

Curriculum Vitae

Robert Rowe

Professor, Music Technology
Department of Music & Performing Arts Professions
Steinhardt School of Culture, Education, and Human Development
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434 E. 10th St. Apt. 2
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Administrative Experience

New York University. 1991—present.

Director, Music Technology, 2016-2019.
Associate Dean for Research (Steinhardt School), 2015-2016.
Associate Dean for Research and Doctoral Studies (Steinhardt School), 2013-2015.
Director & Chair, Dept. of Music & Performing Arts Professions, 2011-2013.
Vice Chair, Dept. of Music & Performing Arts Professions, 2009-2011.
Director, Departmental Doctoral Studies, 2008-2009.
Director, Music Composition Program, 2007–2011.
Associate Director, Music Technology Program, 1991–2008.

Professional History

New York University. 1991—present.

Assistant Professor of Music, 1991–1998. Associate Professor of Music, 1998–2005.
Professor of Music, 2005–present.

Sourcetone, LLC. Director of Research. 2004–2014.

Coordinating research activities for startup company engaged in music and health.

Soundball, Inc. Chief Scientist, 2000–2004.

Involved with production of first compiler of the Structured Audio Orchestra Language (SAOL) component of the MPEG-4 standard.

Institut de Recherche et Coordination Acoustique/Musique (IRCAM). 1985-1987.

Design and implementation of software for the 4X digital sound processing workstation.

Research and Teaching Assistantships

M.I.T. research assistant in Music & Cognition Group, 1987–1991

University of Iowa teaching assistant in music theory and ear training 1977–78

Education

Massachusetts Institute of Technology (1987–1991)

Ph.D. in Media Arts and Sciences, research assistant at the Media Laboratory

Dissertation: *Machine Listening and Composing: Making Sense of Music with Cooperating Real-time Agents*

Doctoral committee: Tod Machover (Chair), Marvin Minsky, John Harbison

Institut de Recherche et Coordination Acoustique/Musique (IRCAM), Paris (1979)

Composer's course, computer music research and composition

Institute of Sonology, Utrecht, The Netherlands (1978-80)

Computer music research and composition with Gottfried Michael Koenig and Paul Berg.

University of Iowa (1976-78)

Master of Arts, Music Composition. Composition with Donald Martin Jenni, electronic music with Peter Tod Lewis and Lowell Cross.

University of Wisconsin (1972-76)

Bachelor of Music, Music History and Theory. Composition with Les Thimmig, theory with Bruce Benward.

Completed Research and Scholarship

Books

Monographs

Machine Musicianship. 2001. Cambridge, Mass.: The MIT Press. Book published with accompanying CD-ROM. Paperback edition 2003.

Systèmes Musicaux Interactifs. Paris: International Thompson Publishing France. 1996. French translation of *Interactive Music Systems*, MIT Press 1993. Translation by Arnaud Piat, Preface by Jean-Claude Risset. Includes CD-ROM.

Interactive Music Systems. 1993. Cambridge, Mass.: The MIT press. Book published with accompanying CD-ROM.

Chapters

“Tannis Xenakis and algorithmic composition: Precursors, co-cursors, and post-cursors”, in *Xenakis Matters*, Sharon Kanach, ed. 2012. Hillsdale, NY: Pendragon Press.

“Interactive Music Systems in Ensemble Performance” in *Readings in Music and Artificial Intelligence*, Eduardo Reck Miranda, ed. 2000. Amsterdam: Harwood Academic Publishers.

Refereed Published Articles

Journals

Bello, J. P., **Rowe, R.**, Guedes, C., & Toussaint, G. (2015). “Five perspectives on musical rhythm.” *Journal of New Music Research*, 44(1), 1-2.

Huq, A., Bello, J.P., **Rowe, R.** “Automated music emotion recognition: A systematic evaluation.” 2010. *Journal of New Music Research* 39:3, pp. 227-244.

“Split levels: Symbolic to sub-symbolic interactive music systems.” 2009. *Contemporary Music Review* 28:1, pp. 31-42.

Bachorik, J., Bangert, M., Loui, P., Larke, K., Berger, J., **Rowe, R.**, and Schlaug, G. “Emotion in motion: Investigating the time-course of emotional judgments of musical stimuli.” 2009. *Music Perception* 26:4, pp. 355-364.

“Real time and unreal time: Expression in distributed performance.” 2005. *Journal of New Music Research* 34:1, pp. 87-95.

“Key induction in the context of interactive performance.” 2000. *Music Perception* 17:4, pp. 511–530.

Xu, A., Woszczyk, W., Settel, Z., Pennycook, B., **Rowe, R.**, Galanter, P., Bary, J., Martin, G., Corey, J., and Cooperstock, J.R. “Real-time streaming of multichannel audio data over Internet.” 2000. *Journal of the Audio Engineering Society*, 48:7/8, pp. 627-641.

“The aesthetics of interactive music systems.” 1999. *Contemporary Music Review* 18:3, pp. 83–88. Invited paper, with fragment of *Maritime* for violin and computer on accompanying compact disc (Mari Kimura, violin).

“Incrementally improving interactive music systems.” 1996. *Contemporary Music Review* 13:2, pp. 47–62.

“Score/Music orientation: An interview with Robert Rowe.” 1992. *Computer Music Journal* 16:3, pp. 22-32.

“Machine listening and composing with Cypher.” 1992. *Computer Music Journal* 16:1, pp. 43-63.

“SSP and sound description.” 1980. Berg, P., **Rowe, R.**, and Theriault, D. *Computer Music Journal* 4:1, pp. 25-35.

Juried Conference Proceedings

Glennon, A., **Rowe, R.**, & Bello, J.P. 2010. “Automatically generating syntactically correct audio effects in Max”. *Proceedings of the 2010 International Computer Music Conference*. San Francisco: International Computer Music Association.

Loui, P., Li, Hui C., Bello, J.P., **Rowe, R.**, & Schlaug, G. 2010. “Functional activation of perception and action areas predict emotional responses to music”. Poster presentation at the Cognitive Neuroscience Society, Montreal, Canada, April 2010.

Huq, A., Bello, J.P., Sarroff, A., Berger, J., & **Rowe, R.** 2009. “Sourcetone: An automated music emotion recognition system”. Late-breaking news poster presentation at the International Symposium on Music Information Retrieval (ISMIR), September 2009.

"The Technophobe and the Madman: An Internet-2 distributed musical." 2004. *Proceedings of the 2004 International Computer Music Conference*. San Francisco: International Computer Music Association.

“Two highly integrated real-time music and graphics performance systems” *Proceedings of the 1997 International Computer Music Conference* pp. 133–140. San Francisco: International Computer Music Association.

“A Flock of Words : Real-time animation and video controlled by algorithmic music analysis”, **Rowe, R.**, Vila, D., and Singer, E.. *ACM SIGGRAPH: The Art and Interdisciplinary Programs of SIGGRAPH 1996*.

“Pattern processing in music”, **Rowe, R.**, and Li, T.C. *Proceedings of the 1994 International Computer Music Conference*, pp. 60–62. San Francisco: International Computer Music Association.

“A self-critical compositional algorithm” *Proceedings of the 1991 International Computer Music Conference*, pp. 250-253. San Francisco: International Computer Music Association.

“Feature Classification and Related Response in a Real-time Interactive Music System.” *Proceedings of the 1990 International Computer Music Conference*. San Francisco: International Computer Music Association.

“Real-Time Interaction between Musicians and Computer: Live Performance Utilisations of the 4X Musical Workstation.” Baisnee, P. F.; Barriere, J. B.; Koechlin, O.; and Rowe, R. *Proceedings of the 1986 International Computer Music Conference*. San Francisco: International Computer Music Association.

“Software Developments for the 4X Real-Time System.” Favreau, E.; Fingerhut, M.; Koechlin, O.; Potacsek, P.; Puckette, M.; and Rowe, R. *Proceedings of the 1986 International Computer Music Conference*. San Francisco: International Computer Music Association.

