

*Margaret Anne Schedel*  
 Composer, Sound Artist, Author  
 415-335-7555 gem@schedel.net

Dynamic leader and interdisciplinary collaborator driving innovation in AI, online education, and experiential learning. Extensive experience collaborating with diverse teams across engineering, health, and creative fields. Co-founder of Lyrati, an infant startup harnessing AI for digital acoustic twins. Accomplished composer pioneering avant-garde interfaces for musical expression. Respected author and proven administrator with experience as department chair and President of the College of Arts and Sciences Senate. Committed to fostering cross-disciplinary activities to push boundaries and deliver transformative results.

<b>Education</b>	University of Cincinnati, College Conservatory of Music	2007
	<i>DMA in Music Composition, cognates in Electronic Music and Arts Administration</i>	
	State University of New York at Buffalo	1999
	<i>Non-matriculating student in Music Composition</i>	
	Peabody Institute of the Johns Hopkins University	2001
<b>Academic Employment</b>	<i>MM in Computer Music Composition</i>	
	Goucher College	1996
	<i>BA in Computer Music and Theory &amp; Composition</i>	
	<b>Stony Brook University</b>	2007-Present
	<i>Professor, Music Department</i>	
	Teach private composition lessons and classes in music technology and 20th/21st-century music. As Co-Director of Computer Music, created and launched the Music and Technology Minor. Affiliated with Art, Applied Math and Statistics, Bio-Medical Informatics, Computer Science, The Institute for Advanced Computational Science, Tech and Society, and Theatre Arts. Member of Equipment and Acquisitions, Concert, and Colloquium Committees. Served as Director of Undergraduate Studies in Music (2014–2018), overseeing all aspects of the undergraduate program, advising majors/minors, scheduling auditions/recitals, and engaging in community outreach. Developed the Ethnomusicology Minor, streamlined the department handbook, aligned five music minors, and created an online degree-tracking system. Managed joint Arts and Humanities events for Admitted Students Day.	
	<i>Core Faculty, Institute for Advanced Computational Science (IACS):</i>	2020-Present
	Member of interdisciplinary faculty with expertise in human-centered computing, data science, and technology design. Leader of the Making Sense of Data Group (2020–2023), developing computational systems to interpret data through data analytics, intelligent computing, and machine learning, informed by human cognition and perception. Currently lead the Human-Centered Computing initiative, designing technologies that prioritize user experience, accessibility, and interaction.	
	<i>Chief Innovation Advisor, Stony Brook Libraries</i>	2024-2025
	Engage and coordinate with faculty and staff across departments to foster innovative and collaborative projects. Lead initiatives to advance the library's role in supporting research, teaching, and learning through technologies such as XR and NLP. Advise on the development and implementation of new programs, including a makerspace and library labs. Assist in managing and strategically planning library resources to support innovation and data literacy. Serve as a liaison between the Libraries, DoIT, and external partners. Advise on AI policy development for ethical integration in library services. Chair of search committee for Director of Innovation, Director of AI, AI Research Scientist and PRODIG+ Critical AI Postdoc with School of Journalism and Communications,.	
	<i>Chair, Department of Art</i>	2019-2023

External chair for a department in receivership. Set vision, managed faculty service responsibilities, oversaw staff of 7, communicated with Dean, articulated department missions to internal and external constituencies, evaluated performance of staff and faculty, oversaw all appointments, reappointments and promotions, equitably administered the department budget, established teaching schedules and work assignments of faculty staff and students.

*Inaugural Chair, Assessment Council* 2022-2023

Led committee with 5 staff and 15 faculty to develop and implement new institutional policies for student learning assessment, with clear timelines and expectations for Middle States accreditation. Worked with institutional research to move from non-compliance to commendation.

*Project Manager, BioMedical Informatics* 2019-2020

Led teams of pathologists and computer scientists to develop ground truth databases for cancers using computer vision. Define tasks for grant-writing and articles, establish best practices for recognizing contributions, design UX for pathologists to tag images, standardize neural-network tagging for communication between algorithms. Managed the development of twelve new graduate degrees.

*Faculty Thrust Leader, Center for Excellence in Learning & Teaching* 2018-2019

Develop faculty collaborations for research and teaching with enhanced data analytics, badging and micro-credentialing, open education resources, mobile technologies, social media, virtual/augmented reality, circuitry, artificial intelligence and digital storytelling etc. Manage and support workflow from conception to publication and assessment. Work with advancement on fundraising. Develop vision for CELT as a space for collaborative interdisciplinary faculty projects.

*Director, Consortium for Digital Arts Culture and Technology* 2015-2018

Head of interdisciplinary unit that reported directly to the Provost. In charge of all budgeting, allocated resources and hiring. Oversaw creation of Master's Certificate in Media Arts, Culture and Technology. Led working group of faculty, students and staff across departments and colleges. Oversaw one TA, and 5 shared staff.

*President, Arts and Sciences Senate* 2014-2017

Elected by faculty to lead rules and policies about the academic function of the college. Met monthly with CAS dean, member of the University Senate Executive Committee which met monthly with the President or Provost. Doubled the size of the Promotion and Tenure Committee, oversaw creation of two new departments, and one new program.

**Peabody Conservatory of The Johns Hopkins University** 2019-Present

*Private composition teacher*

Teach computer-music focused lessons to undergraduate and graduate students.

*Designed the Low-Residency Program in Computer Music*

Designed the curriculum—a mixture of online, hybrid and in-person classes, helped develop advertising, increased connections between the low-residency computer music, composition and guitar degrees, arranged visiting artists, ran admissions process, hired faculty. Not enough student interest to be viable.

*Co-Director of the Laptop Orchestra*

Established the first technologically focused ensemble at Peabody with former student Niloufar Nourbakhsh. Arranged funding for speakers, audio interfaces, and cases that from multiple sources that can be checked out from the library. Chose repertoire, ran rehearsals, invited guest artists, produced concerts every semester.

**University of Linz** 2023  
*Instructor*

## Other Employment

Lyrar	2023-Present
Founded company using AI to make digital acoustic twins of architectural spaces	
Atlantic Center for the Arts	2022
Master-artist for three-week residency program mentoring 12 artists	
Atlantic Center for the Arts	2020 (online)
Master-artist for three-week residency program mentoring 12 artists	
Yarn Wire Summer Institute	2017
Composer-In-Residence at summer institute for young composers, percussionists, and pianists	
Keith McMillen Instruments	2006-2010
East Coast sales representative for the K-bow, a wireless sensor bow	
Electronic Arts	2006-2007
Developed interactive prototypes for video games in Max/MSP/Jitter and PD.	

## Select Honors & Grants

SBU Faculty Fellow for Undergraduate Education	2025-2027
SBU Seed grant for "Engineering Gait Rehabilitation in Parkinson's Disease through Music&AI"	2024
IACS Seed grant for "Dynamics of Creativity in Complex Social Networks"	2024
NSF I-Corps Innovation Bootcamp for Lyrar	2023
Board Member for the Probing XRs Futures for Swiss National Science Foundation grant	2023-2027
Co-reipient Ruth Anderson Prize: International Alliance of Women in Music	2021
Adalman Grant to bring Ensemble Decipher for a residency, Johns Hopkins University	2021
Levi Grant to bring Toni Blackman for a residency, Johns Hopkins University	2021
Delta Grant to study Music over the Internet: Johns Hopkins University	2021
Nordic Summer University Study Circle: Cybosis	2021
Shall Make Shall Play - Grant to create an interactive game about the 10 <sup>th</sup> Amendment	2021
SUNY PACC Award, Faculty Advisor to winning Ensemble Decipher	2020
Pamela Z Innovation Award	2019
International Women's Day 2019 - 9 Women in Music Tech (WoMuTe) Heroes	2019
playtest: Emerging Media in the Digital Humanities at the Library of Congress	2018
V/AR-DHI NEH Workshop at Duke University	2018
arts.codes selected for membership at New Inc, New Museum	2017-2018
Deep Carbon Institute of the Smithsonian – Grant to develop video game about Deep Carbon	2016
Coursera - Grant to develop Project-Based Course on Web Design	2015
Semi-Finalist Sony IndieCade East for <i>Crystallon</i>	2013

## Commissions

PEW Foundation	2024
Cudd   Hutchens Duo	2020
Yarn Wire	2018
Unheard-of//Ensemble	2017
Shmoo Group	2016
Vanderbilt Museum Planetarium	2014
Patti Cudd	2014
Lenape Chamber Ensemble	2013
Princeton Laptop Orchestra	2013

## Professional Service

### Boards

Journal on Networked Music and Arts	2019-Present
Co-founder, serve on editorial board for open access journal on networked arts hosted by SBU	
nCoda Advisory Board	2017-2019
Member of open-source, scriptable, collaborative music notation software advisory board	

Harvestworks Finance Committee 2015-Present  
 Member of the board's finance committee for a non-profit devoted to art and technology

New York State School Music Association 2015-2021  
 Member of the Composition and Improvisation Committee

Cogent Arts & Humanities 2014-2020  
*Board Member:* Editorial Board member of peer-reviewed, digital, open access journal with a mission to help people share their ideas with a global audience and interact with experts across the spectrum of arts and humanities scholarship.

Organised Sound 2003-Present  
*Board Member:* Curated paper and jury selection for six volumes as a guest editor. Board member of print journal published by Cambridge University Press. •2003-2010—Editor: responsible for finding authors, reviewing works, •2010-Present—Regional Editor: responsible for finding editors, working closely with authors for rewrites.

International Computer Music Association 2003-2018  
*Board Member:* At-Large Director •1999-2008—Array Editor: responsible for the content, editing, publication and distribution of the Association's journal, Array. •2009-Present—Vice President of Conferences: In charge of overseeing annual conference, developing submission/archive engine for multimedia conferences.

60x60 Dance 2009-2011  
*Production Manager:* Organize tours and performances for sixty one-minute danced works.

Editorial Group, EMF Institute, Electronic Music Foundation 2006-2011  
*Member:* Work to provide public access to the innovative work of electronic music pioneers, past and present, as essential facets of our cultural history.

New West Electronic Art and Music Organization 2005-2010  
*Board Member:* Voting board member of organization dedicated to the promoting works on the fringe of academia and popular culture in charge of community outreach and concert production.

### Conference Chairing /Producing

Network Arts Conferences, 2018-2024, Stony Brook, NY: Faculty Advisor

New York City Electronic Music Festival, 2013-2024 New York, NY: Steering Committee

SEAMUS, 2023, New York City, NY: Organizing Committee

World Forum for Acoustic Ecology 2023, Atlantic Center for the Arts, FL: Production Chair

Audio and Astronomy: Harmonices Mundi @400, 2020 Stony Brook, NY: Chair

Alliance for Women in Multimedia, Art and Science, 2020, UCSB, California: Music Chair

Network Arts Conference, 2019, Stony Brook, NY: Faculty Advisor

Alliance for Women in Multimedia, Art and Technology, 2019, UCSB, California: Music Chair

International Computer Music Conference, 2017, Shanghai, China: Paper Chair

International Conference on Auditory Display, 2016 Penn State: PA: Paper Chair

Seeing Sound, 2015: University of Bath, UK: Steering Group

IEEE Conference on Creative Computing, Oxford University: UK 2015 Program Committee

International Conference on Auditory Display, 2014 NYU, NY: Music Coordinator

Electronic Music Studies Network Conference, NYU, NY: 2011 Conference Co-Chair

International Computer Music Conference, 2010, Stony Brook University: Conference Co-Chair

International Computer Music Conference, 2004, University of Miami, FL: Off-ICMC Chair

International Computer Music Conference, 2003, Singapore Conservatory: Production Manager

### Review Committees and Session Chairing

International Computer Music Conference, 2025, Paper and Piece Review Panel

Harvestworks, 2023, Artist in Residence New Works Review Panel

New Interfaces for Musical Expression Conference, 2022, Installation Co-Chair

New Interfaces for Musical Expression Conference, 2021 Paper Review Panel

GroundSwell Competition, 2020, Judge

Network Music Festival, 2020, Reviewer

International Conference: Arts and Technology (EAI ArtsIT) 2020, Program Committee

Digital Audio Effects (DAFx), 2020, Programme Committee Member

International Computer Music Conference, 2020, Music Jury

Australian Computer Music Conference, 2020, Reviewer  
 New Interfaces for Musical Expression Conference, 2019, session chair Robotics and Mechatronics  
 International Computer Music Conference, 2019, Music Review Panel  
 New York Foundation for the Arts, 2019 Music Fellow Panelist  
 New Interfaces for Musical Expression Conference, 2019 Music Review Panel  
 New Interfaces for Musical Expression Conference, 2018, Best Paper Panel  
 New Interfaces for Musical Expression Conference, 2018 Music Review Panel  
 WISWOS (Women in Sound), 2018, Jury  
 Seeing Sound, 2018, Selection Committee  
 Special Interest Group on Computer Human Interaction Conference, 2016, Paper Panel  
 International Computer Music Conference, 2016 Best Paper Panel  
 International Computer Music Conference, 2016 Music Jury  
 Irish, Sound, Science and Technology Association Conference, 2016, Paper Panel  
 International Computer Music Conference, 2015 Best Paper Panel  
 International Computer Music Conference, 2015 Music Jury  
 Indiecade 2015, Super-Juror  
 2015 Prix d'Ete Composition Prize for Peabody Conservatory. Judge  
 New Interfaces for Musical Expression Conference, 2015 Music Jury  
 New Interfaces for Musical Expression Conference, 2015 Paper Panel  
 International Conference on Auditory Display, 2014 Paper and Poster Jury  
 2014 Prix d'Ete Composition Prize for Peabody Conservatory. Judge  
 New Interfaces for Musical Expression Conference, 2014 Music Jury  
 New Interfaces for Musical Expression Conference, 2014 Paper Panel  
 Society for Electro-Acoustic Music in the United State, 2014, Continuing Adjudicator  
 Indiecade 2013, Super-Juror  
 Klingler ElectroAcoustic Residency for Bowling Green State University, 2013 Selection Committee  
 International Computer Music Conference, 2013, Head of paper panel for "Representation and Models for Computer Music, Music Information Retrieval and Computer Systems in Music Education."  
 Society for Electro-Acoustic Music in the United States, 2013 ASCAP student award committee  
 International Computer Music Conference, 2012 Chair of Best Paper Award Committee  
 International Conference on Auditory Displays, 2012 Paper Panel  
 New Interfaces for Musical Expression Conference, 2012 Performance Panel  
 Electronic Music Studies Network Conference, 2012 Paper Panel  
 International Computer Music Conference, 2011, Aesthetics Session Chair  
 International Computer Music Conference, 2011 Music Jury  
 New Interfaces for Musical Expression Conference, 2011 Performance Panel  
 New Interfaces for Musical Expression Conference, 2010 Paper Panel  
 Electroacoustic Music Studies Network Conference, 2010 Review Committee  
 New Interfaces For Musical Expression Conference, 2009 Mobile Media Session Chair  
 International Computer Music Conference, 2009 Music Jury  
 New Interfaces for Musical Expression Conference, 2009 Paper Panel  
 Society for Electro-Acoustic Music in the United State Conference, 2009 Music Jury  
 International Computer Music Conference, 2008 Paper Panel  
 New Interfaces for Musical Expression Conference 2008 Paper Panel

