building, The University of Tampa, FL.
- *Trance-Figuration* for dancers, video, and electroacoustic music (2010)
 - Performance history:
 - *When Gaia Falls* album project (pending release 2023).
 - “Four Days of Dance.” April 21 & 23, 2010. Mainstage Theatre, HCC-Ybor City Campus, Tampa, FL.
 - “Spring Dance Concert.” February 18-20, 2010. Falk Theatre, The University of Tampa, FL.
- *+r/n(e-figUr-/+lOn* for real-time video processing via DAW controller interface and audio file playback (2010, revised 2013)
 - Performance history:
 - “Third Annual Electroacoustic Barn Dance.” November 9, 2013. Pollard Hall, University of Mary Washington, Fredericksburg, VA.
 - “Third Annual STUDIO 300: Digital Art and Music Festival – BYTE Gallery International.” October 4th & 5th, 2013. Rafskeller Foyer, Transylvania University, KY.
 - “Minaret New Music Concert.” January 20, 2010. Reeves Theater, The University of Tampa, FL.
- *Oasis* for dancers and electroacoustic music (2009)
 - 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 University of Illinois at Urbana-Champaign
 - 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 University of Illinois at Urbana-Champaign
 - 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, University of Illinois at Urbana-Champaign.
- *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, University of Illinois at Urbana-Champaign.
- *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, University of Illinois at Urbana-Champaign
 - 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.

ELECTROACOUSTIC COMPOSITIONS

- *Before the Fall* for voice and field recording (2023)
 - Performance history:
 - *When Gaia Falls* album project (pending release 2023).
- *No Bugs* for voice and field recording (2023)
 - Performance history:
 - *When Gaia Falls* album project (pending release 2023).
- *Outraged in Silence* for voice and piano (2023)
 - Performance history:
 - *When Gaia Falls* album project (pending release 2023).
- *The Woodlands are Quieter* for voice and field recording (2023)
 - Performance history:
 - *When Gaia Falls* album project (pending release 2023).
- *The Last of the Survivors* for voice, electroacoustic bassoon, celeste, and electronics
 - Performance history:

- *When Gaia Falls* album project (pending release 2023).
- *Ars Sonora Portal* for virtual kalimba ensemble, Ars Sonora, and electronic sequences (2022)
 - Performance history:
 - “Ars Sonora Portal.” December 9 & 10, 2022. Sykes Plaza, The University of Tampa, FL.
- *Canticum Avium* for eight-channel computer-generated sound and processed field recordings of mockingbird songs (2022)
 - Performance history:
 - *When Gaia Falls* album project (pending release 2023).
 - “Acousmatropia.” May 1, 2022. Falk Theatre, The University of Tampa, FL.
- *Phantasia – The Tampa Bay Hotel* for child narrator, electroacoustic sound, and experimental music improvisation ensemble (2011, revised 2021)
 - Performance history:
 - “Synergy 2021.1 – Vol. I – UT MIX Lab.” March 10, 2021. Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL.
- *Circuitous Instinct* for computer-generated sound and experimental music improvisation ensemble (2009, revised 2021)
 - Performance history:
 - “Synergy 2021.1 – Vol. I – UT MIX Lab.” March 10, 2021. Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL.
- *<WOW>* for two-channel playback (2015)
- *Say It! – Super-Particular Transformations for Bass Clarinet with Circuit-Bent Electronics and Synthesizer* for bass clarinet and two-channel playback (2012)
 - Performance history:
 - “2018 Electroacoustic Barn Dance.” November 10, 2018. Terry Concert Hall, Jacksonville University, Jacksonville, FL.
 - “Faculty Recital.” October 23, 2018. Music Room, The University of Tampa, FL.
 - “New Music for Clarinet.” October 19, 2012. Reeves Theater, The University of Tampa, FL.
 - “ClariBogotá 2012.” October 12, 2012. Bogotá, Colombia.
 - “Resident Artist Series: Calvin Falwell and Brian Moorhead.” March 30, 2012. Barnes Recital Hall, University of South Florida, Tampa, FL.
 - “ClariSax Medellin 2012.” March 16, 2012. Universidad EAFIT, Medellin, Colombia.
- *Phantasia – The Tampa Bay Hotel* for child narrator, clarinet, cello, and electroacoustic sound (2011)
 - Performance history:
 - “Minaret New Music Concert.” October 5, 2011. Fletcher Lounge, The University of Tampa, FL.
- *DIM Toccata* for noise loops generated via the “*Diabolus In Musica*” (circuit-bent Yamaha PortaSound PSS-470) with loop processing in Max/MSP
 - Performance history:
 - “Electronics Alive VI.” February 22, 2011. Scarfone/Hartley Gallery, The University of Tampa, FL.
- *The Bells* (based on text of Edgar Allan Poe) for voice and electroacoustic sound (2010)