Awards, Honors, Grants

NYUAD Research Enhancement Fund

“Computationally-engaged approaches to rhythm and musical heritage: Establishing cross-cultural relationships using data-driven approaches” 2019-2021, (\$249,634) Carlos Guedes, PI, Andrew Eisenberg, **Robert Rowe**, Elizabeth Russell, Brian McFee, Yi Fang co-PIs

NYUAD Research Enhancement Fund

“The Planning of the Center for Interdisciplinary Research of Music and Sound Cultures (MaSC)” 2018-2019, (\$28,600) Carlos Guedes, PI, Juan Bello, Andrew Eisenberg, **Robert Rowe**, Beth Russell, Godfried Toussaint, co-PIs

NYU Global Seed Grant

“Creation and Analysis of a Digital Repository of Middle Eastern Music” 2016-2019, (\$130,000) **Robert Rowe**, PI, Juan Bello, Carlos Guedes, Godfried Toussaint, co-PIs

NYU Abu Dhabi Institute

“Cross-disciplinary and Multi-cultural Perspectives on Musical Rhythm” 2014-2016, (\$350,000) Carlos Guedes, PI, Juan Bello, **Robert Rowe**, Godfried Toussaint, co-PIs

NYU Abu Dhabi Institute

“Cross-disciplinary and Multi-cultural Perspectives on Musical Rhythm” Juan Bello, Carlos Guedes, **Robert Rowe**, Godfried Toussaint, co-PIs
Workshop held in the spring of 2013, Abu Dhabi.

NYU/Poly Collaborative Research Grants

“Emotive Association in Multimedia” 2009-2010, (\$99,899) **Robert Rowe** and Carl Skelton, co-PIs.

NYU Humanities Initiative

“MARL Music & Audio Research Laboratory” 2009-2011 (\$10,000) **Robert Rowe** and Jim Anderson, co-PIs.

Sourcetone LLP

"Behavioral and therapeutic effects of digital music and sound" 2004–09. (\$400,000)
Principal investigator of a music research team funded by a grant from Sourcetone, LLP. We conducted research in collaboration with a team from Harvard Medical School to correlate analyses of music and sound with subject reports of emotional response.

New York State Council on the Arts

Grant to NYU, Rensselaer Polytechnic Institute and Harvestworks to commission a work for performance over Internet2. Culminated in performance of *The Technophobe & The Madman*, February 20, 2001, at NYU and RPI. (\$25,000)

NYU Center for Advanced Technology
"Machine Musicianship" 1996–97. (\$20,000) Funding for the development of a virtual animated jazz band under control of music improvisation software implemented under my direction.

NYU Goddard Award, 1995. (\$4000)

School of Education Research Challenge Fund
"Interactive multimedia in live performance", 1995-96. (\$3000)

NYU Research Challenge Fund
"Pattern processing in music", 1993-94 (\$7500)

Non-Refereed Published Articles

Conference Proceedings (not juried)

"Composing for relative time in distributed performance", 2 pages. *Proceedings of the 2008 International Computer Music Conference* (invited paper). San Francisco: International Computer Music Association.

"Anatomy of a machine musician", 10 pages. *Proceedings of the Eighth Meeting of the FWO Research Society*, Foundations of Music Research, University of Ghent. 24 February 1999.

"Two highly integrated real-time music and graphics performance systems" *Proceedings U.S.A./Japan InterCollege Computer Music Festival* pp. 39–43. Tokyo: Information Processing Society of Japan. December 1997.

"Artificial intelligence and musical interaction" *Proceedings from the International Congress in Music & Artificial Intelligence 1995*. (pp. 3-12) Published by the University of Edinburgh Department of Artificial Intelligence and Faculty of Music.

"Incrementally improving interactive music systems", *Proceedings, International Conference for Music Perception and Cognition 1995*, Irène Deliège, editor. Published by the European Society for the Cognitive Sciences of Music, pp. 55–56.

"Pattern processing in music", **Rowe, R.** and Li, T.C. *Proceedings, The Fifth Biennial Symposium for the Arts and Technology*, Connecticut College 1995, pp. 147–148.

Music Criticism, Reviews, Reports

Bello, J., LeCun, Y., & **Rowe, R.** (2011). Concerto for violin and Markov model: technical perspective. *Communications of the ACM*, 54(3), 86-86.

"Review of The Cognition of Basic Musical Structures by David Temperley." Robert Rowe. 2005. *Music Perception* 23(2): 189-191.

"Review of Eduardo Reck Miranda: Composing Music with Computers" Robert Rowe. 2003. *Computer Music Journal* 26(4): 85-87.

Section on New York University Music Technology studios for "Computer music studio database", *Intercommunication: A Journal Exploring the Frontiers of the Arts and Technology*. Tokyo: NTT Publishing Company, Ltd. Summer 1994, pp. 152–153.

"Inter-Actors 1.0 and MidiShare 1.65" *Leonardo Music Journal* 3(1), 1993.

"Computer Music Currents 6: Horacio Vaggione, Thomas Kessler, Denis Smalley, Amnon Wolman, and Chris Chafe" *Computer Music Journal* 17(3), Fall 1993.

"Putting Max in Perspective," guest editorial with Brad Garton. *Computer Music Journal* 17(2), Summer 1993.

"Computer Music Currents 5: Denis Smalley, Mesias Maiguashca, Gareth Loy, Kaija Saariaho, and Jonathan Harvey" *Computer Music Journal* 17(1), Spring 1993.

"Computer Music Currents 4: David Evan Jones, Michel Decoust, Charles Dodge, Jean-Baptiste Barriere, Trevor Wishart, Roger Reynolds" *Computer Music Journal* 16(4), Winter 1992.

"Reports on the 1991 International Computer Music Conference, Montreal" Thom Blum, Roger Dannenberg, Craig Harris, Mara Helmuth, David Keane, Doug Keislar, Robert Rowe, and Todd Winkler. *Computer Music Journal* 16(2), Summer 1992.

"The Music Business and Technology Program at New York University" *Leonardo Music Journal* 1(2), 1992.

"Interactor 4.0.8" *Leonardo Music Journal* 1(2), 1992.

"Computer Music Currents 3: François Bayle, Richard Karpen, William Schottstaedt, Johannes Goebel" *Computer Music Journal* 16(1), Spring 1992.

"4xy: A Compiler of Control Programs for the 4X Real-time System" IRCAM Technical Report, 1986.

Expert Witness Testimony

Testified as an expert witness for a lawsuit brought by music publishers against MP3.com, Inc. My report described the technology of streaming audio over the Internet.

Juried Conference Presentations

“The Technophobe and the Madman: An Internet-2 distributed musical” International Computer Music Conference 2004, Miami. November 5, 2004.

“Improvisation with computer” Résonances Festival, IRCAM. Paris, France. October 20, 2004.

“Two highly integrated real-time music and graphics performance systems” Long Paper (one of four in the conference) (30 minutes) International Computer Music Conference 1997, Thessaloniki, Greece. September 29, 1997.

“Two highly integrated real-time music and graphics performance systems” (20 minutes) U.S.A./Japan InterCollege Computer Music Festival. Tokyo, Japan. December 15, 1997.

“A Flock of Words: Real-time animation and video controlled by algorithmic music analysis”: Applications demonstration presented at SIGGRAPH 1996, New Orleans. August 1996.

“Pattern processing in music” (30 minutes) Society for ElectroAcoustic Music in the United States (SEAMUS), Ithaca College, Ithaca, New York, March 24 1995.

“Pattern processing in music” (30 minutes) 5th Biennial Symposium on the Arts and Technology at Connecticut College, March 3, 1995.

“Pattern processing in music” (30 minutes) International Computer Music Conference 1994, Aarhus, Denmark, Sept. 14, 1994.

“A self-critical compositional algorithm” (20 minutes) International Computer Music Conference 1991, Montréal, Canada, October 17 1991.

Invited Lectures and Presentations

University of Texas/Austin: Invited lecture, October 18, 2018.

WQXR New York: Curator and host for broadcasts of electroacoustic music, *WQXR SampleRate*. April 2014.

University of Porto: Invited lecture, June 29, 2013.

University of Texas/Austin: Invited lecture, April 10, 2009.

Montclair State University: Invited lecture, February 26, 2009.

Northwestern University: Invited lecture, February 9, 2009.

SARC Belfast: Invited panel member, “Network performance,” Andrew Gerzso (IRCAM), chair. 2008 *International Computer Music Conference*. August 28, 2008.