### **Journal Reviewer**

Frontiers of Information Technology & Electronic Engineering, 2023  
 Patterns, 2020  
 Computer Music Journal, 2014-2023  
 Journal on Multimodal User Interfaces, 2019  
 SoundEffects Journal, 2019  
 Journal of Science Education and Civic Engagement, 2018  
 Leonardo Journal for Arts, Sciences and Technology, 2015-2023

**Manuscript & Grants Reviewer**

Cambridge University Press  
Leverhulme Trust  
McGill-Queen's University Press  
MIT Press  
Research Grants Council (RGC) of Hong Kong  
Routledge Press  
Oxford University Press

**Outside Program Review**

2024: Music Program at Stanford University, Digital Media program at Marist University  
2020: Music Program at Cal State Monterey  
2019: MA in Digital Arts and MFA in Art & Technology at Goucher College  
2018: Music Major and Minor at Colorado College  
2017: Composition for New Media at the University of Massachusetts, Lowell

**External Tenure and Promotion Review**

2025: Yale University  
2024: Carnegie Mellon University, James Madison University, University of Massachusetts Lowell ,  
Virginia Tech  
2023: Perdue University; Southern Methodist University, Temple University  
2022: University of Michigan; Columbia College Chicago; University of Miami;  
University of Ohio, Athens; Brown University, Stevens Institute of Technology  
2021: City University of New York; Oberlin College-Conservatory; Duke University; Arizona State  
University; Brooklyn College  
2020: Rensselaer Polytechnical Institute: Arts  
2018: New York University; University of Indiana: School of Engineering and Technology;  
Rutgers University  
2017: Worcester Polytechnic Institute  
2016: Rhode Island School of Design  
2013: University of California Santa Barbara

**External Doctoral Committee**

2023: Georgios Diapoulis , Computer Science and Engineering at Chalmers University of  
Technology  
2020: Lula Romero, Artistic Doctoral School at the University of Music Graz, Austria  
2012: Lindsay Vickery, Queensland University of Technology, Creative Industries

**List of Works and Instrument Designs (\* indicates not yet performed, [c] indicates collaborative work)**

2025

*Textile Rhetorics* [c] for harpsichords, psalteries, Embedded Iron, and Rheostat Rotary Rack

2024

*Carnival of the Endangered Animals*, small wind ensemble, piano and percussion  
*Stepped Reckoner*, violin concerto with percussion and 5.1 interactive electronics (rewritten from 2019)  
*Misericorde*, for saxophone duo and spatial audio\*

2023

*Metanoia* for reeded instrument and interactive sound  
*My New Land* [c] for projection-mapped video and quadraphonic sound [c]  
*Body of Resistance* for Rheostat Rotary Rack and embroidered score  
*Union of Workers* for New Interfaces for Musical Expression or Acoustic Instruments approached as NIMes

2022

*Typologies* [c] an AI graphic score  
*Rheostat Rotary Rack* [c] a New Interface for Musical Expression

- 2021  
*Housework: Lock (Her) Down*, for Embedded Iron [c]  
*V.erses*, an installation with interactive video/sound [c]
- 2020  
*\*Frame Dragging*, for saxophone, percussion, fans, and interactive video/sound  
*\*Tragedy of the Horizon*, for oboe and interactive sound  
*RingDown*, for Embedded Iron
- 2019  
*RhumbLine Plectrohyla Esquita* [c], for interactive robotic frogs  
*Logopenic*, for string trio, horn and percussion from nanostructure data  
*Ease of Elision*, for piano duo with percussion duo and interactive electronics  
*Somnium*, for Mi.Mu gloves, leap motion and planetary data [c]
- 2018  
*After / Applebox*, laptop orchestra with custom controllers  
*Glass Menagerie*, sculpture and virtual reality experience of nano-structures [c]  
*Shifting Baseline Syndrome*, for piano, string and quarter tone detuned wind instrument with electronics
- 2017  
*Europera Diaspora*, multichannel audio visual installation inspired by Cage's *Europera 3&4* [c]  
*TurnsTrillsMordants*, scored listening meditation  
*Tradotto Tradito*, web-based generative poetry and sound art [c]
- 2016  
*Move36*, for wind quintet and 5.1 channel interactive audio  
*háček*. For VR system, and interactive sculpture, sonification, gamification and visualization of data [c]
- 2015  
*Thymol*, for electroacoustic ensemble [c]  
*QfwfQ: A Voice a Point of View*, a hockett for two alto instruments and interactive sound  
*Train of a Thousand Wings*, interactive sound sculpture
- 2014  
*Three Darks in Red* for violin, cello and interactive sound  
*Tattoo of a Gesture* for percussion and interactive sound  
*Oppositional Surge* for electric cello and interactive sound and visuals [c]  
*Echoes of Sensoji* for 3D sound sculpture [c]
- 2013  
*Hawala* for 3D sound sculpture [c]  
*NADL* for video and sounding audience [c]  
*Salt Honey Grounds*, Concerto for Viola and Laptop Orchestra [c]
- 2012  
*Chromatic Presence* for piano and interactive lighting [c]  
*Partita, Perihelion* for violin and interactive sound  
*impressions / expressions* for quadraphonic sound [c]
- 2011  
*Until Paper becomes Fur*, for electric cello, kBow, and Interactive Sound  
*The Queen of Hearts Taking a Bath*, for flute, clarinet, harp, violin cello  
*Sprawl* for Live Drawing and Audio Processing [c]
- 2010  
*...linger figure flutter...* for 2 voices, electric cello, iPad and Interactive Video and Sound [c]  
*We were deep within the time of the 4 objects* for Percussion and Interactive Sound\*  
*The Last Bourbakian* for Dancers, Erhu, Percussion, and Interactive Video and Sound  
*Twenty Love Songs, And a Song of Despair* for Distributed Sound/Video Sculptures
- 2009  
*Decided to be Irresolute* for Wacom Tablet, Electric Cello, KBow, and Interactive Video & Sound [c]  
*Arachnye* for Fixed Media [c]  
*Cryptomnesia* for Fixed Media  
*Muted Mahogany* for 8 Micro-Marimbas and Joystick-Controlled Electronic Sound

- Looney Moon* an Audio Installation [c]  
*Miss You* an Installation [c]  
*Fragmented Illusions* Voice and K-Bow [c]  
*Schatten* for Amplified Bassoon  
*Circumambient Aire* for Recorders and Electronic Sound  
*Aspen Meditation #2* for Muted Trumpet, Shakuhachi and Recorder  
 2008  
*albedo.12* for Amplified Bass  
*Backscatter* for Amplified Trombone  
*The Beautiful Don't Lack the Wound* for Tarogato and Interactive Sound  
*Azraha* for Graphic Notation, Interactive Video and Sound [c]  
*Ah(void)* for Dance, Interactive Video and Sound [c]  
 2007  
*The Color of Waiting* for Electric Cello, Dance and Interactive Video and Sound [c]  
*6 Hands Around* an Interactive Video Installation [c]  
 2006  
*FleshLightMovement* for Dance, Interactive Video and Sound [c]  
*On A Mission from Dog* for 3 Computers  
*Whirlitzer* for Fixed Audio  
 2005  
*Ye Ying Di* for Dance with Interactive Video and Sound [c]  
*Cassini Division* for Piano, Cello, Violin, Percussion with Interactive Video and Sound  
*Horse Farm Remix* for Fixed Video and Sound [c]  
*Eye of the Sibyl* for soprano with Interactive Video and Sound [c]  
 2004  
*Iteration 31* for Fixed Audio [c]  
*Corporealization of Microphone* for Handheld Percussion and Interactive Audio  
*A King Listens* a multimedia opera for 9 Voices, Percussion, Interactive Video and Sound [c]  
*Les Soers de Mélasse* for Prepared Piano and Interactive Video [c]  
 2003  
*Beat Patterns* for Cello and Subwoofer  
*Demonios del Terciopela* for String Quartet with Interactive Video [c]  
*KosaDome, The Last Blade Added* an Installation with 8 Radios for Container Gardens

### Sonic and Visual Design

- 2023: Illuminations Sound Designer with Colton Arnold for Video-Mapped  
 2023: *The Many Faces of Home* Sound Designer for Video  
 2014: *Gabriel Alegria Sextet DVD Release Party* Interactive Visuals for Jazz Band presented at Zinc  
 2013: *Are They Edible?* Sound Designer for theatre piece with J.Yew presented at La MAMA and Flux Factory  
 2013: *Crystallon*. Soundtrack and Sound Effects for Video Game  
 2013: *Williams Mix*, sound designer for Tom Erbe's reconstruction of John Cage's Williams Mix  
 2012: Lead Sound Designer for 24.4 Channel immersive sound for SBU Reality Deck Demos  
 2009: Sound Designer for SBU's production of *Romeo and Juliet*  
 2008: Visible Act of Life, Interactive Visuals for E.Colcord with Combo Nuvo & NYU Jazz Orchestra  
 2008: Sound and Video Designer for SBU's production of *Euridice*

### Select List of Performed and Exhibited Works (premieres in **bold**, (PR) peer review, (I) invited, [c] collaborative)

<b>2025</b>	
<b>Women's Labor: Collecting Narrative [c]</b>	<b>6.25</b>
Multi-Arts Pavilion, Melbourne, Australia	
<i>Metanoia</i> for Reeded Instrument and Interactive Sound (PR)	3.25
SEAMUS: Perdue University	
<b>Textile Rhetorics [c]</b>	<b>1.25</b>
CUNY Graduate Center	
<b>2024</b>	
<b>Carnival of the Endangered Animals for small wind ensemble (I)</b>	<b>10.24</b>



	Science on Stage: Stony Brook University	
	<i>Metanoia</i> for Reeded Instrument and Interactive Sound (I)	9.24
	COSM: CUNY Grad Center, New York, NY	
	<i>Metanoia</i> for Reeded Instrument and Interactive Sound (I)	4.24
	Sonic Spring: Stony Brook, NY	
	<b><i>Stepped Reckoner</i> for Violin and Percussion Concerto with Interactive Sound (I)</b>	<b>4.24</b>
	Premieres! Stony Brook, NY and NYC	
<b>2023</b>		
	<b><i>Metanoia</i> for Reeded Instrument and Interactive Sound (I)</b>	<b>11.23</b>
	University of Buffalo, Buffalo NY	
	<i>My New Land</i> [c] (I)	11.23
	Patchogue Lighthouse, Patchogue, NY	
	<i>Typologies</i> [c] (I)	11.23
	Faculty Exhibition, Stony Brook University	
	<b><i>My New Land</i> [c] <i>Music &amp; Illuminations</i> [I]</b>	<b>10.23</b>
	Heckscher Museum, Huntington NY	
	<b><i>A Body of Resistance</i> (PR)</b>	<b>8.23</b>
	Harvestworks, Govenors Island, NYC	
	<i>Invocation</i> with EMKVLT (PR)	5.23
	New Interfaces for Musical Expression: Mexico City, Mexico	
	<i>Invocation</i> with EMKVLT and the International Witch Collective (PR)	5.23
	Instruments, Interfaces, Infrastructures: Harvard University, Cambridge MA	
	<i>Typologies</i> [c] (I)	4.23
	Stony Brook Premieres!: Stony Brook, NY and New York City, NY	
	<i>Union of Workers</i> (I)	3.23
	Collidescope Festival: New York, NY	
	<b><i>Union of Workers</i> (I)</b>	<b>3.23</b>
	Peabody Conservatory of Johns Hopkins University: Baltimore, MD <b>2022</b>	
	<i>Typologies</i> [c] (I)	12.22
	Spectrum, New York, NY	
	<i>Typologies</i> [c] (PR)	11.22-12.22
	Artificial Scores for Live Music, Center for New Music: San Francisco, CA	
	<i>After / Applebox</i> (I)	11.22
	Peabody Laptop Orchestra: Baltimore, MD	
	<i>Typologies</i> [c] (I)	10.22
	University of Miami, Miami, FL	
	<b><i>Typologies</i> [c] (I)</b>	<b>10.22</b>
	Stony Brook, NY	
	<b><i>v.erses</i> [c] and installation with interactive visuals and sound (PR)</b>	<b>7.22</b>
	Federal Hall, New York NY	
	Embedded Iron (PR)	6.22
	International Conference on Electronic Arts: Barcelona, Spain	
	The S.E.A.L.s (I)	2.22
	AudioBlast: Paris, France (Online performance)	
<b>2021</b>		
	The S.E.A.L.s at Niblock (I)	12.21
	Online Performance hosted by Phil Niblock	
	<b><i>Housework Lock (her) Down</i> [c] for Embedded Iron (I)</b>	<b>9.21</b>
	New Works Festival: Govenors Island New York, NY	
	<i>RhumbLine: Plectrohyla Esquita</i> [c], for interactive robotic frogs (PR)	4.21
	New Interfaces for Musical Expression: Shanghai, China (online)	
	<i>RhumbLine: Plectrohyla Esquita</i> [c], for interactive robotic frogs (PR)	4.21
	Society for Electroacoustic Music in the United States: Online	
<b>2020</b>		
	<i>RhumbLine: Plectrohyla Esquita</i> [c], for interactive robotic frogs (I)	10.20
	Art Department Faculty Exhibit, Stony Brook University, Stony Brook, NY	