- Performance history:
 - “Frontiers of American Modernism – Concert II.” January 19, 2011. Lecture Hall, the Tampa Museum of Art, Tampa, FL.
 - “Reverberance: A Poetic Rhapsody.” September 24 & 25, 2010. Edison Building, The University of Tampa, FL.
- *Trancefiguration* for two-channel playback (2005)
- *Annulus* remix for four-channel playback (2004)
- *Vox Insecta* for two-channel playback (2004)
 - Performance history:
 - *When Gaia Falls* album project (pending release 2023).
 - “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.
 - “University of Illinois at Urbana-Champaign 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)

FILM, TELEVISION, RADIO COMPOSITIONS

- *The Illinois Brand of Excellence* for brass quintet – TV spot for the University of Illinois (2003)
 - Commissioned by University of Illinois at Urbana-Champaign 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 University of Illinois at Urbana-Champaign 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.

JAZZ AND POPULAR GENRE COMPOSITIONS

- *Broken Records* for piano, bass, and drums (2022).
 - Performance history:
 - *When Gaia Falls* album (pending release 2023). Ben Rosenblum Trio. October 17, 2022. Recording Studio, Ferman Center for the Arts, The University of Tampa, FL.
- *Eleventh Hour* for electric guitars, bass, and drums (Spring 2022-Spring 2023)
 - Performance history:
 - *When Gaia Falls* album (pending release 2023).
- *In Gaia's Twilight* for piano, bass, and drums (2022)
 - Performance history:
 - *When Gaia Falls* album (pending release 2023).
 - “Ben Rosenblum Trio.” January 26, 2022. Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL.
- *Twistwork* for experimental music improvisation ensemble (2021)
 - Performance history:
 - “Synergy 2021.3 – Vol. II – UT MIX Lab.” December 7, 2021. Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL.
- *Scratchwork* for experimental music improvisation ensemble (2021)
 - Performance history:

- “Synergy 2021.3 – Vol. I – UT MIX Lab.” October 28, 2021. Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL.
- *Break Out* for experimental music improvisation ensemble (2021)
 - Performance history:
 - “Synergy 2021.3 – Vol. I – UT MIX Lab.” October 28, 2021. Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL.
- *Deconstructed Blues* for experimental music improvisation ensemble (2021)
 - Performance history:
 - “Synergy 2021.1 – Vol. II – UT MIX Lab.” April 30, 2021. Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL.
- *Three Inventions: Sus Chord Improv, Hexatonic Improv, Pulse* for experimental music improvisation ensemble (2021)
 - Performance history:
 - “Synergy 2021.1 – Vol. I – UT MIX Lab.” March 10, 2021. Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL.
- *12-Tone Improv* for experimental music improvisation ensemble (2020)
 - Performance history:
 - “UT/TMA – MIX Lab.” March 4, 2020. The Tampa Museum of Art, Tampa, FL
- *Omnibus* for Jazz Trio (piano, bass, and drums) – Swing genre (2019)
 - Performance history:
 - “Ben Rosenblum Trio.” February 11, 2019. Sykes Chapel, The University of Tampa, FL.
- *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

- *Bolero (“La luna asoma”)* for voice and experimental improvisation ensemble (2023)
 - Performance history:
 - “Synergy – Spring 2023.” April 1, 2023. Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL.