SUNY Buffalo: Guest lectures and student masterclass,. April 3-4, 2008.

Sweelinck Conservatory, Amsterdam: Invited lecture to the *Expert Meeting on Live Electronics*: “Interactive Multimedia in Live Performance.” March 28, 2008.

Visiones Sonoras festival, Mexico City and Morelia: Two invited lectures, Nov. 22 & Nov. 27 2007.

The College of New Jersey: Invited lecture, October 10, 2007.

Entertaining Science New York: Lecture series organized at the Cornelia St. Café in New York by Roald Hoffman, Nobel prizewinner in chemistry. June 1, 2007.

Computing Music IV Festival, Cologne, Germany (Musikhochschule): Invited lecture, November 3, 2006.

Eastman/Cornell/Rochester Music and Cognition Seminar. Eastman School, Rochester, New York: Guest lecture, "Music Classification and Interactive Systems" December 3, 2005.

Yeon Sei University, Seoul, Korea. Nov. 15, 2005.

KAIST, Korea. Nov. 14, 2005.

Cheonan University, Korea. Nov. 14, 2005.

DonkGuk University, Seoul, Korea. Nov. 12, 2005.

Korean National University for the Arts, Seoul, Korea. Nov. 10, 2005.

Sahmyook University, Seoul, Korea. Nov. 9, 2005.

Guest lecture, "Interactive Multimedia in Live Performance"

MIT Media Laboratory: Guest lecture, " Music Classification and Interactive Systems " March 4, 2005.

Kutztown University: Guest lecture, "Interactive Multimedia in Live Performance" October 26, 2004

Sorbonne, Paris: Guest lecture, "Interactive Music Systems" October 21, 2004

IRCAM Sound and Music Computing conference, Paris, France: Invited paper, "Interactive Multimedia in Live Performance " October 20, 2004.

SUNY Buffalo: Guest lecture, "Interactive Multimedia in Live Performance" June 6, 2004.

Presentation as invited composer to June in Buffalo Festival.

Brown University: Guest lecture, "Interactive multimedia in live performance" March 18, 2004.

University of Maryland Baltimore County: Guest lecture, "Interactive multimedia in live performance " February 16, 2004.

Tulane University: Guest lecture, "Interactive multimedia in live performance " February 1, 2004.

School of Creative Media, City University of Hong Kong.

Invited residency: presented lectures, reviewed student work, discussed curricula with faculty, etc. One of two invitees with Roger Dannenberg of Carnegie Mellon. October 4–10, 2003.

Beloit College, Beloit Wisconsin: Ferrall residency, February 23-26, 2003.

Acoustical Society of America: Invited lecture on "Machine Musicianship" Pittsburgh, PA. June 4, 2002.

Connecticut College Symposium on Arts & Technology: Invited paper on Internet2 Music Performance, March 2001.

Folkwang Hochschule Essen, Germany: Invited presentation for *Ex Machina Werkstatt*, June 1999.

University of Nijmegen, Holland

Invited lecture for the Music, Mind, Machine group, February 1999.

Invited lecture for the Music, Mind, Machine group, September 1998.

Television interview for the VARA program “Wetenshopper”: Recorded September 1998 and broadcast twice in the Netherlands in January of 1999.

Tokyo, Japan

Panel discussion, Interactive Music Systems. U.S.A./Japan InterCollege Computer Music Festival. December 14, 1997.

University of Edinburgh, Scotland

Keynote address to International Conference on Music and Artificial Intelligence, (ICMAI). September 15, 1995.

SUNY Buffalo

Invited lectures and seminars for graduate composition students. April 27–28, 1995.

Peabody Conservatory, Baltimore, Maryland

Invited seminar on *Banff Sketches* and other compositions, February 17, 1995.

IBM Thomas J. Watson Research Center

Invited performance and talk on interactive music systems with Mari Kimura, November 16, 1994.

Ensoniq Corporation

Invited seminar on interactive music systems, November 2, 1994.

IPEM, Ghent, Belgium

Invited tutorial on “Machine Listening and Interactive Performance” (1 hour) for the International Colloquium New Music Research & Festival 30 Years. Also served on organizing committee for the Colloquium. 20–22 October, 1994.

Liege, Belgium

Invited paper on “Incrementally Improving Interactive Music Systems” (30 minutes) at the 3rd International Conference on Music Perception and Cognition, July 25, 1994.

University of Genova, Italy

Invited lecture on interactive music systems at the Faculty of Engineering, July 22, 1994.

Boston, Massachusetts

Part of a panel on “Multimedia Computing and Computer Generated Music” (90 minutes) 1994 International Conference on Multimedia Computing and Systems, May 17, 1994.

NYU Center for Advanced Technology

Invited presentation on computer music, May 13, 1994.

Invited presentation on music and multimedia, October 29, 1993.

IBM Thomas J. Watson Research Center

Invited presentation “Incrementally Improving Interactive Music Systems”, November 17, 1993.

First Performance NYU

Panel discussion “The Compositional Process,” with Marc Antonio Consoli, George Edwards, and Leo Kraft. November 17, 1993.

WBAI, New York

90 minute radio interview on *Soundscapes* about compositional activity and the field of interactive computer music. April 5, 1993.

Montréal, Canada

Panel discussion: *Software Support for Creative Musical Activities*

Panel discussion: *The Aesthetic Implications of Interactive Composition*

International Computer Music Conference, October 17-18 1991

Production

Curated concert of works by student composers. Sound & Music Computing Conference, Porto, Portugal. July 25, 2009.

Produced New York concert for multi-site distributed performance (Cervantino Festival, Mexico – Stanford – SARC Belfast – NYU) of jazz improvisation. Oct. 21 2008.

Concert producer for the 2007 *New Interfaces for Musical Expression* (NIME) conference, held at NYU June 7-9 2007.

Organized and assisted with programming for first demonstration of live surround audio transmission over Internet 2 from McGill University to NYU. Part of the Audio Engineering Society conference, Cantor Film Center, September 26 1999 (profiled by the e-magazine etown.com and Surround Professional Magazine).

Music Composition

Recordings

Miranda Cuckson: Melting the Darkness. *Melting the Darkness* for violin and interactive music system, with Miranda Cuckson, violin. Urlicht Audiovisual. Released 2014.

Mark Hetzler: Dynamic Elements. *Arcturus* for trombone and interactive music system, with Mark Hetzler, trombone. Summit Records DCD-566. Released 2011.

Esther Lamneck: Cigar Smoke. *Cigar Smoke* for clarinet and interactive music system, with Esther Lamneck, clarinet. Innova Records 673. Released 2007.

Mari Kimura: Polytopia. *Submarine* for violin and interactive music system, with Mari Kimura, violin. Bridge Records 9236. Released 2007.

Alejandro Escuer: Jade Nocturno. *Color & Velocity* for flute and interactive music system, with Alejandro Escuer, flute. Quindecim Recordings QP071. Released 2001.

Esther Lamneck: Tárogató. *Shells* for tárogató and interactive music system, with Esther Lamneck, tárogató. Roméo Records 7212. Released 2001.

Michael Lowenstern: Spasm. *Shells* for tárogató and interactive music system, with Michael Lowenstern, bass clarinet. New World Records 80468-2. Released 1996.

Prize Winners of the 18th International Electroacoustic Music Competition/Bourges 1990. *Flood Gate* for violin, piano, and interactive music system, with Nancy Cirillo, violin, and Sandra Hebert, piano. Le Chant du Monde 278051/52. Released 1990.

1989 International Computer Music Conference CD. *Flood Gate* for violin, piano, and interactive music system, with Nancy Cirillo, violin, and Sandra Hebert, piano. International Computer Music Association. Released 1989.

Music Programming

Interactive music programming for Ronald Sadoff's composition "Tenacity",

- Toons, Tunes and Trixfilms presentation at NYU Frederick Loewe Theater. February 25, 2000.
- Toons, Tunes and Trixfilms presentation at Lincoln Center's Walter Reade Theater. November 5-6, 1999.