<b>Rhumb Line [c], for interactive robotic frogs (I)</b>	2.20
Earfest, Stony Brook University: Stony Brook, NY	
<i>Tattoo of a Gesture</i> : Percussion and Interactive Audio Processing (PR)	3.20
Splice Festival, Miami University: Oxford, OF	
<i>Tattoo of a Gesture</i> : Percussion and Interactive Audio Processing (I)	3.20
Oberlin College: Oberlin, OH	
<i>Somnium</i> , Mi.Mu gloves, leap motion and planetary data (I)	1.20
AWMAS: UCSB: Santa Barbara, CA	
<b>2019</b>	
<b><i>Ease of Elision</i>, piano duo with percussion duo and interactive electronics (I)</b>	10.19
Aural Architectures, Stony Brook University: Stony Brook, NY	
<b><i>Logopenic</i>, string trio, horn and electronics and nanostructure data (I)</b>	10.19
Swedish Workshop on Data Science, KTH Royal Institute of Technology	
<b><i>Somnium</i>, Mi.Mu gloves, leap motion and planetary data (I)</b>	8.19
Cubefest: Virginia Tech: Blacksburg, VA	
<i>After / Apple Box</i> , ammunition boxes and interactive sound (PR)	6.19
International Computer Music Conference: New York, NY	
<b><i>After After / Apple Box</i></b> , for ammunition boxes and interactive sound (I)	6.19
Duke University: Durham, NC	
<i>QfwfQ</i> , a racket for alto instruments and Interactive Audio Processing (I)	6.19
Collide-O-Scope, Areté Gallery: New York, NY	
<i>Partita, Perihelion</i> , Violin and Interactive Audio Processing (I)	5.19
Spring Creative Technologies: Virginia Tech: Blacksburg, VA	
<i>After / Apple Box</i> , ammunition boxes and interactive sound (PR)	6.19
International Computer Music Conference: New York, NY	
<i>Partita, Perihelion</i> , Violin and Interactive Audio Processing (I)	5.19
Spring Creative Technologies: Virginia Tech: Blacksburg, VA	
<i>QfwfQ</i> , a racket for two alto instruments and Interactive Audio Processing (I)	8.19
Ackerman Competition Winners Concert, Stony Brook University: Stony Brook, NY	
<i>TurnsTrillsMordants</i> , scored listening meditation (I)	5.19
Still Listening: Kingston, NY	
<i>After / Apple Box</i> , ammunition boxes and interactive sound (PR)	3.19
SEAMUS Conference: Boston, MA	
<i>Tattoo of a Gesture</i> , Percussion and Interactive Audio Processing (PR)	3.19
Mise En: New York, NY	
<i>Tattoo of a Gesture</i> , Percussion and Interactive Audio Processing (I)	3.19
Spectrum: New York, NY	
<b>Ringdown, embedded iron</b>	
Art Sci Exhibition and LASER   UCLA: Los Angeles, CA	
<i>Oppositional Surge</i> interactive sound and visuals [PR]	2.19
Immera Conference: Columbus, OH	
<b>2018</b>	
<i>Glass Menagerie</i> , sculpture and virtual reality experience of nano-structures [c]	12.18
Brookhaven National Laboratories: Upton, NY	
<i>Glass Menagerie</i> , sculpture and virtual reality experience of nano-structures [c]	12.18
Library of Congress: Washington, D.C.	
<i>háček</i> , VR system/ interactive sculpture, sonification/gamification/visualization of data	11.18
Library of Congress, Washington D.C.	
<i>Three Darks in Red</i> , Violin, Cello and Interactive Audio Processing (I)	11.18
Stony Brook University: Stony Brook, New York	
<i>After / Apple Box</i> , ammunition boxes and interactive sound	3.18
Stony Brook University: Stony Brook, NY	
<b><i>Glass Menagerie</i>, sculpture and virtual reality experience of nano-structures [c]</b>	12.18
Pioneer Works: New York, NY	
<b><i>After / Apple Box</i></b> , for ammunition boxes and interactive sound	3.18
The Kitchen: New York, NY	

<b>2017</b>		
	Oppositional Surge arranged for fixed ambisonic media	9.17
	Mixed Signals 003: New York, NY	
	<b>Europa Diaspora</b> , site specific multi-channel audiovisual installation	8.17
	Governor's Island Art Festival, New York, NY	
	<b>To Red, To Music, To Chaos</b> for percussion and interactive electronics	7.17
	New York City Electronic Music Festival, New York, NY	
	TurnsTrillsMordants, scored listening meditation	7.17
	Still Listening Festival: Montreal, Quebec	
	<b>Tradotto Tradito, web-based generative poetry and sound art [PR]</b>	3.17
	SXSW: Austin, TX	
	háček . For VR system/ interactive sculpture, sonification/gamification/visualization of data	2.17
	CEWIT Hackathon, Stony Brook, NY	
	<i>Partita, Perihelion</i> , Violin and Interactive Audio Processing (I)	3.17
	Samuel Baron Prizewinner Concert: Stony Brook, NY	
	háček . For VR system/ interactive sculpture, sonification/gamification/visualization of data	1.17
	Shmoo Con, Washington, DC	
<b>2016</b>		
	<b>háček . For VR system/ interactive sculpture, sonification/ /visualization of data</b>	<b>11.16</b>
	O'Reilly Media Security Conference, New York, NY	
	<i>Oppositional Surge</i> , for fixed media	10.16
	Fortbildungszentrums für Neue Musik, Lüneburg, Germany	
	<i>QfwfQ</i> , a hocket for two alto instruments and Interactive Audio Processing (I)	8.16
	New Music for Strings, Aarhus, Denmark	
	<i>QfwfQ</i> , a hocket for two alto instruments and Interactive Audio Processing (I)	5.16
	New York Philharmonic Biennial: New York, NY	
	<i>QfwfQ</i> , a hocket for two alto instruments and Interactive Audio Processing (I)	4.16
	Final DMA Recital, Stony Brook University: Stony Brook, NY	
	<i>Tattoo of a Gesture</i> , Percussion and Interactive Audio Processing (PR)	2.16
	New York City Electroacoustic Improvisation Summit: New York, NY	
<b>2015</b>		
	<i>QfwfQ</i> , a hocket for two alto instruments and Interactive Audio Processing (I)	11.15
	Circuit Bridges: New York, NY and Stony Brook, NY	
	<b>Thymol, for electroacoustic ensemble w/ Sarah O'Halloran</b>	<b>11.15</b>
	DisPerSion, University of York: Toronto, Ontario.	
	<b>QfwfQ, a hocket for two alto instruments and Interactive Audio Processing (I)</b>	11.15
	Third Practice, University of Richmond: Richmond, VA	
	<i>Hawala</i> , for 3D Sound Sculpture developed by Paul Geluso	7.15
	International Computer Music Conference: Denton, TX	
	<b>Train of A Thousand Wings, interactive sound sculpture</b>	9.15
	Faculty Exhibit. Stony Brook University, Stony Brook, NY	
	<i>Hawala</i> , for 3D Sound Sculpture developed by Paul Geluso	7.15
	New Interfaces for Musical Expression: LSU, Baton Rouge, LA	
	<i>Tattoo of a Gesture</i> , Percussion and Interactive Audio Processing (I)	1.15
	New Music Symposium: Albany University, Albany, NY	
	<i>Partita, Perihelion</i> , Violin and Interactive Audio Processing (I)	1.15
	Violin and Electronics Recital: WVA, Morgantown WV	
<b>2014</b>		
	<i>Tattoo of a Gesture</i> , Percussion and Interactive Audio Processing (I)	11.14
	Vox Novus: New York City, New York	
	<i>Three Darks in Red</i> , Violin, Cello and Interactive Audio Processing (I)	11.14
	Circuit Bridges: New York City, New York	
	<b>The Self</b> , installation opera with Weiwei Jin (PR)	8.14
	Red Door: New York City, New York	
	<i>Tattoo of a Gesture</i> , Percussion and Interactive Audio Processing (I)	4.14
	Doctoral Recital: Stony Brook University: Stony Brook, NY	

	<b><i>Tattoo of a Gesture, Percussion and Interactive Audio Processing (I)</i></b>	<b>4.14</b>
	Machine Fantasies Conference: Tufts University, Boston, MA	
	<b><i>Three Darks in Red, Violin, Cello and Interactive Audio Processing (I)</i></b>	<b>4.14</b>
	Lenape Valley Chamber Ensemble: Upper Black Eddy, PA	
	<b><i>Oppositional Surge</i></b> for Electric Cello, KBow and Interactive Sound&Visuals w/Dale Parsons (I)	3.14
	Grim Planetarium: Kutztown, PA	
	<i>Partita, Perihelion</i> , Violin and Audio Processing (I)	3.14
	Society for Electro Acoustic Music in the United States Conference: Wesleyan, Middletown CT	
	<b><i>Echoes of Sensoji</i></b> for 3D sound sculpture with Paul Geluso and China Blue (I)	2.14
	Wang Center: Stony Brook, NY	
	<i>Partita, Perihelion</i> , Violin and Interactive Audio Processing (I)	1.14
	Baylor University: Glendale, AZ	
	<i>Partita, Perihelion</i> , Violin and Interactive Audio Processing (I)	1.14
	University of Texas: Austin, TX	
	<i>Miss You</i> , Collaborative Installation Translating Twitter to Morse Code w CE, JE, LL, GL (I)	1.14
	Musrara School of Art: Jerusalem, Israel	
<b>2013</b>		
	<i>Partita, Perihelion</i> , Violin and Interactive Audio Processing (I)	11.13
	Aural Architectures: Stony Brook, NY	
	<i>Partita, Perihelion</i> , Violin and Interactive Audio Processing (I)	11.13
	Creative Arts Center of West Virginia University: Morgantown, WV	
	<b><i>Hawala, for 3D Sound Sculpture developed by Paul Geluso</i></b>	10.13
	TedX: Stony Brook: Stony Brook, NY	
	<i>impressions / expressions</i> , Quadraphonic Sound collaboration w/ Sarah O'Halloran (PR)	8.13
	Puerto Rican Sound Art Fair at Universidad del Sagrado Corazón: San Juan, Puerto Rico	
	<i>Salt Honey Grounds</i> , Concerto for Viola and Laptop Orchestra w/ Sarah O'Halloran (PR)	8.13
	International Computer Music Conference: Melbourne Australia	
	<b><i>NADL, video and audience sounding composition w/ Sarah O'Halloran (PR)</i></b>	6.13
	Deep Listening Conference, RPI: Rensselaer, NY	
	<i>Partita, Perihelion</i> , Violin and Interactive Audio Processing (I)	4.13
	Electronic Music Festival: New York, NY	
	<i>Salt Honey Grounds</i> , Concerto for Viola and Laptop Orchestra w/ Sarah O'Halloran (I)	4.13
	Sonic Spring, Stony Brook University, Stony Brook, NY	
	<b><i>Salt Honey Grounds, Concerto for Viola and Laptop Orchestra w/ O'Halloran (I)</i></b>	4.13
	Princeton University: Princeton, NJ	
	<i>impressions / expressions</i> , Quadraphonic Sound composition w/ Sarah O'Halloran (PR)	3.13
	Mid-Atlantic College Music Society at Longwoods University: Farmville, VA	
	<i>...linger figure flutter...</i> Collaborative Multimedia Composition with Sarah O'Halloran (I)	3.13
	ZeroSpace Conference on Distance and Interaction: UVA Charlottesville, VA	
<b>2012</b>		
	<i>impressions / expressions</i> , Quadraphonic Sound composition w/ Sarah O'Halloran (I)	9.12
	International Computer Music Conference: Ljubljana, Slovenia	
	<b><i>Chromatic Presence</i></b> Interactive Lighting w/ Lennon's White Piano with J.Clayton and J.Yew (I)	6.12
	Chelsea New Music Festival: New York, NY	
	<i>The Queen of Hearts Taking a Bath</i> , flute, clarinet, harp, violin cello (I)	5.12
	Ottawa New Music Creators 60x60: Ottawa, Canada	
	<i>Partita, Perihelion</i> , Violin and Audio Processing (I)	4.12
	Sonic Spring at Stony Brook University: Stony Brook, NY	
	<b><i>Partita, Perihelion</i></b> , Violin and Interactive Audio Processing (I)	4.12
	Cross Currents: Penn State University: State College, PA	
	<i>Impressions / expressions</i> , Quadraphonic Sound collaborative with Sarah O'Halloran (I)	4.12
	Cross Currents: Penn State University: State College, PA	
	<b><i>impression/expression</i></b> , Quadraphonic Sound collaborative with Sarah O'Halloran (I)	2.12
	Encountering Data at Stony Brook University: Stony Brook, NY	
	<b><i>The Queen of Hearts Taking a Bath</i></b> , flute, clarinet, harp, violin cello (I)	1.12
	Ottawa New Music Creators 60x60: Ottawa, Canada	

## 2011

<b><i>Sprawl</i></b> , Live Drawing and Audio Processing (I) Devotion Gallery: Brooklyn, NY	9.11
<i>The Beautiful Don't Lack the Wound</i> , Taragato and Interactive Electronics (PR) International Computer Music Conference: Huddersfield, UK	8.11
<i>...linger figure flutter...</i> Collaborative Multimedia Composition with Sarah O'Halloran (I) Sonic Spring at Stony Brook University: Stony Brook, NY	3.11
<i>...linger figure flutter...</i> Collaborative Multimedia Composition with Sarah O'Halloran (I) High Voltage at LSU: Baton Rouge, LA	3.11
<b><i>Lff</i></b> , Collaborative Composition for Fixed Media with Sarah O'Halloran (PR) Athena Festival: Murray, KY	2.11
<i>The Beautiful Don't Lack the Wound</i> , Tarogato and Interactive Electronics (PR) SEAMUS Conference: Miami, FL	1.11
<b><i>...linger figure flutter...</i></b> Collaborative Multimedia Composition with Sarah O'Halloran (PR) Music at the Anthology Interval Series: New York, NY	1.11

## 2010

<i>Schatten</i> , Amplified Bassoon (I) Aural Architectures: Stony Brook, NY	11.10
<i>Twenty Love Songs and a Song of Despair</i> , Interactive Installation (I) TexX Brooklyn: Brooklyn, NY	11.10
<i>Miss You</i> , Collaborative Installation Translating Twitter to Morse Code w CE, JE, LL, GL (I) Faculty Exhibition, University Art Gallery: Stony Brook, NY	9.10
<b><i>Twenty Love Songs and a Song of Despair</i></b> , Interactive Installation Sculpture, Sound & Video (I) Faculty Exhibition, University Art Gallery: Stony Brook, NY	9.10
<i>Arachnyty</i> , fixed audio (PR) ICMC 2010: NYC and Stony Brook, NY with 23 additional performances throughout the world selected for International Mix	6.10
<i>The Beautiful Don't Lack the Wound</i> , Clarinet and Interactive Electronics (I) Sonic Explorations: University of Cincinnati: Cincinnati, OH	4.10
<b><i>The Last Bourbakian</i></b> , Erhu, Percussion, Dance, Video Tracking, Video and Electronic Sound (I) Hybrid Geographies: Stony Brook, NY	4.10
<i>Arachnye</i> , Fixed Audio and Video Collaboration with Nick Fox-Gieg (I) Earfest: Stony Brook, NY	3.10
<i>Arachnye</i> , Fixed Audio and Video Collaboration with Nick Fox-Gieg (I) Crossover: Art Music/Dance Music, St. Lawrence University Canton, NY	3.10
<b><i>Arachnye</i></b> , Fixed Audio (I) Transmutation: New York, NY	1.10

## 2009

<i>Decided to be Irresolute</i> , K-Bow and Wacom Tablet, Collaboration with In Strange Paradox (I) Art Basel: Miami, FL	12.09
<b><i>Decided to be Irresolute</i></b> , K-Bow and Wacom Tablet, Collaboration . In Strange Paradox (PR) International Society of Improvised Music Conference: Santa Cruz, CA	12.09
<b><i>Muted Mahogany</i></b> for 8 Micro-Marimbas and Joystick-Controlled Electronic Sound Stony Brook Premieres!: Stony Brook, NY and Merkin Hall New York, NY	11.09
<b><i>Looney Moon</i></b> , Collaborative Installation with Valerie Opeilski (I) Page Not Found Exhibit, Beta Space: Brooklyn, NY	11.09
<i>Cryptomnesia</i> , fixed media (I) Aural Architectures: Stony Brook, NY	11.09
<i>The Beautiful Don't Lack the Wound</i> , Bassett Horn and Interactive Electronics (I) 40 Years of Looking Towards the Future, Peabody Conservatory: Baltimore, MD	11.09
<i>Fragmented Illusions</i> , collaborative composition with S. O'Halloran for Voice and K-Bow (I) Zeitgeist: Boston, MA	11.09
<b><i>Miss You</i></b> , Collaborative Installation translating Twitter to Morse Code (I) with Christa Erickson, Joe Esser, Levy Lorenzo and Guozhu Luo, Hybrid Geographies: SAC Gallery: Stony Brook, NY	10.09