- *Synth-Phony in C* for kalimba ensemble (2022). Guided student composition, arranging, and remixing project with Interactive Arts Ensemble.
 - Performance history:
 - “Synergy – Fall 2022: Music Technology/Contemporary Area Showcase.” November 12, 2022. Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL.
- *Skokiaan* for experimental music improvisation ensemble (2021)
 - Performance history:
 - “Synergy 2021.3 – Vol. II – UT MIX Lab.” December 7, 2021. Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL.
- *Folia* for experimental music improvisation ensemble (2019)
 - Performance history:
 - “Synergy – Fall 2019: Contemporary & Electronic Music Showcase.” December 2, 2019. Falk Theatre, The University of Tampa, FL.
 - “Evening of Experimental Dance.” November 8, 2019. Scarfone/Hartley Gallery, The University of Tampa, FL.
- *In C* for four-channel electroacoustic playback with accompanying singers and instrumentalists (2010)
 - Performance history:
 - “Synergy – Fall 2019: Contemporary & Electronic Music Showcase.” December 2, 2019. Falk Theatre, The University of Tampa, FL.
 - “Evening of Experimental Dance.” November 8, 2019. Scarfone/Hartley Gallery, The University of Tampa, FL.
 - “Arts Nexus.” April 15, 2010. The Tampa Museum of Art, Tampa, FL.
- *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.)
- *Marechiaro* 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.

AUDIO AND VIDEO PRODUCTION

- *UT Classical Guitar Ensemble* (binaural recording). Role: music recording and videography. Recorded at the Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL. April 27, 2021.
 - <https://www.youtube.com/watch?v=fe4q7qhSCO4>
- *An Evening with Rachmaninoff* (binaural recording). Role: music recording, mixing, and mastering, videography. Produced for online presentation by Broward College (North Campus), Coconut Creek, FL. Recorded at the Charlene Gordon Theater, Ferman Center for the Arts, The University of Tampa, FL. April 15, 2021.
 - <https://www.youtube.com/watch?v=eGl7Yj-Zo3c>
- *Choke*. Role: music recording, mixing and mastering. Recording of the Tampa Tones, for submission to the 2021 Varsity Vocals International Championship of Collegiate A Cappella (ICCA). February 7-12, 2021.
- *Stars and Stripes Forever – Ryan Hebert, organ*. Role: music recording, mixing, and mastering, videography. Recorded at Sykes Chapel, The University of Tampa, FL. July 1, 2020.
 - <https://www.youtube.com/watch?v=MHBMCZbAkH4>
- *Piano Recital by Grigorios Zamparas, with Scott Kluksdahl (cello) and Shanna Thompson (piano)*. Role: music recording, mixing, and mastering, videography. Produced for online presentation by the 32nd International Portoheli Festival, Greece. Recorded at Sykes Chapel, The University of Tampa, FL. August 4, 2020.
 - <https://www.youtube.com/watch?v=IFYx213Hxrc>
- *Virtual Madrigal Project*. Role: project coordination, score and sequence preparation, audio and video production. The University of Tampa – Department of Music. April 3-May 21, 2020.
 - <https://www.youtube.com/watch?v=9zbjBiA8-Uk>
- *Let Heaven and Nature Sing: A Holiday Celebration*. Role: music recording and mastering. Video production by faculty and students in the College of Arts and Letters at The University of Tampa. December 7-8, 2019. Sykes Chapel, The University of Tampa, FL.
 - TV broadcasts 2020: WEDU – December 24 & 25, 2020; WEDQ – Dec. 25, 2020.
 - TV broadcasts 2019: WEDU – December 21 & 24, 2019; WEDQ – December 23, 2019

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-Spring 2008)
- University of Illinois at Urbana-Champaign 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

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