Service

New York University Service

Member, NYU Global Advisory Committee (2012-present)
Chair, search for standing faculty in music, NYU Abu Dhabi (2012-13)
Section head for Performing Arts, NYU Medical School Medical Humanities Division (2012-13)
Member, NYU Abu Dhabi Curriculum Advisory Committee (2008-2010)
Member, Steinhardt Strategic Assessment Committee (2002-4)
Member, Professional Schools Advisory Committee (PSAC) to the libraries (2002-4).
Representative for the Steinhardt School for the final auditions of the Vilar Global Fellows, 2003.
Member, Academic Computing Planning Committee (1994-95)
Member, Academic Computing Planning Committee for the Arts (1993-4)

Steinhardt School of Culture, Education, and Human Development Service

Associate Dean, Office of Research & Doctoral Studies (2013-2016)
Chair, Dean's Advisory Committee on Promotion and Tenure (2009-2010)
Elected Member, Dean's Advisory Committee on Promotion and Tenure (2008-2009)
Member, Doctoral Affairs Committee (2008-2009)
Member, Academic Dean's advisory group (2006-2009)
Chair, Griffiths Research Award Committee (1999-2000)
Member, Ad Hoc Committee on Clinical Appointments (1999-2000)
Member, Griffiths Research Award Committee (1992-98)
Member, School of Education Research Grant Committee (1993-98)
Member, Technology Sub-Committee (1997-98)
Member, Personnel Policies and Procedures Committee (1995-97)
Departmental Representative, School of Education Faculty Senate (1993-97)
Member, Institutional Planning and Development Committee (1993-97)

Department of Music & Performing Arts Professions Service

Elected Chair of Department, 2011. Served as Chair and Director (2011-2013).
Elected Vice-Chair of Department, 2009. Served as Vice-Chair (2009-2011)
Departmental Director, Doctoral Studies (2008-present)
Director, Music Composition Program (2007-present)
Associate Director, Music Technology Program (1991-2008)
Member, Personnel Committee (1992-present)
Chair, Music Composition Search Committee (2008-09)

Chair, Music Theory/Composition Search Committee (2006-07)

Led establishment of new Ph.D. program in Music Technology (2006-07)

Chair, Music Technology Search Committee (2005-06)

Chair, Music Theory Search Committee (2002-03)

Chair, Dance Education Search Committee (2000-01)

Chair, Dance Oversight Committee (1997-98, 1999-2000)

Member, Piano Studies/Film Music Search (1999-2000)

Chair, Music Theory Search Committee (1995-96)

Chair, Development of Donors and Scholarships Committees (1995-96)

Member, Morse Academic Plan, Equipment & Space, and Summer Committees (1995-96)

Acting Director of the Music Technology Program (1995-96)

Director, Composer's Seminar, Summer 1996.

Chair, Vocal Performance Search Committee (1994-95)

Member, Music Education Search Committee (1992-94)

Member, Department Chair Search Committee (1991-2)

Professional Affiliations

Member, Board of Directors, Electronic Music Foundation (2006-2012).

Vice-Chair, Audio Engineering Society Technical Committee on Networked Audio (1999-2006).

Associate Editor, *Journal of New Music Research* (1990-2010).

Member, International Computer Music Association. Chair of Distinguished Paper Award Committee, 1996-2002, member of Distinguished Paper Award Committee, 2002-2005.

Professional Service

Chair, review panel for Portugal/UT Austin research proposals, January 2015.

External reviewer for tenure case, Stanford University, September 2014.

External reviewer for the MIT Press, book proposal, April 2014.

Jury member, Fromm Foundation Commissions, Harvard University, Fall 2013.

Paper reviewer, New Interfaces for Musical Expression (NIME) conference (2013).

Paper reviewer, International Symposium on Music Information Retrieval 2013 (ISMIR).

External reviewer, promotion case University of Indiana/Bloomington, Spring 2013.

External reviewer for John Wiley & Sons, book proposal, December 2008.

External reviewer for the MIT Press, book proposal, November 2008.

External reviewer for MacArthur Foundation "genius" grant, November 2008.

External reviewer for candidate for promotion and tenure, University of South Alabama, November 2008.

Paper reviewer, International Symposium on Music Information Retrieval 2008 (ISMIR).
Paper reviewer, International Symposium on Music Information Retrieval 2006 (ISMIR).

Paper committee member and reviewer, International Computer Music Conference 2006 (ICMC).

External reviewer of \$250,000 proposal to the Arts & Humanities Research Board, United Kingdom. August 2004.

External reviewer of Assistant Professor candidate to the University of California San Diego. July 2004.

Member, scientific committee, and paper reviewer. International Computer Music Conference 2004. Hosted by University of Miami, Miami, Florida.

Paper reviewer. 5th International Conference on Music Information Retrieval (ISMIR 2004). Hosted by Universitat Pompeu Fabra, Barcelona, Spain.

External reviewer of proposal to Australian Research Council. April 2004.

External reviewer of proposal to Dutch Scientific Research Council. March 2004.

Paper reviewer for Annual ACM Symposium on User Interface Software and Technology, Georgia Tech, June 2003

Outside referee for tenure review, George Washington University, 2002.

Member and Host, International Computer Music Conference 2001 Music Jury.

Reviewed manuscript of David Temperley's *Cognition of Basic Musical Structures* for MIT Press (2001).

Member, International Computer Music Conference 2000 Papers Committee and reading panel.

Member, Program committee for AAAI-2000 Workshop: Artificial Intelligence and Music: Towards formal models for composition, performance, and analysis.

Member, Scientific committee, XIII Colloquium on Musical Informatics, L'Aquila, Italy (2000).

External evaluator of candidacy for Ph.D. in Music and Media, McGill University (2000).

External reviewer of tenure and promotion application, University of California, Irvine (2000).

External reviewer of promotion application, Massachusetts Institute of Technology (2000).

External reviewer of promotion application, Tel Aviv University (2000).

External reviewer of \$3 million grant proposal to the government of Hong Kong (2000).

Wrote letter of support for the establishment of the Center for Interdisciplinary Research in Music, Media, and Technology, McGill University (2000).

Member, International Computer Music Conference 1998 reading panel.

Member, International Computer Music Conference 1998 Papers Committee.

External evaluator of candidacy for Ph.D. in composition, SUNY Buffalo (1998).

External reviewer of tenure and promotion application, Brown University (1998).

External reviewer of Music Honors thesis, Bates College (1998).

External examiner for doctoral candidate at the University of New England (Armidale Australia), November 1997.

Reviewed book proposal for MIT Press, November 1997.

External examiner for Master's candidate at McGill University, November 1997.

External examiner for Doctoral composition candidate at McGill University, May 1997.

Member, International Computer Music Association Commission Awards Judging Panel 1997.

External examiner for doctoral candidate at McGill University, March 1997.

External evaluator of technology as it is used and taught in the Faculty of Music of McGill University, March 1997.

Judge of Prix d'Ete composition award at Peabody Conservatory, March 1996.

Outside reader for Master's Thesis, McGill University, 1996.

Tenure referee for candidate at the University of California at San Diego, January 1996.

Papers reading panel, 1996 International Computer Music Conference

Officer, International Computer Music Association (Co-Editor of *Array*, Association Newsletter) 1993-5

Served on Composition Ph.D. dissertation committee, Columbia University, May 30 1995.

Served on Composition Ph.D. dissertation committee, Columbia University, April 11, 1994.

Outside reader for Master's Thesis, M.I.T. Media Laboratory, 1994.

Outside reader for Master's Thesis, McGill University, 1994.

Outside reader for Ph.D. defense, State University of New York at Stony Brook, May 1993.

Papers reading panel, 1991 International Computer Music Conference

List of Concert Works

Interactive Multimedia

The Technophobe and the Madman (2001)

2 singers, 2 pianos, bass, and percussion. A multi-site musical performed over Internet2. Composed by Robert Rowe, Neil Rolnick, and Nick Didkovsky. Commissioned by the New York State Council on the Arts. Premiere: New York University and Rensselaer Polytechnic Institute (simultaneously), February 2001.