<i>The Beautiful Don't Lack the Wound</i> , Tarogato and Interactive Electronics (I)	10.09
Distinguished Faculty Recital: New York University: New York, NY	
<b>Cryptomnesia</b> , Fixed Media (PR)	9.09
Audiospace: Victoria, British Columbia	
<b>Aspen Meditation #2</b> , Muted Trumpet, Shakuhachi and Recorder (I)	8.09
MAKE IT!: Sante Fe, NM	
<i>Eye of the Sibyl</i> , Soprano with Interactive Video and Sound (I)	7.09
12 Nights: Miami, FL	
<b>Fragmented Illusions</b> , Collaborative Composition with S. O'Halloran for Voice and K-Bow (I)	7.09
12 Nights: Miami, FL	
<b>Schatten</b> , Amplified Bassoon (I)	4.09
Sonic Spring: Stony Brook, NY	
<i>Whirlitzer</i> , Fixed Audio and Video Collaboration with Nick Fox Gieg (PR)	4.09
Visual Music Marathon: New York NY	
<i>Whitlitzer</i> , Fixed Audio (PR)	4.09
60x60 Dance: New York, NY	
<i>Azraha</i> , Wind Quartet and Interactive Video and Sound (I)	1.09
NYC Electroacoustic Music Festival Extension Concert: Stony Brook, NY	
<i>Ah(void)</i> (I)	3.09
Collaboration with Kinesthetech Sense: Dance with Interactive Video and Sound	
By:Coastal: Los Angeles, CA and New York, New York	
<i>albedo.12</i> , Amplified Bass (I)	3.09
Composer's Voice Concert: New York NY	
<i>Backscatter</i> , Amplified Trombone (I)	1.09
21 <sup>st</sup> Century Schitzoid Music Series: New York: NY	
<i>albedo.12</i> , Amplified Bass (I)	1.09
21 <sup>st</sup> Century Schitzoid Music Series: New York: NY	
<i>The Beautiful Don't Lack the Wound</i> , Oboe and Interactive Sound (I)	1.09
21 <sup>st</sup> Century Schitzoid Music Series: New York: NY	
<i>Azraha</i> , Wind Quintet and Interactive Video and Sound (I)	1.09
21 <sup>st</sup> Century Schitzoid Music Series: New York: NY	
<b>The Beautiful Don't Lack the Wound</b> , Tarogato and Interactive Electronics (I)	1.09
Commissioned and Performed by Esther Lamneck, Professor NYU	
Aural Architectures: Stony Brook, NY	
<b>2008</b>	
<b>Azraha</b> , Electric Cello, 2 Actors, Interactive Video and Sound (PR)	12.08
International Society of Improvised Music: Denver, CO	
<b>Ah(void)</b> (I)	11.08
Collaboration with Kinesthetech Sense: Dance with Interactive Video and Sound	
NWEAMO: New York, New York	
<i>Eye of the Sibyl</i> , Soprano with Interactive Video and Sound (I)	10.08
NWEAMO: Miami, FL	
<i>The Color of Waiting</i> (PR)	9.08
Collaboration with Kinesthetech Sense: Electric Cello, Dance and Interactive Video and Sound	
International Computer Music Conference: Belfast Ireland	
<i>Theater of the Body</i> (PR)	8.08
Collaboration with Kinesthetech Sense: Dance with Interactive Video and Sound	
Me•Di•Ate Festival: San Francisco, CA	
<i>Theater of the Body</i> (I)	6.08
Collaboration with Kinesthetech Sense: Dance and Interactive Video and Sound	
University of Wisconsin International Dance Festival: Madison, WI	
<i>The Color of Waiting</i> (PR)	6.08
Collaboration with Kinesthetech Sense: Electric Cello, Dance and Interactive Video and Sound	
NIME: Genova, Italy	
<b>Theater of the Body</b> (I)	5.08
Collaboration with Kinesthetech Sense: Dance and Interactive Video and Sound	

Sonic Residues: Stony Brook, NY	
<i>Backscatter</i> , Amplified Trombone (I)	4.08
Stony Brook Premiers!:Stony Brook, NY	
<i>albedo.12</i> , Amplified Bass (I)	4.08
Musique à la Mode: New York, NY	
<b><i>Backscatter</i></b> , Amplified Trombone (I)	4.08
Eric Starr DMA recital: Stony Brook, NY	
<b><i>Visible Act of Life</i></b> , Interactive Visuals for E.Colcord with Combo Nuvo & NYU Jazz Orchestra (I)	3.08
Jazz Peru Festival: Lima, Peru	
<i>albedo.12</i> , Amplified Bass (I)	4.08
2008 A Bass Odyssey: Stony Brook, NY	
<b><i>albedo.12</i></b> , Amplified Bass (I)	4.08
Sonic Spring: Stony Brook, NY	
<b>6 Hands Around, Interactive Video Installation (PR)</b>	1.08
Dance USA Winter Forum: Los Angeles, CA	

## 2007

<i>The Color of Waiting</i> , KSense: Electric Cello, Dance and Interactive Video and Sound (I)	11.07
Aural Architectures: Stony Brook, NY	
<i>The Color of Waiting</i> , KSense: Electric Cello, Dance and Interactive Video and Sound (I)	10.07
NWEAMO@the University of Colorado: Boulder, Colorado	
<i>The Color of Waiting</i> , KSense: Electric Cello, Dance and Interactive Video and Sound (I) (I)	10.07
NWEAMO@CMMAS: Morelia, Mexico	
<b><i>The Color of Waiting</i>, KSense: Electric Cello, Dance and Interactive Video and Sound (I)</b>	<b>10.07</b>
NWEAMO@Roulette: New York, NY	
<i>FleshLightMovement</i> , KSense: Dance and Interactive Video and Sound (PR)	8.07
International Computer Music Conference: Copenhagen, Denmark	
<b><i>FleshLightMovement</i>, KSense: Dance and Interactive Video and Sound (I)</b>	<b>5.07</b>
NWEAMO Europe: Venice, Italy and Berlin, Germany	

## Select Appearances as Performer: on Cello/Electric Cello, or electronic instruments

Electronic Instruments: Tudor Pepsillator and Driscoll Speaking in Tongues: Stony Brook University	1.25
Telematic Improvisation: Acoustical Society of America with Stanford, RPI and Emory	11.24
Ride the Wave, New Ear: Spatial: New York, NY	11.24
Ride the Wave, Polluck Krasner House: Hampton Springs, NY	10.24
Cardew Treatise, Spectrum: New York, NY	12.22
EMKVLT, Print Center: New York, NY	10.22
Embedded Iron, Marzelline's Confessions" by Jocelyn Ho, ISEA, Barcelona, Spain	6.22
Sound Sculpture, The New York City Electroacoustic Improvisation Summit	2.21
Sound Sculpture, NYU	12.20
Cello, Mustache Game: SEAMUS, University of Virginia	3.20
Sensel Morph, Forest Speech: MOMA New York	11.19
Mi.Mu, Cubefest: Blacksburg, VA	8.19
Sound Sculpture, ICECommons: New York, NY	4.19
Sound Sculpture, Spectrum: New York, NY	2.19
Sound Sculpture, ElectroAcoustic Improvisation Summit: New York, NY (PR)	2.19
Electric Cello, High Zero: New York, NY	9.18
Electric Cello, Moogfest: Durham, NC	5.18
Sound Sculpture, Outpost Artist Resource: New York, NY	4.18
Sound Sculpture, Ab Uno Pluribus NYU: New York, NY	4.18
Laptop Orchestra, Composers Inside Electronics at The Kitchen: New York, NY	3.18
Sound Sculpture, distended Cinema: New York, NY	1.18
Electric Cello, Session 43, Boom Bap Society: Baltimore, MD	1.16
Lemur, <i>From Uganda</i> by Mara Helmuth, International Computer Music Conference: Denton, TX	9.15
Electric Cello and KBow, <i>Attack of the Wekinators</i> by Dale Parsons, Grim Planetarium: Kutztown, PA	3.14
Electric Cello, Video Savant, BronxArtsSpace: New York, NY	11.13
Electric Cello, DVA, Silent Barn: New York, NY	3.13

Electric Cello and KBow, <i>Presence</i> Chelsea Music Festival: New York, NY	6.12
Electric Cello, Video Savant, Living Arts Festival: Tulsa OK	2.12
Electric Cello, Video Savant, Wave Currents Festival: Philadelphia, PA	1.12
Electric Cello, <i>Perpetrator's Daily Bread</i> , a happening, Devotion Gallery: New York, NY	8.11
Electric Cello, <i>IDEOSYNCHRONIC</i> , by J. Loggia and G. Gerbracht: Public Assembly: New York, NY	5.11
Cello, <i>An Untitled Opera Based on the Story of Milli Vanilli</i> , Watermill Center: Watermill, NY	5.11
Electric Cello, <i>IDEOSYNCHRONIC</i> , by J. Loggia and G. Gerbracht: Anarcho Art Lab: New York, NY	4.11
Cello, <i>Red Shoes</i> by the Degenerate Art Ensemble. Watermill Center: Watermill, NY	4.11
Cello, <i>Ascension</i> by Sarah Weaver, New York University, New York, NY	12.10
Electric Cello, <i>Video Savant</i> , <a href="https://vimeo.com/16892834">vimeo.com/16892834</a> , Herron Art School, Indianapolis, IN	11.10
Electric Cello and KBow, <i>Decided to be Irresolute for K-Bow and Wacom Tablet</i> , Art Basel: Miami, FL	12.09
Electric Cello and KBow, <i>Decided to be Irresolute for K-Bow and Wacom Tablet</i> , ISIM: Santa Cruz, CA	12.09
Electric Cello, <i>Across the Ether</i> : Stony Brook, NY and distributed locations	11.09
Electric Cello, 62931-62943 by Grady Gerbracht: Anarcho Art Lab: New York, NY	9.09
Soprano, <i>Deep Listening Rose Mountaineers Improvisation</i> : MAKE IT!: Sante Fe, NM	8.09
Soprano, <i>Eye of the Sibyl</i> : 12 Nights, Miami, FL	7.09
Electric Cello, <i>Relic</i> by Sarah O'Halloran, 12 Nights: Miami, OH	7.09
Electric Cello, Improvisation with Video Savant: Notacon: Cleveland, OH	4.09
Electric Cello, <i>The Metaphysics of Notation</i> by Mark Applebaum. Stanford Art Gallery, Palo Alto, CA	4.09
Lemur: <i>Ah(void)</i> : By-Coastal: Los Angeles, CA and New York, NY	4.09
Electric Cello, <i>Azraha</i> : International Society of Improvised Music: Denver, CO	12.08
Lemur: <i>Ah(void)</i> : NWEAMO: New York, New York	11.08
Soprano, <i>Eye of the Sibyl</i> : NWEAMO: Miami, FL	10.08
Electric Cello, <i>The Color of Waiting</i> : International Computer Music Conference: Belfast Ireland	9.08
Lemur, <i>Theater of the Body</i> , University of Wisconsin International Dance Festival: Madison, WI	6.08
Electric Cello: <i>Sema</i> by Sarah Weaver Quiet Music Festival: Cork, Ireland	6.08
Electric Cello, <i>The Color of Waiting</i> : NIME: Genova, Italy	6.08
Lemur: Interactive Visuals with Combo Nuvo and NYU Jazz Orchestra: Jazz Peru: Lima, Peru	3.08

**Publications** (I indicates Invited, PR indicates Peer Reviewed, Bold indicates full book)

### Books

- P. Perry & M. Schedel (Forthcoming 2026) *Machines We Imagine*, Taylor and Francis. (I)**
- M. Schedel & Carla Scaletti (Forthcoming 2028) "Rethinking Sonification" in *Bloomsbury Encyclopedia of Sound Studies*. Bloomsbury Press (I).
- M. Schedel & W. Patrick (Forthcoming 2025) "U.N.I.T.Y. in Tech: Bridging Beats and Bytes (working title)" Chapter in *The Routledge Handbook to Rethinking the History of Technology-Based Music*. (I).
- M. Schedel & Suzanne Thorpe (2023), "Virtuosity and the Commons" Chapter in *Contemporary Notions of Musical Virtuosity* "Virtuosity and the Commons." Routledge Press (I)
- M. Schedel & Susan L. Greene (2022) "Cynosure" Chapter in *The Body In Sound, Music and Performance*, Routledge Press. (I).
- M. Schedel & Flannery Cunningham (2020) "The Star Eaters: Womxn in Electronic Music" Chapter in the *Cambridge Companion to Women since 1900*, Cambridge University Press. (I).
- M. Schedel with Taylor Ackley (2020) "Invisible Influence: Bülent Arel" Chapter in *Between the Tracks*, MIT Press. (I)
- M. Schedel (2018) "*Colour is the Keyboard: Transcoding from Visual to Sonic*" Chapter in the *Oxford Handbook of Algorithmic Music*, Oxford University Press. (I).
- M. Schedel, J. Adams, T.Vallier, C. Katsafouros (2015) "In Constraint, Creativity – a Manifest for Open Online Education" Chapter in *The MOOC Case Book: Case Studies in MOOC Design, Development and Implementation*, Linux Publications. (PR)
- M. Schedel, N. Collins, and S. Wilson (2013) *Electronic Music*. Cambridge: Cambridge University Press. (I)**
- M. Schedel (2007) "*The Electronic Music Studio*" Chapter in *Cambridge Companion to Electronic Music*, N. Collins & J. d'Escriván. Cambridge: Cambridge University Press. pp. 24-38 (I)
- M. Schedel & C. Woodman (2003) "*Horse Farm Mixer*" in *Roots of Renewal* by Leslie Wright. Falconer Gallery, Grinnel College. pp. 105-106 (I)