A Flock of Words (1995) 13'

2 perc., piano, vln, vla, cello
interactive computer music, animation, video, and holography
premiere: Interactive Arts Performance Series, New York, 1995

Interactive Music for Performers and Computer

Melting the Darkness (2013) 7'

commissioned by the New Spectrum Foundation
violin and interactive computer music system
premiere: The Stone New York, March 29 2013 (Miranda Cuckson violin)

Primary Colors (2008) 10'

flute, clarinet, and interactive computer music system
premiere: Interactive Arts Performance Series, New York 2008

Moon on one side, sun on the other (2007) 10'

harp and interactive computer music system
commissioned by Sofia Asuncion Claro
premiere: 2007 International Computer Music Conference, Copenhagen

Arcturus (2005) 8'

trombone and interactive computer music system
commissioned by the University of Wisconsin
premiere: University of Wisconsin, February 2006

Cigar Smoke (2004) 10'

clarinet and interactive computer music system
premiere: New Music Miami/ISCM Festival, Miami 2004

Flutter (2002) 8'

flute and interactive computer music system
premiere: Interpretations, Merkin Concert Hall, New York 2002

Color and Velocity (1996) 8'

flute and interactive computer music system

commissioned by the USA/Mexico Fund for Culture
premiere: Interactive Arts Performance Series, New York 1996

Submarine (1996) 8'
violin and interactive computer music system
premiere: ISEA Festival, Rotterdam 1996

Phosphorescence (1995) 12'
violoncello, percussion, and interactive computer music system
premiere: Interactive Arts Performance Series, New York, 1995

Not About Water (1994) 11'
piano, clarinet, cello, and interactive computer music system
premiere: Interactive Arts Performance Series, New York, 1994

Shells (1993) 10'
tarogato and interactive computer music system
premiere: Interactive Arts Performance Series, New York, 1993

Maritime (1992) 10'
violin and interactive computer music system
premiere: Interactive Arts Performance Series, New York, 1992

Banff Sketches (1991) 10'
piano and interactive computer music system
premiere: Symphony Hall Boston 1991

Sun and Ice (1990) 9'
flute, oboe, clarinet, MIDI percussion, and interactive computer music system
premiere: MIT Media Laboratory 1990

Flood Gate (1989) 11'
violin, piano, and interactive computer music system
premiere: MIT Media Laboratory 1989
awarded 1st Prize, Bourges Competition 1990

Hall of Mirrors (1986) 12'
bass clarinet and 4X real-time system
commissioned by the Fund for the Creation of Music
premiere: Harry Sparnaay, IRCAM, Paris 1986

Large Ensemble

Revolving Wheel (1983) 11'
fl,ob,cl,bsn,sax,horn,tr,2vln,vla,vcl,cb,pno,harp,perc
DONEMUS
commissioned by the Fund for the Creation of Music
premiere: ASKO ensemble, Gaudeamus Music Week 1983

Ambergis (1982) 8'
2vln,vla,vcl,cb,pno,harp,perc
commissioned by the Fund for the Creation of Music
premiere: ASKO ensemble, Werkplaats II 1982

Small Ensemble

Torso (1993) 8'
fl, cl, vln, vla, vcl, piano
Gubbio Music Festival 1993

Swimmingly Sinking (1976; revised 1987)
fl, cl, vln, vcl, piano
premiere: Ensemble des Deux Mondes, American Embassy in Paris 1987

Ensemble and Tape

Man Shadow Boxing (1984) 12'
ob,cl,bsn,sax,vln,vcl,cb and tape
DONEMUS
tape realized at the Royal Conservatory, the Hague
commissioned by the Fund for the Creation of Music
premiere: ASKO ensemble, Gaudeamus Music Week 1984

Solo

The Two Lampstands (1983) 7'
oboe solo
commissioned by the Fund for the Creation of Music
premiere: Alayne Leslie, ASKO Werkplaats III 1983

Solo and Tape

Blue Flute (1979) 15'
flute and tape
tape realized at the Institute of Sonology, Utrecht, Holland
DONEMUS
premiere: Kathryn Lukas, COMBI concert, Utrecht 1980

Vocal

Paraphrase (1978) 5'
soprano, piano
text: Hart Crane
premiere: Center for New Music 1978

Concert Performances

Melting the Darkness (2013) for violin and interactive music system

- Rhythm workshop, Abu Dhabi. March 21, 2013. Patti Kilroy, violin.
- The Stone New York. March 29, 2013. Miranda Cuckson, violin.

Cigar Smoke (2004) for clarinet and interactive music system.

- Sound & Music Computing Conference, Porto, Portugal. July 24, 2009.
- Pennsylvania St. University, April 4, 2009. Esther Lamneck, clarinet

Primary Colors (2008) for flute, clarinet, and interactive computer music system

- Sound Festival, Aberdeen, Scotland. November 26, 2009. Elizabeth McNutt, flute, and Esther Lamneck, clarinet.
- University of North Texas, April 13, 2009. Elizabeth McNutt, flute, and Esther Lamneck, clarinet.
- Sonic Arts Research Centre (SARC) Belfast, Northern Ireland. March 20, 2009. Elizabeth McNutt, flute, and Esther Lamneck, clarinet.
- Interactive Arts Performance Series, New York. October 27, 2008. Elizabeth McNutt, flute, and Esther Lamneck, clarinet.

Moon on one side, sun on the other (2006) for harp and interactive music system

- NYU faculty recital, October 27, 2009. Rita Costanzi, harp.
- NYU Composers Forum, October 20, 2008. Sofia Asuncion Claro, harp.
- Stanford University. October 15, 2008. Sofia Asuncion Claro, harp.
- International Computer Music Conference, August 27, 2007. Sofia Asuncion Claro, harp.

Submarine (1996) for violin and interactive music system

- NYU recital by Andie Springer. May 23, 2008.

Flutter (2002) for flute and interactive music system.

- Sweelinck Conservatory, Amsterdam. March 28, 2008. Jos Zwaanenburg, flute.

Arcturus (2006) for trombone and interactive music system

- Multiple subsequent performances on tour by Mark Hetzler, trombone.
- Sweelinck Conservatory, Amsterdam. March 27, 2008. James Fulkerson, trombone.
- Mills Hall, University of Wisconsin, Madison. March 3, 2007. Mark Hetzler, trombone.
- Interactive Arts Performance Series, NYU Frederick Loewe Theatre, February 26, 2007. Mark Hetzler, trombone.
- premiered at the University of Wisconsin in a faculty recital by Mark Hetzler, trombone. February 10, 2006. Commissioned by the University of Wisconsin.

freesound mix (2006)

- Computing Music IV Festival, Cologne, Germany (Musikhochschule). November 4, 2006.
- Ear to the Earth Festival, New York City (3 Legged Dog). October 12, 2006.

Flutter (2002) for flute and interactive music system.

- Korean Electroacoustic Music Symposium (KEAMS), Seoul, Korea. November 12, 2005.
- Museum of Folk Art, New York. Patti Monson, flute. November 4, 2005.
- Faculty recital. Manhattan School of Music, New York. Patti Monson, flute. October 10, 2005.
- Bang on a Can summer school. Mass MoCa, North Adams, Massachusetts. Patti Monson, flute. July 16, 2005.
- NYU New Music & Dance Ensemble Soloist's Concert. February 25, 2005. Katie Brisotti, flute.
- International Computer Music Conference, University of Miami. November 5, 2004. Elizabeth McNutt, flute. Selected by jury.
- The Second NONG Project Festival, Korean National University of Arts, Seoul, Korea. June 16, 2004.
- June in Buffalo Festival, Albright-Knox Art Gallery, Buffalo NY. June 4, 2004. Elizabeth McNutt, flute.
- Acousmania Festival, Bucharest, Romania. May 4, 2004. Lisa Cella, flute.
- Faculty recital, University of Maryland Baltimore County. Lisa Cella, flute. February 15, 2004.
- Computer Music Day, City University, Hong Kong. October 6, 2003. Lisa Cella, flute.
- Shalini Sekhar recital, NYU Black Box Theater. December 20, 2003.
- Celina Charlier recital, NYU Black Box Theater. April 13, 2003.
- NYU New Music Ensemble soloists. Celina Charlier, flute. March 5, 2003.
- NYU faculty composition concert. Claire Temin, flute. December 3, 2002.
- Strada Facendo festival, Pisa Italy. Claire Temin, flute. July 19, 2002.
- premiered in the Interpretations series, Merkin Concert Hall, New York. Jacqueline Martelle, flute. April 25, 2002.

Not About Water (2003 revision) for flute, bass clarinet, piano, & interactive music system.