## Journal and Magazine Publications

- N. Hwang, D. Kwan, R. Pond, M. Schedel, M. Youngblood, and S. Yuditskaya (2025) "Exploring the Frontier of AI-Driven Acoustic Modeling" Journal SEAMUS (PR)
- M Schedel, L. May, P. Alessandrini, C. Stover, S. Yuditskaya (2022) "Inclusive Listening: Developing Multiple Theory-Based Practices for Aural Studies" in Openwork (PR)
- Lnych, H. and M. Schedel (2021) "Interdisciplinary Research Collaborations Are Hard" Inside Higher Ed (PR)
- Snook, Kelly, Joachim Goßmann, Monica Bolles, Susan Green, and Margaret Schedel. (2020) "Kepler Concordia: A Musical XR Instrument for Playing the Solar System" in Journal of New Music Research. (PR)
- Morris, Ilene Berger, Margaret Schedel, Erin V. Vasudevan, Daniel Weymouth, Jay Loomis, Tzvia Pinkhasov, and Lisa M. Muratori. (2019) "Music to one's ears: Familiarity and music engagement in people with Parkinson's disease" Frontiers in Neuroscience 13 661. (PR)
- Schedel, M. and Bressan, F. (2019) Notation for an Electric Stage: Twenty Years of Writing about Notation and a Thought Experiment. In Musica/Tecnologia, 13. (I)
- M.Schedel (2018) "Voice of the Maker and Material" Interdisciplinary Science Reviews, forthcoming (I)
- M. Schedel, E. Beattie (2018) "Inscribing Bodies" Lecture Notes in Computer Science (LNCS) (I)
- M. Schedel, N. Fox-Gieg, & K. Yager. (2012) "A Modern Instantiation of Schillinger's Dance Notation: Choreographing with Mouse, iPad, KBow, and Kinect" Contemporary Music Review, pp. 179-186. (I)
- M. Schedel & N. Fox-Gieg (2010) "In Strange Paradox: Rationalizing Improvisation." Leonardo Music Journal. Issue 20. (PR)
- M. Schedel (2009) "Buddah's Horizon" in *Deep Listening Anthology: Scores from the Community of Deep Listeners*. Marc Jensen, Ed. Kingston: Deep Listening Institute. (PR)
- M. Schedel & A. Rootberg (2009) "Generative Techniques in Hypermedia Performance; Dance Choreography and Audiovisuals" Contemporary Music Review. Volume 28, Issue 1, pp. 57-73. (I)
- M. Schedel (2004) "Alternative Venues for Computer Music: SoundGallery, Living Room, ARTSHIP" Organised Sound: Volume 9, Issue 3 pp. 303-305. (PR)
- M. Schedel (2002) "Anticipating Interactivity: Henry Cowell and the Rhythmicon" Organised Sound Volume 7, Issue 3 pp. 247-254. (PR)
- M. Schedel & J. Young (2000) "Tickets to Train Wreck: Antheil Centennial" Paris Transatlantic Magazine, Summer Issue (I)

## Conference Presentations and Publications (keynotes appear in **bold**, \*indicates I gave presentation)

- M. Schedel, K. Yager (2024) *Typologies*  
NeurIPS: Vancouver, BC (PR)\*
- T.H. Park, M. Schedel (2025) "Hybrid First Presentations: Blending Physical And Cyber Infrastructures To Enable Seamless Telematic And In-Person Presentations" Acoustical Society of America, Online
- J. Ho, B. Jacobs, M. Schedel (2024) "Housework Commons: Rheostat Rotary Rack"  
New Interfaces for Musical Expression: Utrecht, NL (PR)\*
- G. Eginio, S. Muciño, M. Schedel, B. Shershenkov, S. Yuditskaya (2024) "Suggested Practices for Creating an Inclusive Hackerspace for Music/Sound/NIMes" New Interfaces for Musical Expression: Utrecht, NL (PR)\*
- M. Schedel, S. Greene, A. Wixson, J. Rowland, S. Yuditskaya (2023) "Instrument Building and Improvisation" Instruments, Interfaces, Infrastructures: Harvard University, Cambridge, MA (PR)\*
- M. Reuter, M. Schedel (2023) "Data + Computing = Discovery"  
National Science Foundation REU PI Workshop: Austin, TX (I)\*
- L. Muratori, M. Schedel, IV Ramakrishnan (2023) "WeStep: An Individualized Neurorehabilitation Gait System using Music and AI" NSF-Disability and Rehabilitation Engineering (DARE) Conference on Computational Modeling for Neurorehabilitation: University of Southern California (PR)\*
- E. Lemmon, M. Schedel, I. Bilkhu, H. Zhu, L. Escobar, G. Aumoithe (2022) "Mapping In The Emergency: Designing A Hyperlocal And SociallyConscious Sonified Map Of Covid-19 In Suffolk County, New York" Interactive Sonification Workshop: Delmenhorst, Germany (PR)\*
- Schedel, M. (2022) "Àtremo: Code of Sound" International Conference on Robotics and Automation, Sound for Robotics Workshop: Philadelphia, PA (I)\***
- Schedel, M., Melissa Clarke (2022). "V.erses BTS" Carnegie Mellon University (I)\*
- Schedel, M. Cosgrove, R. Hwang, N., Smith, B. (2021) "Listening to RhumbLine: Plectrohyla Esquita"  
Reproduced Sound, Institute of Acoustics, Bristol, UK (PR)\*

- Schedel, M. (2021) "Secret Analogies: Finite and Infinite Response Filters" Conference on Music and Mathematics: Dresden, Germany-online (I)\***
- Schedel, M. Hwang, N., Cosgrove R., Smith, B. (2021) '*RhumbLine*: Spatial Listening of Zoomorphic Musical Robots' New Interfaces for Musical Expression: Shanghai, China (PR)\*
- Schedel, M. Hwang, N., Cosgrove R., Smith, B. (2021) '*RhumbLine*: Spatial Listening of Zoomorphic Musical Robots' ACM SIGGRAPH SPARKS | Online (PR)\*
- Schedel, M. (2021) "The Stareaters: Gender Diverse Women Working in Electronics and Music" Women in Music Conference: University of Liverpool, Liverpool, England (I)\***
- Schedel, M., Ho, J., & Blessing, M. (2021) "Advanced Synthesis: Reimagining Instruments and Speakers" United States Institute for Theatre Technology Conference. (I)\*
- Schedel, M. & Cosgrove, R. Smith, B, Hwang, N. (2021) "Rhumb-Line: Anthropocenic Sound Mapping on the Web" Sonic Ecology: Hong Kong New Music Ensemble Conference (PR)\*
- Schedel, M. & Susan Green (2020) "Hands on/off HCI: Controllers, Mapping and Movement" New Music Gathering: Portland State University: Portland, Oregon (rescheduled for virtual) (PR)\*
- Schedel, M., Ho, J., & Blessing, M. (2019) "Revaluing Women's Labor through Material Engagement with Musical Instruments built from Domestic Tools." International Symposium on Electronic Arts, McGill University: Montreal, Canada. (rescheduled for virtual) (PR)\*
- Schedel, M., Ho, J., & Blessing, M. (2019) "Women's Labor: Creating NIMes from Domestic Tools." New Interfaces for Musical Expression: Porto Alegre, Brazil (PR)\*
- Schedel, M., Ho, J., & Blessing, M. (2019) Women's Labor: an installation and concert of new and old "feminine" instruments" AWMAT Conference: UCSB, California (PR)\*
- Snook, K., Barri, T., Goßmann, J., Potts, J., Schedel, M., & Warm, H. (2019). "Kepler Concordia: Designing an immersive modular musical and scientific instrument using novel blockchain and sonification technologies in XR." International Conference of Auditory Display, Northumbria University, Newcastle-upon-Tyne, UK (PR)
- M. Schedel (2018) "Sounding Sight" Center for Visual Music Conference: Sonoma, CA (I)\***
- M. Schedel, M. Clarke (2018) "Sonic Thinking in VR: Incorporating Sound into S.T.E.A.M Curriculum and Data-Driven Installations" New Interfaces for Musical Expression: Blacksburg, VA (PR)\*
- M. Schedel (2017) "Sonification and the Data Sensorium" Performance and Research in Science and Music Launch Royal Northern College of Music: Manchester, England. (I)\*
- M. Schedel with E. Beattie (2017) "Notating Bodies: Inscribing Gesture" Computer Music and Multimedia Representation Conference: Porto, Portugal (I)\***
- M. Schedel with E. Beattie (2017) "Notating Bodies: Inscribing Gesture" Cognitive Futures in the Arts and Humanities: Stony Brook, NY (I)\***
- M.Schedel, J. Loomis, L. Muratori, D.Weymouth, L. Morris (2016) "Interactive Sonification of Gait: Realtime BioFeedback for People with Parkinson's Disease" Interactive Sonification Workshop, CITEC, Bielefeld University, Germany (PR)\*
- M. Schedel (2016) "Color is the Keyboard" Alternative Histories of Electronic Music: University of Leeds and the British Science Museum (PR)\*
- M. Schedel (2016) "Sounding Sight: Synthesizing Sound from Image" Seeing Sound Conference: Bath Spa University. (I)\***
- M. Schedel (2016) "Reusing Open Education Elements" Poster presentation at Coursera Conference (PR)\*
- L. Muratori, M. Schedel, D. Weymouth, T. Pinkhasov, J. Loomis, I. Morris and E. Vasudevan.(2015) "Sonification of Gait to Create Real-Time Auditory Feedback for People with Parkinson's Disease" Computer Music and Multimedia Research Conference: Plymouth University (PR)
- M. Schedel (2015) "Anne Lockwood: Vibrational Bonds, Finding A musical intelligence in energy" Energies in the Arts Conference. University of New South Wales (I)\*
- M. Schedel and P. Meyer (2015) "AVB – A New Protocol for Multi-Channel Multimedia" International Symposium of Electronic Arts. (PR)\*
- M. Schedel (2015) "The Data Sensorium: Multimodal Exploration of Scientific Data Sets" Sound Image Data Conference. New York University (PR)\*
- M.Schedel (2014) "Documentation vs. Notation in Computer Music" From Bone Flute to Auto-Tune University of California Berkeley (PR)\*
- M. Schedel, and J. Adams. (2014) "Beyond the Front Row Experience: Blending a University Course with a MOOC" Conference on Instruction and Technology (PR)\*

- M. Schedel, and T. Vallier. (2014) "Beyond the Front Row Experience: Blending a University Course with a MOOC" Symposium on Pedagogy and Technology, University of Nebraska (PR)\*
- M. Schedel, J. Adams, T. Vallier, C. Katsafouros (2014) Pushing the Boundaries of Media Production: Innovative MOOC Design and Execution" Coursera Partners Conference (PR)\*
- M. Schedel, T. Vallier, L. Muratori (2014) "Sonifying Gait: Using Music to Understand Parkinson's Disease " Music Mind Meaning Conference Peabody Conservatory (PR)\*
- M. Schedel, P. Perry, B. Jackson (2013) "Devotion Gallery: A Case Study in HCI and Digital Arts Practice." ACM SIGCHI Conference on Human Factors in Computing Systems.(PR)\*
- M. Schedel. and K. Yager (2012) "*Hearing Nano-Structures: A Case Study In Timbral Sonification*" Proceedings of the International Conference on Auditory Display. (PR)\*
- T. Berg, D. Chattopadhyay, M. Schedel, & T. Vallier "Interactive Music: Human Motion Initiated Music Generation Using Skeletal Tracking By Kinect." 2011 SEAMUS Conference Proceedings.
- M. Schedel , and R. Fiebrink (2011) "*A demonstration of bow articulation recognition with Wekinator and K-Bow.*" Proceedings of the International Computer Music Conference (ICMC), Huddersfield, UK, 2011. (PR)\*
- M. Schedel, P. Perry, & R. Fiebrink (2011) "*Wekinating 000000Swan: Using Machine Learning to Create and Control Complex Artistic Systems*" in Proceedings of New Interfaces for Musical Expression. (PR)\*
- V. Premraj, M. Schedel, T. Berg (2010) "*iWalk: A Tool for Interacting with Geo-Located Data Through Movement and Gesture.*" ACM Multimedia: 1059-1062
- M. Schedel & A. Rootberg. (2008) "Scoring "*The Color Of Waiting*" An Interactive, Multimedia Semi-Improvised Performance Work" in Proceedings of the International Computer Music Conference (PR)\*
- M. Schedel & E. DeMartelly (2008) "*Sustainability of Performing with Technology*" in Proceedings of the International Symposium on Electronic Art. (PR)\*
- M. Schedel, A. Rootberg & E. DeMartelly (2008) "*Notating an Interactive Multimedia Work*" Proceedings of New Interfaces for Musical Expression. (PR)\*
- M. Schedel (2007) "*To Be: The Music of Johanna Magdalena Beyer*" Journal SEAMUS Volume 19, No. 2 (PR)\*
- M. Schedel (1999) "*The Notation of Interactive Music: Limitations and Solutions*" International Computer Music Conference Proceedings. pp.403-407 (PR)\*

#### Guest Edited Issues with Editorials

- M. Schedel, J. Fink, B. Vacarro (2021) Editorial: *Commercial Music and the Electroacoustic Music Studio: Influence, Borrowings, and Language*
- M. Schedel, E. Honisch. (2018) Editorial: *New Wor(l)ds for Old Sounds*. Organised Sound.
- M. Schedel, D. Worrall. (2014) Editorial: *Aesthetics of Sonification*. Organised Sound.
- M. Schedel, N. Fox-Gieg and C. Keefer (2012) Editorial: *Composing Motion: A Visual Music Retrospective*. Organised Sound Volume 17 / Issue 02 (August).
- M. Schedel and A. Uroskie. (2011) Editorial: *AudioVisual*. Journal of Visual Culture. Volume 10. Number 2. (August).
- M. Schedel, L. Landy and A. May (2006) Editorial: *Sustainability in Electroacoustic Music*. Organised Sound 11 (3) 204-206.
- M. Schedel and J. Young. (2005) Editorial: *Networked Music: Bridging Real and Virtual Space*. Organised Sound 10 (3) 181-183.
- M. Schedel and J. Young (2004) Editorial: *Collaboration and Intermedia*. Organised Sound 9 (3): 226-228.
- M. Schedel, J. Young, & L. Landy (2003) Editorial: *Performing with Technology*. Organised Sound 8 (3): 233-35.

#### Authored Reviews

- M. Schedel (2017) Review of Cathy van Eck's book *Between Air and Electricity*. Sound Effects Journal.
- M. Schedel (2011) Review of Chris Salter's book *Entangled: Technology and the Transformation of Performance*. Computer Music Journal, Vol. 35, Issue 3 pp. 100-102
- M. Schedel (2010) Review of the *Oxford Handbook of Computer Music*. Computer Music Journal, Volume 35, Number 1, Spring 2011, pp. 105-107
- M. Schedel (2009) Review of DJ Spooky's book *Sound Unbound*. Organised Sound: Issue 14 326-327.
- M. Schedel (2008) Review of Simon Emerson's book *Living Electronic Music*. Computer Music Journal: Volume 32, Number 4. pp. 83-84.
- M. Schedel (2008) Review of *The Pacifica Quartet's CD Music Between the Wars*. IAWM Journal Volume 14, No. 1. p 32.

- M. Schedel (2007) Review of Jean-Claude Risset's CD *Elementa*. Computer Music Journal: Volume 31, Number 1. pp. 105-106.
- M. Schedel (2007) Review of Barry Truax's CD *Powers of Two*. Computer Music Journal: Volume 31, Number 1. pp. 106-108.

### Media/Journal Appearance as Sound Expert

- Freethink (Aug 20 2019) Teresa Carey. *This Musician Transforms Scientific Data into Elaborate Melodies*
- Mother Jones (March/April 2019) Clive Jones. *What Will Happen When Machines Write Songs Just as Well as Your Favorite Musician?*
- Wired Magazine (Feb 2019) Clive Jones. *Our Ears Are Unlocking an Era of Aural Data*
- BBC Culture (2018) Alex Marshall. *Is This the World's First Good Robot Album?*  
<http://www.bbc.com/culture/story/20180112-is-this-the-worlds-first-good-robot-album>
- Proceedings of the National Academy of Sciences (2017). Carolyn Beans "Musicians join scientists to explore data through sound." 114(18), 4563-4565.
- Science Friday (2016) Ira Glass. *Listening in on Scientific Data*  
<https://www.sciencefriday.com/person/margaret-schedel/>

### Web Interviews / Articles / Podcasts / Books

- Collaborative for the Earth – Interview about *Carnival of the Endangered Animals*  
<https://open.spotify.com/episode/5swWAKSdXzVp6jCLolwrTY>
- Generative– Panel on AI and Music  
<https://www.generative-series.com>
- International Women's Day 2019 - 9 Women in Music Tech (WoMuTe) Heroes  
<http://wonomute.no/2019-03-08-international-womens-day-womute-heroes/>
- Technoculture Podcast *The ferociously interactive media of a creative force of nature*  
<http://podcast.federicabressan.com/margaret-schedel.php>
- Hugill, Andrew. *The Digital Musician*. Routledge, 2012/2018
- Sound Notion Patch In Blog: *You Have to Wear Glitter Headphones*  
<http://www.soundnotion.tv/2017/02/pi-035/>
- Sound Studies Blog: *Sounds of Science, The Mystique of Sonification*  
<http://soundstudiesblog.com/2014/10/09/sounds-of-science-the-mystique-of-sonification/>
- Stony Brook University: Sounds of Science  
<http://www.stonybrook.edu/sb/features-schedel.html?marquee6>
- Atomic Radio *Break Into Pieces*  
<http://atomicradio.org/portfolio/episode-3-to-break-into-pieces/>
- Art + Music + Technology Podcast 003 & 073 Margaret Schedel  
<http://artmusictech.libsyn.com/podcast-073-margaret-schedel>  
<http://artmusictech.libsyn.com/podcast-003-margaret-schedel>
- Rodgers, T. *Pink noises: Women on Electronic Music and Sound*. Duke University Press, 2010.

## Discography

### Compositions

- M.Schedel (Forthcoming) "Signal Through the Coil" Solo CD Parma Records
- M.Schedel with Christopher Howard (2016) *Tattoo of A Gesture* on "Patti Cudd, Percussion" Innova Recordings
- M. Schedel (2016) *Partita Perihelion* and *QfwfQ* on "React" Parma Records
- M. Schedel (2010) *The Beautiful Don't Lack the Wound* on "Stony Brook Soundings Volume 2." Bridge Records 9319: Track 9.
- M. Schedel (2008) *Whirlitzer*. on "60x60 CD (2006-2007)." Vox Novus: VN-002, Track 47.
- M. Schedel (2007) *Vibrations and Colors* on "HMMM Remix Compilation." le-son 666: 666-13, Track 7.
- Jomenico: N. Collins, M. Schedel, & J. Young (2006). *Iteration31* on Music from SEAMUS Vol. 14: CRC61201822, Track 9.

### Performances

- M. Applebaum (2010) *The Metaphysics of Notation* DVD Innova Records. Margaret Schedel, Electric Cello.
- M. Helmuth (2009) *The Edge of Noise* on Vol. 36, CDCM Computer Music Series, "The Composer in the Computer Age--XI: Mara Helmuth: Sound Collaborations" Centaur Records: CRC2903, Margaret Schedel, Soprano. Track 5.

**Engineered**

Trio Contexto (2011) *Musik für Flöte und Schlagzeug* MGB CTS-M 129. Margaret Schedel: Recording Assistant.

## Lectures, Demos, Panel Discussions, Visiting Artist Fellowships, Master Classes, Workshops

<b>2025</b>		
	Bareëmins: Making Simple NIMes	3.25
	Low-Tech Electronics faire: Philadelphia, PA	
	Lyrai: The Path to Digital Acoustic Twins (with N. Hwang, C. Pierson, M. Youngblood, R. Pond, and S. Yuditskaya)	1.25
	University of Miami: Miami, Fl	
	AI Horizons - What Does Innovation, Creativity, and Ethics Mean in the Generative AI Era?	1.25
	Panelist on IEEE Webinar.	
<b>2024</b>		
	Bareëmins: Making and Performing with NIMes using Feminist Principles (with S.Yuditskaya)	6.24
	New Interfaces for Musical Expression: Utrecht, NL (PR)*	
<b>2021</b>		
	Harnessing the Harness (with S.Greene)	10.22
	The Body in Sound, Music and Performance Writing Workshop	
	Embodiment and Autism Spectrum Disorder	10.22
	Leadership Education in Neurodevelopmental Disabilities (LEND) Center, Stony Brook School of Social Welfare	
	From Logo to Logopenic	2.21
	Artikulation KUG, Graz Austria	
	Panel Discussion "Female Voices"	3.21
	Stanford University: Palo Alto, CA via Zoom	
	Panel Discussion "Women Leaders within the Music Industry"	12.21
	Women in Music Conference, University of Liverpool: Liverpool, UK via Zoom	
<b>2020</b>		
	New Hybrids: Chair of Panel on new approaches to fusing arts, humanities, sciences and engineering	12.20
	Seeing Sound Conference: Bath Spa, UK via Zoom	
	Using Max Expressively	9.20
	Boston Women's Max Meetup: Boston, MA via Zoom	
	Composing Electroacoustic Music	4.20
	Otterbein University: Westerville, OH via Zoom	
	From Logo to Logopenic	2.20
	Oberlin College: Oberlin, OH	
	Unf***** Interdisciplinarity in the Academy	2.20
	Oberlin College: Oberlin,	
<b>2019</b>		
	Sonification of Data from Art to Science (I)	10.19
	Swedish Workshop on Data Science, KTH Royal Institute of Technology	
	The making of Glass Menagerie	9.19
	Pub Sci: East Hampton, NY	
<b>2018</b>		
	Creative Sonification and Concordia: building musical instruments for exploring solar systems	11.18
	Ableton Loop Conference: Los Angeles, CA	
	Sound into Sight	10.18
	New York University: New York, NY	
	Panel Discussion: Listening into the Future	10.18
	Audio Engineering Society: New York, NY	
	Leading Through Listening	4.18
	ACE Women's Network Conference: Cooperstown, NY	
	New Interfaces for Transducing Emotion (I)*	3.18
	San Francisco Conservatory: San Francisco, CA	
	New Interfaces for Transducing Emotion (I)*	3.18
	Stanford University: Palo Alto, CA	

	Panel Discussion: Listening Series: Playing Spaces (I)* Storefront for Art and Architecture: New York, NY	1.18
<b>2017</b>	Notating Bodies: Inscribing Gesture (I)* Launch of Independent Games and Playable Experience Design Master's Program, Goldsmiths University: London, England	10.17
	Algorithms Are Us, an NEH Symposium Stony Brook University: Stony Brook, NY	5.17
	Sonification (I)* Arizona State University: Tempe, AZ	1.17
<b>2016</b>	Sound Art (I) School of Visual Art: New York, NY	12.16
	<i>Making Data Sing</i> (PR) TedxSBU: Stony Brook University, Stony Brook, NY	11.16
	Panelist on "Conversations with Electroacoustic Composers" Creative Tech Week: New York, NY	5.16
	Panelist on Technology and the Creative Process (PR) Utopian Listening Conference: Tufts and Harvard University, Boston, MA	4.16
	Sound Art (I) HNK: Utrecht, The Netherlands	3.16
	<i>Beyond than the Front Row Experience: MOOC'ing CDT208</i> (I) Open Education Week: Stony Brook University, Stony Brook, NY	3.16
<b>2015</b>	The Data Sensorium: Multimodal Exploration of Scientific Data Sets (I) York University: Toronto, Ontario	9.15
	The Data Sensorium: Multimodal Exploration of Scientific Data Sets (I) IACS, Stony Brook University: Stony Brook, NY	9.15
	The Data Sensorium: Multimodal Exploration of Scientific Data Sets (I) Baylor University: Waco, TX	9.15
	Panelist on <i>Human Computer Interaction</i> (I) Computer Science TECH DAY: Stony Brook University, Stony Brook, NY	9.15
	Moderator <i>Four Perspectives on Sound Art: History, Practice, Structure &amp; Perception</i> (PR) College Art Association Conference: New York, NY	2.15
<b>2014</b>	<i>Transducing Gesture: Interacting with Media through Motion</i> (I) Festival of the Moving Body, Stony Brook, NY	11.14
	Panelist on Women Leaders in Academia (I) Stony Brook Women's Leadership Symposium: Stony Brook, NY	10.14
	<i>Beyond than the Front Row Experience: MOOC'ing and Modifying CDT208</i> (I) Cornell Online Learning Conference: Ithaca, NY	5.14
	Panelist on <i>Affect Machine Fantasies</i> Conference (I) Tufts University: Boston, MA	4.14
	<i>Hearing Nano-Structures: A Case Study In Timbral Sonification</i> (I) Kutztown University: Kutztown, PA	3.14
	<i>Beyond than the Front Row Experience: MOOC'ing CDT208</i> (I) University of Binghamton: Binghamton, NY	2.14
	<i>Sound Art</i> (I) University of Binghamton: Binghamton, NY	2.14
	<i>Ferociously Interactive Media: Collaborations with Scientists</i> (I) University of Binghamton: Binghamton, NY	2.14
	<i>Beyond than the Front Row Experience: MOOC'ing CDT208</i> (I) SUNY Online Conference: New York, NY	2.14
	<i>Sound Art</i> (I) Johns Hopkins University: Baltimore, MD	1.14

	<i>Sound Art</i> (I) Goucher College: Towson, MD	1.14
<b>2013</b>	<i>Crystallon</i> shown at SONY Booth (PR) E3: Los Angeles, CA	6.13
	<i>Crystallon</i> shown at IndieCade East (PR) Game Developers Conference: San Francisco, CA	3.13
	Panelist for <i>Technological Extensions: Demonstration, Discussions, and Deliberations</i> (I) SUNY Oneonta: Oneonta, NY	3.13
<b>2012</b>	<i>Sound Art</i> (I) New York University: New York, NY	12.12
	<i>Hearing Nano-Structures: A Case Study In Timbral Sonification</i> (I) WebX presentation to SAS Business Analytics Software	9.12
	<i>Ferociously Interactive Media: Collaborations with Scientists</i> (I) Penn State University: State College, PA	4.12
	<i>The Data Sensorium: A Collaboration between SBU &amp; Brookhaven Labs</i> (PR) Music, Mind and Invention: Ewing, NJ	4.12
	<i>Ferociously Interactive Media: Collaborations with Scientists</i> (I) San Diego State University: San Diego, CA	4.12
	<i>Ferociously Interactive Media: Collaborations with Scientists</i> (I) Oklahoma State University: Norman, OK	2.12
<b>2011</b>	<i>Sonifying Nano-Structures</i> (I) Center for Dynamic Data Analytics: Rutgers University, NJ	11.11
	<i>Ferociously Interactive Media: Collaborations with Scientists</i> (I) Birmingham University: Birmingham, UK	11.11
	<i>Ferociously Interactive Media: Collaborations with Scientists</i> (I) DeMontfort University: Leicester, UK	11.11
	<i>Sonifying Nano-Stuctures</i> (PR) Seeing Sound Conference: Bath Spa, UK	10.11
	<i>Interactive Machine Learning in Music Composition and Performance</i> (I) Louisiana State University: Baton Rouge, LA	04.11
<b>2010</b>	<i>Hexcode: an Experiment in Process and Interaction</i> (I) Dorkbot: New York, NY	11.10
	Dodge's In Celebration: The Composition and Its Analysis (PR) Electro-Acoustic Music Studies Network Conference: Shanghai, China	06.10
	<i>Constructing a Personalizable Gesture-RecognizerInfrastructure for the K-Bow</i> (PR) International Conference on Music and Gesture: Montreal, Canada	03.10
	<i>Developing Gesture Recognition for the K-BOW</i> , (I) Tufts University: Medford, MA	02.10
	<i>Using Machine Learning with the K-BOW</i> (I) Presentation to Computer Science Multimedia Class: Stony Brook, NY	2.10
<b>2009</b>	<i>Interface Design in Max/MSP</i> (I) Peabody Conservatory of Johns Hopkins University: Baltimore, MD	11.09
	<i>Ferociously Interactive Media: A Collaboration in Form and Technology</i> (I) Goucher College: Towson, MD	11.09
	<i>Neo-Futurist Sound: Re-embodying Noise</i> (PR) Futurism: Impact and Legacy International Conference: Florence, Italy	10.09
	<i>Round Table Discussion on Increasing the Audience for Computer Music</i> (I) Electro-Acoustic Music Studies Network Conference: Buenos Aires, Argentina	6.09
	<i>Ferociously Interactive Media: A Collaboration in Form and Technology with the K-Bow</i> (I) Notacon: Cleveland, OH	4.09



	<i>Ferociously Interactive Media: A Collaboration in Form and Technology</i> (I )	4.09
	Stanford University: Palo Alto, CA	
	<i>Dance, Media, Technology</i> (I)	2.09
	Presentation to Computer Science Multimedia Class: Stony Brook University, NY	
<b>2008</b>		
	<i>Art-making with Interactive Computer Technology</i> Workshop (PR)	10.08
	Technology in the Arts Conference: Pittsburgh, PA	
	<i>The Making of Theater of the Body</i> Post Concert Lecture (PR)	8.08
	Me•Di•Ate Festival: San Francisco, CA	
	<i>Transcoding The Theater Of The Body Through Technology &amp; Aesthetics</i> Keynote Address(I)	4.08
	Artificial Reproduction Technologies Conference: New York, NY	
<b>2007</b>		
	<i>Careers in Computer Music</i> (I)	11.07
	New York University: New York, NY	
	<i>Dance, Media, Technology</i> (I)	10.07
	Centro Mexicano para la Música y las Artes Sonoras: Morelia, Mexico	
	<i>Dance, Media, Technology</i> (I)	4.07
	University of Arizona: Tucson, AZ	
	<i>Two-day Workshop on Max/MSP/Jitter</i> (I)	3.07
	Cleveland Institute of the Arts: Cleveland, OH	

### Curated Art Exhibits

<i>Gammoner</i> , with Melissa Clarke VR World	New York, NY	1.18-2.18
Christine Sun Kim's <i>Lautplan</i> , Wang Center:	Stony Brook, NY	4.17-6.17
<i>Resound</i> with Lorraine Walsh & Joo Yun Lee, SBU Simons Center for Geometry and Physics		9.16-11.16
<i>Resonant Structures</i> with Melissa Clarke, Babycastles and Inter Space.	New York, NY	3.16
<i>Resonant Structures</i> with Melissa Clarke, Zucairre Gallery,	Stony Brook, NY	2.16
<i>f(glitch)</i> SBU Simons Center for Geometry and Physics,	Stony Brook, NY	2.14-3.14
Klangguren (Sound Figures) with Phoenix Perry: Devotion Gallery,	New York, NY	9.13-10.13
<i>Controlled Evidence</i> : SBU Simons Center for Geometry and Physics,	Stony Brook, NY	11.12-12.12
<i>Art of Failure</i> : Devotion Gallery,	New York, NY	2.12
<i>Encountering Data</i> : SBU SAC Art Gallery,	Stony Brook, NY	1.12-2.12
<i>Supplemental Restraint System</i> : with Phoenix Perry: Devotion Gallery,	New York, NY	6.11
<i>Scott Draves: Pioneer of Generative Art</i> : with Phoenix Perry: Devotion Gallery,	New York, NY	5.11
<i>Dadamachinima</i> : with Baby Castles and Phoenix Perry: Devotion Gallery,	New York, NY	1.11
<i>The Root of the Root</i> : with Phoenix Perry: Devotion Gallery,	New York, NY	10.10
<i>Digital Intelligence &amp; Analogous Interactions</i> : with Marie Evelyn: Devotion Gallery,	New York, NY	6.10
<i>ICMC</i> : with Rhonda Cooper and Sarah O'Halloran: SBU Art Gallery,	Stony Brook NY	6.10
<i>Gro[o]ve</i> : SBU SAC Art Gallery,	Stony Brook, NY	4.10
<i>Sound Postcards</i> : with Unsound Festival and Phoenix Perry: Devotion Gallery,	New York, NY	1.10
<i>Hybrid Geographies</i> : with Christa Erickson: SBU SAC Art Gallery,	Stony Brook, NY	10.09-12.09
<i>Pherepappe: The Fourfold Roots Of Everything</i> : with Phoenix Perry: Devotion Gallery,	New York, NY	10.09
<i>Secret Devotion</i> : with Phoenix Perry: Devotion Gallery,	New York, NY	8.09-9.09
<i>Sonic Residues</i> : with Christa Erickson: SBU SAC Art Gallery,	Stony Brook, NY	04.08-05.08