- June in Buffalo Festival. Slee Concert Hall. June 3, 2004. Elizabeth McNutt, flute, Marianne Gythfeldt, bass clarinet, Marilyn Nonken, piano.
- Computer Art Festival, Padova, Italy. Interensemble. November 29, 2003.
- Interactive Arts Performance Series. Interensemble. Frederick Loewe Theatre New York, November 10, 2003.

Cigar Smoke (2004) for clarinet and interactive music system.

- *Visiones Sonoras* festival, Mexico City, November 22, 2007.
- Center for New Music, University of Iowa. December 9, 2006.
- Society for ElectroAcoustic Music in the US (SEAMUS) Conference, University of Oregon, Eugene. Selected by jury. Performance selected for inclusion on conference CD. April 1, 2006.
- Korean Electroacoustic Music Symposium (KEAMS), Seoul, Korea. November 12, 2005.
- Summer in Italy program, Genoa, Italy. Esther Lamneck, clarinet. July 22, 2005.
- Los Angeles Sonic Odyssey. May 14, 2005.
- Florida Electroacoustic Music Festival (FEMF), University of Florida, April 9, 2005. Esther Lamneck, clarinet. Selected by jury. Reviewed in *Computer Music Journal*.

- Spark Festival, University of Minnesota. February 19, 2005. Esther Lamneck, clarinet. Selected by jury.
- Esther Lamneck recital. Kutztown University, Kutztown PA. October 25, 2004.
- Esther Lamneck Distinguished Faculty Artist Recital. Frederick Loewe Theatre, NYU. October 14, 2004.
- An Evening with Dinu Ghezzo & Friends, Frederick Loewe Theatre, NYU. April 19, 2004. Esther Lamneck, clarinet.
- New Music Miami/ISCM festival. Wolfsonian Museum, Miami, Florida. April 10, 2004. Esther Lamneck, clarinet.

Shells (1992) for tarogato and interactive music system

- *Visiones Sonoras* festival, Morelia, Mexico, November 28, 2007.
- Center for New Music, University of Iowa. December 9, 2006.
- FirstAVenue—Live. The University of the Streets, New York City. Esther Lamneck, tarogato. March 14, 2004.
- Spectri Sonori concert series, Tulane University, New Orleans. Esther Lamneck, tarogato. February 2, 2004.
- Florida Electroacoustic Music Festival (FEMF), University of Florida. Selected by jury. Esther Lamneck, tarogato. April 4, 2003.

Trains of Thought (2003)

- Digital Art Festival, Padova, Italy. Interensemble. November 12, 2005.
- Contemporánea, Interactive Arts Performance Series. Frederick Loewe Theatre New York, April 21, 2003.
- Contemporánea, Aarhus, Denmark. April 14, 2003.

Submarine (1996)

- Mari Kimura (violin). International Cervantino Festival, Guanajuato, México. October 5, 2006.
- Hungarian New Music Festival, Budapest. Mari Kimura, violin. February 24, 2006.
- Interactive Arts Performance Series, Loewe Theatre, NYU. Mari Kimura, violin. February 9, 2004.
- Institute of Advanced Studies, Princeton University. Mari Kimura, violin. May 10, 2002.

Composed *Havana Fanfare* for opening night concert of the 2001 International Computer Music Conference in Havana, Cuba, Sept. 17 2001. Piece was not performed due to the events of Sept. 11.

Shells (1995)

- Beloit College, Beloit Wisconsin. Part of Ferrall residency. Esther Lamneck, tarogato. February 26, 2003.
- New Music Miami Festival, Florida International University. Selected by jury. Guido Arbonelli, bass clarinet. April 19, 2002.
- Greenwich Street Music School, New York. In a new music concert curated by Victoria Bond. Esther Lamneck, tarogato. April 11, 2002.
- Composer's Concordance concert New Music Now! Esther Lamneck, tarogato. May 24, 2001. Frederick Loewe Theatre New York.

The Technophobe and The Madman (2001)

The first Internet-2 distributed musical, composed by Nick Didkovsky, Neil Rolnick, and Robert Rowe. Premiere NYU Frederick Loewe Theater and Rensselaer Polytechnic Institute, February 2001. Subject of a 1200 word article in *The New York Times Arts* section, as well as other coverage in *Wired News*, *Troy Record*, *Albany Times-Union*, and *University Business*. Reviewed in the *Village Voice*.

Color and Velocity (1996) for flute and interactive music system.

- Connecticut College Symposium on Arts & Technology (jury selection). March 2, 2001.
- Celina Charlier recital, New York, April 15, 2001.
- NYU New Music Ensemble, NYU Frederick Loewe Theater, May 1, 2000.
- Interactive Arts Performance Series, NYU Frederick Loewe Theater, April 10, 2000.
- Performed as selection of the “Spring in Havana” festival, Havana, Cuba, March 9, 2000.
- Performed by Jackie Martelle, Third Street Music School, March 3, 2000.

Banff Sketches (1991) for piano and interactive music system.

- Spring Marathon, NYU Frederick Loewe Theatre, June 27, 2000.
- Recital of Ju-Ping Song, pianist, NYU Frederick Loewe Theatre, June 5, 2000.

Layups (1999) for ensemble and interactive music system (composed and conducted).

- NYU Frederick Loewe Theater, December 6, 1999.
- Strada Facendo Festival, Pisa, Italy. July 1999.

Performance with Willy, interactive jazz music and animation system. Lincoln Center, New York. May 1998.

Improvisation (1998) for Esther Lamneck, Giancarlo Schiaffini, and interactive music system. Performance at the Strada Facendo Festival, Pisa, Italy. July 1998.

Improvisation (1998) for Tom Boras and interactive music system performed at the Kitchen as part of NYU concert. October, 1998.

Color and Velocity (1996) for flute and interactive music system

Tape performance at Composer’s Forum. Chiesa di Vallisa, Bari, Italy. February 19, 1998

Shells (1995)

- Performance at the Strada Facendo Festival, Pisa, Italy. July 1998.
- Performance at the International Computer Music Conference, Thessaloniki, Greece. Selected by jury. September 28, 1997.
- Performance at the U.S.A./Japan InterCollege Computer Music Festival, Tokyo, Japan. December 12, 1997.

Submarine (1996) for violin and effects processing.

International Society for Electronic Arts Conference (ISEA), Rotterdam, Holland. September 19, 1996. Mari Kimura, violin.

Submarine (1996) for violin and effects processing. Mari Kimura, violin, April 1996.
Performed simultaneously (satellite links) at

The Kitchen	The Electronic Cafe	Site Santa Fe
10 PM	7 PM	8 PM
512 W. 19th St.	1649 18th St.	College of Santa Fe
New York, NY	Santa Monica, CA	Santa Fe, NM

Mediator (1996) a one-minute composition for solo piano, premiered by Barbara Pritchard along with 39 other one-minute pieces at the Music Gallery in Toronto, February 3, 1996.

Phosphoresence (1995) for violoncello, percussion, and interactive music system.

- Peabody Conservatory, Baltimore, Maryland. 5 November 1995. Maya Beiser, cello, and Steven Schick, percussion. Reviewed in *Computer Music Journal*.
- Interactive Arts Performance Series. NYU Frederick Loewe Theatre, 30 October 1995. Maya Beiser, cello, and Steven Schick, percussion.

Duo Improvisation with Mari Kimura (violin) and Jean Derome (saxophone) and my computer program Cypher performed at the International Society for Electronic Arts (ISEA) conference, McGill University, Montreal, Canada. September 19, 1995.

Not About Water (1994) for clarinet, cello, piano, and interactive music system.

International Conference on Music and Artificial Intelligence, Edinburgh, Scotland, September 16, 1995.

A Flock of Words (1995) for ensemble and interactive multimedia system.

Interactive Arts Performance Series, 24 April 1995. NYU Frederick Loewe Theatre. Music Mobile, Bruno Ferrandis, conductor.

Shells (1993) for tarogato and interactive music system

- International Conference on Music and Artificial Intelligence, Edinburgh, Scotland. 16 September 1995.
- Chiesa di San Cristoforo, Lucca, Italy. Interactive Arts concert, 25 July 1995. Esther Lamneck, tarogato.
- Strada Facendo Festival, Pisa, Italy. 8 July 1995. Esther Lamneck, tarogato.
- 5th Biennial Symposium on the Arts and Technology at Connecticut College, March 3, 1995. Esther Lamneck, tarogato.