### Affiliations

ACF, The American Composers Forum  
 AMC, The American Music Center  
 ASCAP, The American Society of Composers, Authors, and Publishers  
 EMS, Electroacoustic Music Studies Network  
 ICMA, International Computer Music Association  
 IAWM, International Alliance for Women in Music  
 SEAMUS, Society for Electro-Acoustic Music in the United States  
 Sonic Arts Network

## Stony Brook University

### Teaching

**Bold** indicates first-time teaching course, *Italics* indicates course I designed, \* indicates new syllabus under an existing rubric, and plain text indicates inherited syllabus. "M" indicates music major, "m" indicates digital art or music-technology minors, H indicates honors students, roman numeral indicates graduate student year

Fall 2025

MUS 517: Introduction to Computer Music

How to Build a Website in a Weekend

Course Relief, Chief Innovation Advisor, Stony Brook Libraries

**21 Graduates**

5,000 students (Coursera)

Fall 2024

**MUS 208: Introduction to Music Technology**

How to Build a Website in a Weekend

Course Relief, Chief Innovation Advisor, Stony Brook Libraries

**35 Undergraduates**

5,000 students (Coursera)

Fall 2023 – Spring 2024 Research Leave

Spring 2023

MUS 517: Introduction to Computer Music

How to Build a Website in a Weekend

Course Relief, Chair of Art

7 Graduates

10,000 students (Coursera)

Fall 2022

**MUS 208: Introduction to Music Technology**

**MUS 518: Advanced Computer Music (overload)**

How to Build a Website in a Weekend

Course Relief, Chair of Art

**34 Undergraduates**

**4 Graduates**

10,000 students (Coursera)

Spring 2022

MUS 517: Introduction to Computer Music

How to Build a Website in a Weekend

Course Relief, Chair of Art

5 Graduates

10,000 students (Coursera)

Fall 2021

**MUS 208: Introduction to Music Technology**

How to Build a Website in a Weekend

Course Relief, Chair of Art

**20 Undergraduates**

20,000 students (Coursera)

Spring 2021

MUS 517: Introduction to Computer Music

How to Build a Website in a Weekend

Course Relief, Chair of Art

12 Students mixed

10,000 students (Coursera)

Fall 2020

**MUS 208: Introduction to Music Technology**

How to Build a Website in a Weekend

Course Relief, Chair of Art

**16 Undergraduates**

15,000 students (Coursera)

Spring 2020

**MUS 559: Analysis of the Works of Living Composers\***

How to Build a Website in a Weekend

Course Relief, Chair of Art

**3 Graduates**

10,000 students (Coursera)

Fall 2020	
<i>MUS 341: Sound Design</i>	14 Undergraduates
How to Build a Website in a Weekend	10,000 students (Coursera)
Course Relief, Chair of Art	
Spring 2019	
Sabbatical	
How to Build a Website in a Weekend	20,000 students (Coursera)
Fall 2018	
MUS 519: Composers' Forum	17 Graduates, 2 Undergraduates
MUS 518: Advanced Projects in Computer Music	7 Graduates, 1 Undergraduate
How to Build a Website in a Weekend	30,000 students (Coursera)
Spring 2018	
MUS 517: Introduction to Computer Music	6 Graduates
How to Build a Website in a Weekend	40,000 students (Coursera)
Course Relief, cDACT Director	
Fall 2017	
CDT 208: Introduction to Digital Media	42 Undergraduates (m)
HON 105: Modes of Knowledge	40 Undergraduates (H)
How to Build a Website in a Weekend	20,000 students (Coursera)
Spring 2018	
MUS 519: Composers' Forum	16 Graduates
How to Build a Website in a Weekend	15,000 students (Coursera)
Course Relief, cDACT Director	
Fall 2016	
CDT 208: Introduction to Digital Media	42 Undergraduates (m)
HON 105: Modes of Knowledge	40 Undergraduates (H)
How to Build a Website in a Weekend	10,000 students (Coursera)
Spring 2016	
MUS 517: Introduction to Computer Music*	10 Graduates (i)
ACH 102: Deep Listening*	19 Undergraduates
<b>How to Build a Website in a Weekend</b>	<b>35,000 students (Coursera)</b>
Course Relief, cDACT Director	
Fall 2015	
CDT 208: Introduction to Digital Media	42 Undergraduates (m)
<b>HON 105: Modes of Knowledge*</b>	<b>34 Undergraduates (H)</b>
Course Relief, Undergraduate Director of Music	
Spring 2015	
CDT 317: Interactive Performance and Media	19 Undergraduates (m)
MUS 519: Composers' Forum	10 graduates (i)
ACH 102: Deep Listening*	19 Undergraduates
Fall 2014	
CDT 208: Introduction to Digital Media	42 Undergraduates
MOOC Version	18,000 students (Coursera)
MUS 519: Composers' Forum*	10 graduates (i)
Course Relief, Undergraduate Director of Music	

Spring 2014	
HON 201: Arts and Society	7 Undergraduates (H)
MOOC Version (massive open online course)	15,000 students (Coursera)
MUS 517: Introduction to Computer Music*	20 Graduates (i)
ACH 102: Deep Listening*	19 Undergraduates
Fall 2013	
CDT 208: Introduction Digital Media*	35 Undergraduates (m)
MOOC Version (massive open online course)	6,500 students (Coursera)
<i>CDT 341 Sound Design</i>	8 Undergraduates (m)
Spring 2013	
<b>ARS/MUS/THR 317: Interactive Performance and Media*</b>	19 Undergraduates (m)
<i>ARS/MUS/THR 341: Sound Design</i>	35 Undergraduates (m)
ACH 102: Deep Listening*	19 Undergraduates
Fall 2012	
ARS/MUS/THR 208: Introduction Digital Media*	44 Undergraduates (m)
<b>MUS 504: Analysis of 20<sup>th</sup> and 21<sup>st</sup> Century Music*</b>	11 Graduates (i)
Spring 2012	
<i>ARS/MUS/THR 341 Sound Design</i>	23 Undergraduates (m)
MUS 517: Introduction to Computer Music*	10 Graduates (i)
<b>ACH 102: Deep Listening*</b>	21 Undergraduates
Fall 2011	
ARS/MUS/THR 208: Introduction to Digital Media*	78 Undergraduates (m)
MUS 507: Studies in Music History: Electronic Music*	21 Graduates (i)
Spring 2011	
Junior Faculty Research Leave	
Winter 2011	
<b>MUS 119: The Elements of Music</b>	24 Undergraduates (M)
Fall 2010	
ARS/MUS/THR 208: Introduction to Digital Media	42 Undergraduates (m)
<b>MUS 300: Music, Technology and Digital Culture*</b>	88 Undergraduates (m)
Spring 2010	
ARS/MUS/THR 318: Music and the Moving Image	20 Undergraduates (m)
MUS 517: Introduction to Computer Music*	12 Graduates (i)
<b>ACH 102: John Zorn's Cobra*</b>	25 Undergraduates
Fall 2009	
ARS/MUS/THR 208: Introduction to Digital Media	40 Undergraduates (m)
<i>ARS/MUS/THR 341 Sound Design</i>	20 Undergraduates (m)
Spring 2009	
<b><i>ARS/MUS/THR 341 Sound Design</i></b>	20 Undergraduates (m)
ARS/MUS/THR 318: Movies: Shoot Edit Score	25 Undergraduates (m)
<b>ACH 102: Produce, DJ and Compose Your Own Music*</b>	25 Undergraduates
Fall 2008	
ARS/MUS/THR 208: Introduction to Digital Media	40 Undergraduates (m)
<b>MUS 507: Studies in Music History: Electronic Music*</b>	18 Graduates (i)

Spring 2008

**ARS/MUS/THR 318: Movies: Shoot Edit Score**  
**MUS 517: Introduction to Computer Music\***

25 Undergraduates (m)  
7 Graduates (i)

Fall 2007

**ARS/MUS/THR 208: Introduction to Digital Media**  
Course Relief for cDACT for curricula development

40 Undergraduates (m)

### **Private Composition Students**

2024/2025: Kei Wing Chan, Jeryl Johnston, Jeremy Rosenstock, Kyle Lewis, Reiny Rolock  
2022/2023: Reiny Rolock, Jeryl Johnston, Jacinth Greywoode, Alyssa Wixson  
2021/2022: Manaka Matsumoto, Eric Lemmon, Alyssa Wixson  
2020/2021: Katherine Allenbaugh, Leonid Galinov, Chris Bill, Jacinth Greywoode, Eric Lemmon  
2019/2020: Taylor Ackley, Jacinth Greywoode, Kevin Kay, Manaka Matsumoto  
2018/2019: Taylor Ackley, Nilou Niloufar, Chelsea Leow, Alan Hankers, Edward Rosenberg  
2017/2018: Taylor Ackley, Joey Bohigian, Damon Honeycutt, Eric Lemmon, Timothy Vallier  
2016/2017: Ben Ramey, Timothy Vallier, Marcus Weiner  
2015/2016: Anne Sophie Anderson, Adam Beard, Flannery Cunningham, Greg Mulzet  
2014/2015: Taylor Ackley, Howie Kenty  
2013/2014: Matthew Blessing, Branic Howard, Serom Kim,  
2012/2013: Nicolas Bechtel, Travis Ellrott, Jason Gerraughty, Chris Howard, Roy Lotz  
2011/2012: Travis Ellrott, Krystal Grant, Branic Howard, John Montani, Timothy Vallier, Kyle Wemer  
2010: Stephen Bae, Krystal Grant, Natsue Sakurai, Eldad Tarmu, Timothy Vallier  
2009/2010: Kurt Borst, Elad Shniderman, Travis Ellrott, Kenny Li, Michael O'Brien, Andrew Wong-Crocitto, Nick Woodbury  
2008/2009: Stephen Lee, Peter Striga  
2007/2008: JD Darbo, Travis Ellrott, Stephen Lee, Martin Loyato, Bogdan Scruto

### **DMA Paper Advisees**

2024: We no longer require DMA essays  
2021: Christopher Bill, Amadas Dunkel, Gabriel Vicens  
2013-2020: I stopped being assigned classes that lead to DMA Essays  
2012/2013: Branic Howard, Christopher Matthews, Eleanor Oppenheim,  
2011/2012: James Hubbard, Agnes Kallay, Naria Kim, Sun Young Lim, Richard Vaudrey  
2009/2010: Iryna Krechkovsky, Soran Lee, Meigan Stoops  
2008/2009: Sean Hanilton, Andrea Lodge, Yoon-Kyung Shin

### **Doctoral Directing Committees**

#### **PhD in Music Composition**

Jane Saunders, Advisor, 2027  
Reiny Rolock, Advisor, 2025  
Kevin Kay, Advisor, 2024  
David Crowell, Chair, 2024  
Jacinth Greywoode, Chair, 2023  
Eric Lemmon, Advisor, 2022  
Elad Schniederman, Co-Chair 2021  
Chelsea Leow, Advisor 2021  
Niloufar Nourbakhsh, Advisor 2021  
Howie Kenty, Reader 2020  
Taylor Ackley, Chair 2021  
Edward Rosenberg, Reader 2020  
Timothy Vallier, Chair 2019  
Travis Ellrott, Advisor 2012  
Krystal Grant, Chair 2012

Philip Schuessler, Reader 2008

### **Post-Doc**

Katie Mudd, Dynamics of Creativity, IACS

Mason Youngblood, Evolution of Complex Cultural Traits, IACS

### **External Departments (MS, MFA, MA and PhD)**

Alexandra Nicolaides: *Experiments and Failures: The Display of Color Photography, 1950-76*

(PhD Committee Member: Art, 2023)

Jonathan Macaba: *Glimpses of the USA: The Domestic Image-Worlds of the Late 1950s*

(PhD Committee Member: Art, 2023)

James Cohen :*An Alternate History of Cyberspace, 1988-1997*

(PhD Committee Member: Cultural Studies, 2019)

Ju Yun Lee: *Infinitesimal to Infinity: Ryoji Ikeda and Sensing Space*

(PhD Committee Member: Art History 2018)

Alexander Nodeland: (PhD Committee Member: Applied Math, In Progress)

Katherine Schwarting: *Performance, Art and Science: Intertwining Disciplines*

(MFA Committee Member: Theatre Arts, 2017)

Rebecca Uliasz: *Modus Operandi*

(MFA Committee Member: Art Practice, 2017)

Charles Eppley: *Un-Fixed Media: Site-Specificity and Materiality in the Works of Max Neuhaus*

(PhD Committee Member: 2017)

Debleena Chattopadhyay: *Multimodal Tagging of Human Motion Using Skeletal Tracking With KinectT* (MS Committee Member: Computer Science, 2010)

Melissa Gregg: *Feature Assignment in Perception of Auditory Figure and Ground*

(PhD external advisor: Psychology 2009)

### **Graduate Special Projects**

Kristina Stoyanova (Art, 2012)

### **Undergraduate Honors Project Advising**

Jessica Chiu (WISE, 2023)

Rebecca Proscia (Public Health, 2020)

Kyle Werner (Art, 2012)

Tammy Lu (Art, 2011)

Natsue Sakurai (Art, 2011)

### **Doctoral Oral Exam, Lecture-Recital or Colloquium Committee \*indicates advisor**

**2024-2025:** Zachary Ashland\*, Zhihao Wu, Miles Cingolani

**2023-2024:** Taylor Long, Isabella Misanes, Kyle Krause

**2022-2023:** Nathan Cottell, Reiny Rolock\*

**2021-2022:** Iva Casian-Lakos\*, Annaliese Kowert\*, Avery Morris\*, John-Paul Norpoth\*

**2020-2021:** Chris Bill\*, YuTing Huang\*, Elizabeth Schmidt\*, Hyejin Park\*, Dylan Sauerwald\*, Kevin Kay

**2019-2020:** Joenne Dumitrascu\*, Emre Engin, Stephan Moran, Phuc Phan, Jay Rozen\*, Catherine Sandstedt

**2018:** Maya Lorenzen

**2017-2018:** Taylor Ackley\*, YuTing Cheng, Nathan Hudson\*, Howard Kenty\*, Eric Lemmon\*,

**2016-2017:** Christopher Howard\*, Kenneth Martinson

**2015-2016:** KumHee Lee\*, Lauren Posey\*, Benjamin Wu\*

**2014-2015:** Jacqueline Leung\*, Matthew Lau

**2013-2014:** Eleanor Oppenheim\*, Ana Ayala,

**2012-2013:** Kristin Benson\*, Kerina Chang, James Hubbard, Margaret Kwan\*, Amanda Tabor\*

**2011-2012:** Daniel Corneliussen, Anthony Caputo, Adam Gordon, Agnes Kallay\*, Hyewon Kim, Yonmi Kim\*, Sunyoung Lim, Jose Menor,