Banff Sketches (1990) for piano and interactive music system.

Peabody Conservatory, Baltimore, Maryland, February 19, 1995. Forrest Tobey, piano.

Maritime (1992) for violin and interactive music system.

International Symposium of Electronic Art (ISEA), Helsinki, Finland, August 25, 1994. Mari Kimura, violin.

Not About Water (1994) for clarinet, cello, piano, and interactive music system.

- NYU University Theater. Music Mobile, May 31, 1994.
- Interactive Arts Performance Series. Music Mobile, NYU University Theatre, April 18, 1994.

Shells (1993) for tarogato and interactive music system

- Lo strumentario discreto, organized by Il Reparto di Informatica Musicale del CNUCE/CNR, Pisa, Italy, July 15, 1994. Esther Lamneck, tarogato.
- Lily Lake Arts Festival, Noyes Museum, Oceanville New Jersey, March 31, 1994. Esther Lamneck, tarogato.

Flood Gate (1989) for violin, piano, and interactive music system

The Washington Square Contemporary Music Society, Merkin Hall, New York City, March 23, 1994.

Maritime (1992) for violin and interactive music system.

Vario Hall, Tokyo, as a selected composition of the International Computer Music Conference 1993, September 11, 1993. Mari Kimura, violin.

Torso (1993) for flute, clarinet, violin, viola, cello, and piano.

- Merkin Hall, New York City, December 6, 1993. New York University Chamber Music Society.
- Gubbio Festival Contemporary Music Festival, Gubbio, Italy, August 1, 1993. Tonino Battista, conductor.

Shells (1993) for tarogato and interactive music system.

- Staller Center for the Arts, SUNY Stony Brook, October 17, 1993. Esther Lamneck, tarogato.
- Gubbio Festival, Italy, August 1, 1993. Esther Lamneck, tarogato.
- CBGB's Gallery as part of Real Computer Music concert series, May 23, 1993. Esther Lamneck, tarogato.
- Romanian Cultural Center, May 7, 1993. Esther Lamneck, tarogato.

Shells (1993) for tarogato and interactive music system.

- Glassboro Center for the Arts, Rowan College of New Jersey, May 4, 1993. Esther Lamneck, tarogato.
- Stockton State College, February 28, 1993. Sponsored by the New Jersey Composer's Guild. Esther Lamneck, tarogato.
- Paterson State College, January 25, 1993. Sponsored by the New Jersey Composer's Guild. Esther Lamneck, tarogato.

Banff Sketches (1991) for piano and interactive music system.

- Connecticut College Center for Arts & Technology, March 6, 1993. Sponsored by The Fourth Biennial Arts & Technology Symposium. Gary Chapman, piano.
- Vancouver, British Columbia, January 18, 1993. Sponsored by 99 Generators Concerts. Barbara Pritchard, piano.

Flood Gate (1989) for violin, piano, and interactive music system.

Synthèse 92: 22e Festival International de Musique Expérimentale, June 6, 1992. Bourges, France.

Maritime (1992) for violin and interactive music system.

- Fine Hall, Princeton University. May 1, 1992. Mari Kimura, violin.
- Interactive Arts Performance Series, NYU Theater, March 9 1992. Mari Kimura, violin.
- Tokyo, Japan. Two performances in February 1992. Mari Kimura, violin.

Swimmingly Sinking (1976-87) for flute, clarinet, violin, cello, and piano.

NYU New Music Ensemble. NYU Theater, December 2, 1991.

Banff Sketches (1991) for piano and computer.

International Computer Music Conference, Montreal October 18, 1991. Jacques Drouin, piano.

New York University Teaching

A. Selection of Courses Taught

Composers Forum

A weekly meeting of all graduate, junior, and senior composition majors. The first half of each semester is devoted to presentations by guest artists (e.g. Augusta Reade Thomas, Erkki-Sven Tüür, and Mark Adamo) while the second half consists of readings and performances of student works.

Digitally Controlled Music Recording Systems

A required course for Music Technology Master's degree candidates. The course focuses on such areas as programming and digital audio, which are critical to music technology professionals. A mid-term examination measures mastery of these skills, after which guided projects teach the students to apply the skills effectively.

Advanced Computer Music Composition

A course on music composition accomplished with technical means. The first half of the course involves listening to and discussing landmark works in the field, culminating in a written review of a recording. During this period students are also familiarized with the computer music techniques available in the studio. During the second half, students work on a series of sketches leading up to a final composition, which is presented in a concert at the end of the semester.

Psychology of Music

A course on the cognitive psychology of music, combining perspectives from cognitive science, artificial intelligence, and music theory. Average enrollment of 50 students. A series of reading summaries test knowledge of the fundamentals from the required texts, Hutchins's *Cognition in the Wild* and Deutsch's *Psychology of Music*, as well as from extensive suggested reading lists handed out weekly. Term papers require in-depth study of music cognition in relation to some focused area, such as jazz improvisation or music therapy.

Composition

One or two private composition students per semester in New York and the Summer in Italy program. Combines analyses of repertoire with new compositional work.

Appendix

Interactive Arts Performance Series

Artistic Director of the Interactive Arts Performance Series at New York University 1992-2011. The Interactive Arts Performance Series presents new works of interactive computer music and interactive multimedia biannually in New York City. The programs have included numerous New York, United States, and World Premieres by such composers as Roger Reynolds, Kaija Saariaho, and Ezequiel Viñao and have been reviewed in *The New York Times*, *The Village Voice*, and the *Computer Music Journal*.

Programs

Joan LaBarbara, Jaap Blonk, & Tmemma (Golan Levin & Zachary Lieberman) **February 23, 2009**

A co-production with the Electronic Music Foundation

Messa di Voce

Golan Levin

A state-of-the-art multimedia event combining extreme vocalizations with dynamically-generated visualizations and audio processing
Concert reviewed in *The New York Times*

Elizabeth McNutt & Esther Lamneck **October 27, 2008**

A co-production with the Electronic Music Foundation

Primary Colors

Robert Rowe

Trio for flute, clarinet, and computer

Eric Lyon

Still Angry

Andrew May

Beneath the Surface

Paul Wilson

Russian Disco

Ricardo Climent

Neil Rolnick **February 25, 2008**

A co-production with the Electronic Music Foundation

Fiddle Faddle

Neil Rolnick

Uptown Jump

Neil Rolnick

Hammer & Hair

Neil Rolnick

Shadow Quartet

Neil Rolnick

Digits

Neil Rolnick

Morton Subotnick, Joan La Barbara, and Marilyn Nonken **October 22, 2007**

A co-production with the Electronic Music Foundation

The Other Piano

Morton Subotnick

Breath

Morton Subotnick

Until Spring Revisited v14 Morton Subotnick
Concert reviewed in *The New York Times*

Mark Hetzler & Luke Dubois

February 26, 2007

A co-production with the Electronic Music Foundation

Works by Dubois, Crumb, Fulkerson, Ives, Rowe and Monk

The Hub

October 30, 2006

A co-production with the Electronic Music Foundation

Noosphere: Sonification of Global Consciousness

	Scot Gresham-Lancaster
<i>Tesla Sync</i>	John Bischoff
<i>Lou Drift</i>	Tim Perkis
<i>pins&plits</i>	Mark Trayle
<i>Boss</i>	Phil Stone
<i>Cut to Ribbons</i>	Chris Brown
<i>Hot Potato</i>	Scot Gresham-Lancaster

Daniel Teruggi, François Bayle, Jean-Claude Risset

February 26 & 27, 2006

A co-production with the Electronic Music Foundation

<i>Tremblement de terre très doux</i>	François Bayle
<i>Inventions</i>	François Bayle
<i>Journal</i>	François Bayle
<i>L'Infini du bruit</i>	François Bayle
<i>Arc, pour Gerald Grisey</i>	François Bayle
<i>Ombrages et trouées</i>	François Bayle
<i>Trois Portraits d'un Oiseau-Qui-N'Existe-Pas</i>	François Bayle

Philippe Manoury & Miller Puckette

October 17, 2005

A co-production with the Electronic Music Foundation

<i>Jupiter</i>	Philippe Manoury
<i>En Echo</i>	Philippe Manoury

A co-production with the Electronic Music Foundation

Alejandro Escuer, NYU New Music & Dance Ensemble

February 28, 2005

A co-production with the Electronic Music Foundation

<i>Kursk 118 In Memoriam</i>	Alejandro Escuer
<i>Códigos Secretos</i>	Gabriela Ortiz

Des imaginations pareilles
Many Times Alejandro
All the Knowing
Trama Nudo Flujo
Improvisation for NMDE

Mario Mary
Joel Chadabe
Martin Gotfrit
Edson Zampronha
Peter McCulloch

Joan La Barbara
October 11, 2004

Woolfsong Joan La Barbara
In celebration of the 10th anniversary of the Electronic Music Foundation

Mari Kimura
February 9, 2004

Variants
Gemini
Submarine
Axon
GuitarBotana
The Old Rose Reader
Toccata

Jean-Claude Risset
Mari Kimura
Robert Rowe
Tania Leon
Mari Kimura
Frances White
Conlon Nancarrow

Interensemble
November 10, 2003

Mathematica
Not About Water
Sequenza IX
Antonore's Melancholy
In Night's Shadow
Eyes of Cassandra
Scuse Me
Critical Band

Edmund J. Campion
Robert Rowe
Luciano Berio
Bernardino Beggio
Salvatore Macchia
Dinu Ghezzo
Eric Chasalow
Michele Biasutti

Participation of Interensemble supported by the Italian government

Contemporánea
April 21, 2003

Psappha
Tiempo de hielo
Kainsange, 2. cycle
Trains of Thought
Music for contrabass and computer
FOUND
gaukler

Iannis Xenakis
Martin Lohse
Svend Hvidtfelt Nielsen
Robert Rowe
Cort Lippe
Morten Skovgaard Danielsen
Ejnar Kanding

participation of Contemporánea supported by the Danish government

Kathleen Supové
November 11, 2002

Buggatack

Why References?

Zero Waste

Delta Space

Ligeti work commissioned by Mary Flagler Cary Charitable Trust

Concert reviewed in *The New York Times*

Milica Paranosic

Orlando Jacinto Garcia

Nick Didkovsky

Lukas Ligeti

Javier Alejandro Garavaglia • Frank Niehusmann • Peter Serocka
March 4, 2002

Overture (in memoriam TAT)

Scherzo for Windows 2.0

Schnitt!

Granular Gong

Color Code

Javier Alejandro Garavaglia

Frank Niehusmann

Frank Niehusmann

Javier Alejandro Garavaglia

Group Animato

Andrew Schloss • Hilario Duran • Irene Mitri
December 3, 2001

Prologue

*Suite from the Seven Wonders
of the Ancient World*

Claudia

Blind Data

New Danzon

Tres Golpes

Swollen Moments

For Emiliano

Hilario Duran

David Jaffe and Andrew Schloss

Chucho Valdes

Andrew Schloss

Hilario Duran

Ignacio Cervantes

Andrew Schloss

Hilario Duran

The Technophobe & The Madman
The first Internet-2 distributed musical
February 20, 2001

Collaborating artists

Nick Didkovsky, music & interactivity

Tyrone Henderson, writer & performer

Quimetta Perle, writer

Don Ritter, video

Neil Rolnick, music & co-producer

Robert Rowe, music & co-producer

Valeria Vasilevski, director

reviewed in *The Village Voice*, profile in *The New York Times Arts Section*

Miller Puckette • Kathleen Supové • Lisa Cella

November 20, 2000

<i>Superscriptio</i>	Brian Ferneyhough
<i>Music for Flute and ISPW</i>	Cort Lippe
<i>NoaNoa</i>	Kaija Saariaho
<i>Landmine</i>	Dafna Naphtali
<i>Rama Broom</i>	Nick Didkovsky
<i>Adrenaline Revival</i>	Randall Woolf

reviewed in *The Village Voice* and *Computer Music Journal*

iEAR/Harvestworks/NYU

April 10, 2000

<i>Color and Velocity</i>	Robert Rowe
<i>Streams</i>	Curtis Bahn & Friends
<i>Fish Love That</i>	Neil B. Rolnick

Basso Bongo

December 13, 1999

<i>Men in the Cities</i>	Amy Knoles
<i>i'll never ask again/ local stiletto</i>	Randall Woolf
<i>What I've Been Missing</i>	Glenn Hackbarth
<i>Bass and Drums</i>	James Sellars
<i>S.O.S.</i>	Basso Bongo
<i>Things That Don't Belong in Houses</i>	Todd Winkler

The Maya Beiser / Steven Schick Project

March 9, 1998

<i>Mute Dance</i>	Victoria Jordanova
<i>Kebyar Maya</i>	Evan Ziporyn
<i>Phosphorescence</i>	Robert Rowe
<i>Whorls</i>	Michael Theodore
<i>North Star Boogaloo</i>	George Lewis
<i>Caught by the Sky with Wire</i>	Nick Didkovsky

Stephen Gosling

September 15, 1997

<i>Prelude, Interlude, and Fugue</i>	Kaikhosru Shapurji Sorabji
<i>Virelai</i>	Emil Harnas II
<i>Sonata for piano</i>	Justin Dello Joio
<i>El Simurgh Book I –</i>	Ezequiel Viñao
<i>The Conference of the Birds</i>	

Music Mobile
February 24, 1997

Axolotl
Story Time
But Would She Remember You?
All My Hummingbirds Have Alibis

Morton Subotnick
Pablo Ortiz
Michael Lowenstern
Morton Subotnick

Music Mobile
November 18, 1996

Michigan Trio
Color and Velocity
Imaginary Skyline
Music for Sextet and ISPW

Philippe Manoury
Robert Rowe
Ivan Fedele
Cort Lippe

Music Mobile
May 13, 1996

Sonate #2 for flute, viola, and harp
Music for flute and tape
Metallics
Piano Etudes
Pour Luigi

Claude Debussy
Dinu Ghezzo
Yan Maresz
Gyorgy Ligeti
Philippe Hurel

Music Mobile
October 30, 1995

Phosphorescence
Mathematica
Scenes from Metropolis
Septet
Watershed

Robert Rowe
Edmund J. Champion
Martin Matalon
Igor Stravinsky
Roger Reynolds

Music Mobile
April 24, 1995

A Flock of Words
Alt
Dérive
6 Études

Robert Rowe
Mari Kimura
Pierre Boulez
Ezequiel Viñao

l'Histoire du Soldat

Igor Stravinsky

**Music Mobile
October 10, 1994**

Watching Words: Two Studies
In Advance of the Broken Time...
11 Monedas de Hierro
Praescio II: amnesia
Piano Trio

John Crawford/Lisa Naugle
Marc-André Dalbavie
Martin Matalon
Bruce Pennycook
Maurice Ravel

**Music Mobile
April 18, 1994**

Octandre
Linea
Not About Water
Lex
Aer

Edgard Varèse
Luciano Berio
Robert Rowe
Michael Daugherty
Kaija Saariaho

**Another Computer
November 8, 1993**

This Time, This . . .
Another Violin
Mescla
Manifesto
Black Velvet Elvis and the
900-Foot Jesus
In Memoriam

Daniel Allen Weymouth
Michele Rosewoman
Dinu Ghezzo

Ken Valitsky
Ron Mazurek

**Spring Concert
March 29, 1993**

Eschroadepipel
Chant d'Ailleurs
Shells
El Simurgh, Book II

Zack Settel
Alejandro Viñao
Robert Rowe
Ezequiel Viñao

**Computer Jazz
November 2, 1992**

rAnDOmaCcEsS.
Hercules
Variations on Oneself
Mac'n'rove
Flowers

David Lalama
Robert Parsons/Paul Geluso
David Schroeder/Joseph Nagler
Jim McNeely/Robert Rowe
Ken Valitsky

Trilogy

Tom Boras

Gubbio Festival
March 9, 1992

Musica su due dimensioni

Bruno Maderna

Ma se al fine dei tempi entra il silenzio?

Fernando Sulpizi

Maritime

Robert Rowe

Music for Clarinet and ISPW

Cort Lippe

Mandala

Ron Sadoff