**2010:** David Patterson, Dennis Sullivan\*, Jeewon Park  
**2009/2010** Andrea Lodge\*, Eileen Mack\*, Rebecca Metheny-Mason, Jonathan Shapiro  
**2008/2009** Karisa Werden\*  
**2007/2008** Eric Starr\*

## Service

### Music Department

Chair of Assessment Review Committee	2024-2025
Chaired the committee bringing in 3 external reviewers.	
Graduate Admissions Committee	2022-2025
Review performance applicants for graduate degree	
Graduate Studies Committee	2020-2023
Member of the GSC, evaluate graduate students' proposals, determine administration of grad. degrees	
Curriculum Review Committee	2020-2021
Redesign undergraduate and graduate programs	
Search Committee Member for Composition Position	2017-2018
Review applications and vote on new faculty member	
Chair of Search Committee for Visiting Assistant Professor in Music Theory	2017
Chaired search committee for VAP in Music Theory and Undergraduate Director	
Search Committee Member for Audio Engineer Position	2016-2017
Review applications and vote on new faculty member	
Search Committee Member for Composition Position	2013-2014
Review applications and vote on new faculty member	
Technical Director for Premieres! at Stony Brook	2008-Present
Work with commissioned composers to assure technical needs are met for annual concert.	
University Senate Representative	2008-Present
Departmental representative to University Senate and Arts and Sciences Senate. Report activities back to department.	
Arts and Sciences Senate	2008-Present
Departmental representative to Arts and Sciences Senate. Report back to department.	
Co-Director of Computer Music	2007-Present
Run three studios, supervise performances with electronics, curate and produce 5 concerts a year. Supervise computer music TA's. Verify music software for SINC site image. Run annual concerts in electronic music: Aural Architectures, Sonic Spring, and Earfest. Created Music and Technology Minor.	
Colloquium/Master Class Committee	2007-Present
Invite guest lecturers to Stony Brook, organize travel and housing and honoraria.	
Equipment Committee	2007-Present
Determine equipment needs for the department, write grants to receive equipment.	
Concert Committee	2007-Present
Ensure that concerts produced at Stony Brook are of high standard and run smoothly. Develop forms for support requests. Determine how best to publicize events.	
Composition Department	2007-Present
Run student composition concerts, develop department website and mailer and create Google adwords campaign.	

### University and SUNY

Member of the AI Innovation Institute Director Search	2024-2025
Committee member of a campus-wide search in partnership with Opus Partners. Committee also was charged to redefine the role of Director	
Member of the Director of Undergraduate Innovation Search	2024-2025
Committee member of campus-wide search to find someone to encourage undergraduates to participate in a culture of translating knowledge into marketable solutions	
Chair of the Chair of Art Search	2022-2023
Lead an interdisciplinary team of faculty to identify, recruit and train the Chair of Art.	
Co-Chair of One Campus Information Technology Organization	2020-2022

Bring campus into technological alignment, report to executive leadership. Co-chair of Governance Committee to establish procedures for investing in

Member of the College of Arts and Sciences Undergraduate Curriculum Committee 2020-2022  
Review changes to courses and programs. Fall 2021 interim chair.

Member of the Promotion and Tenure Committee-Senior 2019-2020  
Appointed to a one-year term as the junior member on the Promotion and Tenure Committee Senior, advising the Dean on faculty promotions to full professor

Member of the SUNY Open Access Committee 2017-2018  
Determined best methods for creating open access content across the university system

Member of the Computer Science Chair Search Committee 2017

Founding member of Research Computing and Cyberinfrastructure Steering Committee 2016-2020

Member of Adjunct Teaching Excellence Committee 2016-2020

Member of the Provost Search Committee 2016

Member of the Chief Information Officer (CIO) Search Committee 2016

Member of the Search Committee for Library Multimedia Technologist 2015

Member of the Search Committee for TLT's Course Designer 2014

President of the Arts and Sciences Senate 2014-2016

Vice-President of the Arts and Sciences Senate 2013-2014

Search Committee for Simons Center Curator 2013-2014

Co-Chair of the Joint Advisory Council on Online Learning 2013-Present  
Suggest policy on online learning, establish best practices, develop granting mechanisms

Member of the Provost's Committee on MOOCS (Massive, open online classes) 2012-2013  
Suggest policy on technology, requisite investment, quality assurance, branding, credentialing, policy. Organizer and emcee for Town Hall meetings on East and West Campus.

Member of the Chief Information Officer (CIO) Search Committee 2012

Member of the Provost's Committee on Information Technology 2011-Present  
Advise Provost on matters involving distribution of technology fees and administration of resources

Co-Chair of the President's Steering Committee on Email and Collaboration Suite 2011-2012  
Decide which next-generation email and collaboration suite Stony Brook University should adopt to ensure faculty, students and staff have the electronic communications and collaborative tools they need to succeed in today's world.

Chair of the Senate Committee on Information Technology 2011-2015  
Organize meetings, take minutes, advise university on technology

Member of the Academic Planning and Resource Committee 2011-2017  
Review budgetary procedures and priorities for planning and resource allocation in the Presidential, Provostial, and Vice-Presidential areas

Faculty Liaison to the CIO 2011-2018  
Provide line of communication between faculty and CIO

Member of the CIO Search Committee 2011

Chair of Senate Committee on Communications and Computing 2010-2011  
Organize meetings, take minutes, advise university on technology

Student Activities Center Gallery Curator 2009-2011  
Create shows, supervise student employees, publicize events, promote gallery. Developed Show: gro(o)ve

#### **cDACT core faculty member**

**2007-2017**

In addition to our own teaching and research, and Departmental and University service, cDACT core faculty engage in collaborative teaching/curriculum development, collaborate on research projects, and do service for cDACT (as a Unit). A special category for cDACT service is our large-scale events, which involve interconnected colloquia, theatrical and musical performances, and art exhibitions.

#### **Curricular/Teaching:**

Developed courses CDT341 Sound Design and CDT500 Interactive Programming  
Developed Music and Technology Minor as Music Department Representative



Help Manage Digital Arts Minor  
 Help Manage 4 labs: SINC/Fine Arts Site, SINC/Hybrid Lab, LTA & Tabler Recording Studio  
 Helped design Advanced Graduate Certificate in Computational Arts (in process)  
 Liaison to TLT, began in 2010 when Christa Erickson went on medical leave  
 Upgraded SINC Site/Fine Arts and Hybrid lab conversion to SINC site 2011  
 Created Tabler Recording Studio 2012  
 Recommended lynda.com online resource, increasing effectiveness 2012

## Research

Data Sensorium 2011-2017  
 Lead on putting sound into the Reality Deck (full immersive video environment run by CS, located in CEWIT)

## Service

Chair of Search Committee for CS/cDACT hire 2013-2014  
 Bi-weekly meetings  
 Collaborative grant and proposal writing

## Events

*Fiftieth Anniversary of Experiments in Art and Technology (F\_EAT)* 2016  
 Co-organized two-day conference series, organized partnerships of artists and scientists to work across art and technology  
*Data Sensorium* 2011-Present  
 Co-organized lecture series, organized partnerships of artists and scientists to interact with large data sets  
*f(glitch)* 2014  
 Organized lecture series, curated gallery show and co-produced concert  
*Encountering Data* 2011-2012  
 Co-organized lecture series, curated gallery show and co-produced concert  
*Hybrid Geographies* 2009-201  
 Co-organized lecture series, co-curated gallery show and produced concert  
*Sonic Residues* 2008  
 Co-organized lecture series, co-curated gallery show and produced concert

## Collaborations Across Departments and SUNY

Open SUNY 2014-2018  
 On committee promoting the use of open access resources across the SUNY system  
 Art 2013  
 Interim Digital Arts Minor Advisor  
 Computer Science 2010-Present  
 With Daniel Weymouth, designed 24.4 Channel Sound System for Immersive Environment  
 "Reality Deck," Produced sonic demos for opening.  
 Theater  
 Sound Designer for Theater Department's production of *Romeo and Juliet* 2009  
 Sound and Video Designer for Theater Department's production of *Euridice* 2008  
 Center For Cognitive Studies 2008-Present  
 Part of multi-departmental workgroup across theater, music, psychology, biology and philosophy examining how the brain processes data.  
 Gestural Motion Tracking Workgroup 2009-2011  
 Part of multi-departmental workgroup across computer science, dance, technology and society, and music examining new methods for tracking motion of humans with computers.  
 Center for Dance, Movement and Semantic Learning 2009-2013  
 Work with dancers and scientists to understand movement in all its forms.

**University Grants** (PI: Principal Investigator, Co-PI, Co- Principal Investigator, KP: Key Personnel)

FAHSS Grant	6.25
Received \$3,000 to travel to Australia for Women's Labor	
IACS Seed Grant	7.24
CO-PI, Received 250,000 to explore "Dynamics of Creativity in Complex Social Networks"	
OVPR Seed Grant	7.24
KP, Received 50,000 for "Engineering Gait Rehabilitation in Parkinson's Disease through Music and AI"	
AHLSS Visiting Artists Series	7.24
KP, Received 20,000 to bring Mimi Onuoha to campus for a weeklong series of lectures and workshops	
Run Run Shaw	4.24
PI, Received 7,000 to bring 3 professors from University of Arts London to discuss Creative Computing	
Vertically Integrated Project:	5.21
Co-PI, Received 10,000 for project "Tactile Spectrograms"	
Vertically Integrated Project: PI Margaret Schedel, Ellen Broselow, Marie Huffman	4.21
Co-PI, Received 10,000 for project "Hyper-Local Interactive Sonified Covid-19 Map"	
Music and AI Grant:	4.20
Co-PI, Received 20,000 for project "Music in Space"	
FAHSS Grant	5.19
PI, Received \$6,000 to bring four speakers to campus to speak about <i>Harmonies of the World</i>	
(AHLSS) Visiting Artist Grant	5.18
PI, Received \$15,000 to bring Yarn   Wire to campus as a resident artist	
FAHSS Grant	11.17
PI, Received 3,000 towards production of solo CD	
(AHLSS) Visiting Artist Grant	1.16
PI, Received \$15,000 to bring Christine Sun Kim to campus as a resident artist	
TLT	9.16
PI, Received iPads for all incoming Music Majors	
IITG	7.14
PI, Received \$25,000 from SUNY to create a specialization within Coursera on computational arts	
TALENT Grant:	8.12
PI Received \$6,000 to create online materials for AMT208. Also received 4,000 for TA support.	
FAHSS Grant:	10.11
KP, Received \$6,000 for cDACT to present Encountering Data, and exhibit, conference and concert	
Stony Brook/Brookhaven Seed Grant	7.10
Co-PI Received \$44,096 to create a Data Sensorium	
FAHSS Grant:	6.10
Co-PI Received \$6000 for the Computer Music Studios to help with the International Computer Music Conference.	
UUP Individual Development Award: PI Margaret Schedel	7.10
PI, Received \$638 to support travel to present <i>Charles Dodge: In Celebration—The Composition and its Analysis</i> at the EMS Conference	
FAHSS Grant: PI Margaret Schedel	6.10
PI, Received \$1200 to support travel to present <i>Charles Dodge: In Celebration—The Composition and its Analysis</i> at the EMS Conference	
UUP Individual Development Award: PI Margaret Schedel	5.09
PI, Received \$138 to support travel to present <i>Theater of the Body</i> at the Soundwave Festival.	
FAHSS Grant:	5.09
KP, Received \$6000 for cDACT to present Hybrid Geographies, and exhibit, conference and concert	
FAHSS Grant: PI	5.09
PI, Received \$3000 for a proof of concept for the installation <i>Twenty Love Songs and a Song of Despair</i>	
SCAP Grant:	5.09
PI, Received \$4,920.33 to support undergraduate research in the SINC Site and Hybrid Lab.	

FAHSS Grant:	9.08
PI, Received \$3000 to support a Kinesthetech Sense residency at Stony Brook	
FAHSS Grant:	5.08
PI, Received \$3,000 to support research at Atlantic Center for the Arts and Singapore Conservatory.	
TLT Grant: PIs	4.08
Co-PI, Received \$42,479.79 to support graduate research in the Computer Music Studios.	
SCAP Grant:	4.08
KP, Received \$34,023.13 to support undergraduate research in the SINC Site and Hybrid Lab.	

### Notable Students

Brian Brown: MM, PhD Stanford University  
 Alyssa Wixson: MM, PhD UC Irvine, 2023 SEAMUS Conference  
 Yanqi Chen (Peabody), PhD Columbia University  
 Colton Arnold (Peabody), Splice Festival  
 Levi Lu, BA Music / MTX Minor: Peabody Computer Music MM, Splice Festival, Lecturer at Penn  
 Josh Huang, AMS / MTX Minor: Audio Engineering MA at Peabody Conservatory  
 Taya Higgs, BA Political Science / MTX Minor: Brooklyn College Sound Art MFA  
 Chelsea Loew, PhD 2021: Fulbright Award, SCI Conference, Assistant Professor at UNCW  
 Eric Lemmon, PhD 2022: Fulbright Award, International Computer Music Conference, 2023 SEAMUS  
 Taylor Ackley, Music PhD 2021: Faculty at Brandeis University  
 Timothy Vallier, Music PhD 2019: Boys Town Research Hospital, Interdisciplinary Researcher  
 Niloufar Nourbakhsh, PhD 2021: Hildegard Prize, Opera America, Bard Longy composition instructor  
 Christopher Howard, 2019: Lecturer at CUNY and Suffolk Community College  
 Branic Howard PhD candidate: Lecturer at Portland State University  
 Daniel Minogue, BA Music 2016: MM and PhD at Hartt School of Music  
 Christopher Williams, BA Psychology 2015, Game Center Master of Fine Arts, NYU  
 Martin Nunlee, BS Engineering 2016: Audio Engineering Master's at Peabody Conservatory  
 Christopher Howard: DMA 2019: Lecturer at NYC College of Technology, Suffolk Community College  
 Anne Sophi Anderson: DMA 2018: Lecturer at Adelphi University in Music Technology  
 Robert Pond, BS Applied Math / MTX Minor 2015: Computer Music Master's at University of Victoria  
 Alison Mihailovich, Theatre Arts MA 2015: YouTube, Educational Event Producer  
 Catherine Katsaforous, Art MFA 2015: Fordham University Teaching Artist in Residence  
 Levy Lorenzo, Music DMA 2015: ICE Performance Technologist, Assistant Professor at The New School  
 Martin Loyato, Music PhD 2013: University of Beirut, Assistant Professor of Communication Art