

Margaret Anne Schedel
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Education	University of Cincinnati, College Conservatory of Music <i>DMA in Music Composition, cognates in Electronic Music and Arts Administration</i>	2007
	State University of New York at Buffalo <i>Non-matriculating student in Music Composition</i>	1999
	Peabody Institute of the Johns Hopkins University <i>MM in Computer Music Composition</i>	2001
	Goucher College <i>BA in Computer Music and Theory & Composition</i>	1996
Employment	Stony Brook University <i>Associate Professor of Music</i> Teach private composition students and classes in music department focusing on music technology and 20 th /21 st century music. Member of equipment and acquisitions, concert and colloquium committees. Co-Director of Computer Music. In charge of four studio TA's. Affiliated with Art, Applied Math and Statistics, Bio-Medical Informatics, Computer Science, The Institute for Advanced Computational Science, Tech and Society, and Theatre Arts.	2007-Present
	<i>CELT Faculty Fellow Multimedia Thrust Leader</i> 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.	2018-Present
	<i>IACS Making Sense of Data Group Leader</i> Group leader at the Institute of Advanced Computational Science to create computational systems to understand and perceive salient dimensions of data using a combination of data science including data analytics, intelligent computing, and machine learning, coupled with an understanding of human cognition, perception and ergonomics. Verify, disprove, and explain scientific models, theories and hypotheses. Communicate results through integrative quantitative data analysis as well as qualitative interpretations such as scientific visualizations, sonifications, and extended reality (XR) displays.	2018-Present
	<i>Director of Undergraduate Studies</i> Oversee all aspects of the music undergraduate program. Advise majors and minors, schedule auditions and recitals, community outreach. Created three minors, streamlined handbook, developed online degree-tracking system, increased enrollment by thirty percent through advertising and local outreach. Obtained funding to give incoming music majors iPads. Created joint Arts and Humanities event for Admitted Students Day.	2014-2018
	<i>cDACT Director</i> Head of interdisciplinary unit that reports directly to the Provost. In charge of all budgeting, allocating resources and hiring. Created Master's Certificate in Media Arts, Culture and Technology. Lead working group of faculty, students and staff across departments and colleges. Oversee one TA, and 5 shared staff.	2015-2018
	<i>President of the Arts and Sciences Senate</i> Elected by faculty to lead rules and policies about the academic function of the college. Meet monthly with CAS dean, member of the University Senate	2014-2017

Executive Committee which meets 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.

Consulting

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 electric bow for string instruments with embedded sensors.	
Electronic Arts	2006-2007
Developed interactive prototypes for video games in Max/MSP/Jitter and PD.	
Paul Kivel	2006-2008
Webmaster and publicist for non-violence educator.	
Making Things	2006-2007
Develop and teach workshops in the Make Controller Kit interfacing sensors and motors to computers.	
Cycling'74	2005-2007
Develop curricula and teach Max/MSP/Jitter workshops to professors and students.	
Livingston Sound	2004-2008
Programmer and artistic collaborator for public sound art projects.	

Honors & Grants

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
Public Works Department Residency at Governors Island	2017
Spatial Music Workshop at Virginia Tech	2017
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
Harvestworks Artist-in-Residence	2014
Semi-Finalist Sony IndieCade East for <i>Crystallon</i>	2013
College Music Society Mid-Atlantic Chapter Composition Prize for <i>impressions expressions</i>	2013
Ruth Anderson Prize: International Alliance of Women in Music	2009
Creative Connections: Meet the Composer	2008
Globalization Grant: Meet The Composer	2007
Trio Metrik: Beam Foundation Commission Winner	2007
Presser Award: University of Cincinnati	2004
First Prize in “Sound with Eyes Open” category IDEAS Festival	2004
First Prize in Avant Garde Remix Competition, SEAMUS	2004

Additional Education

HERS Institute	2017-2018
Year-long program in higher education leadership	
Virginia Tech Spatial Music Workshop	2017
Week-long course in spatial audio using multiple speakers and wavefield synthesis	
SUNY Leadership Academy	2016
Week-long course in executive leadership in academia	
Deep Listening Certificate	2010
A practice developed by Pauline Oliveros, to expand the range of audible forms beyond ordinary sound perceptions in daily life. Able to lead Deep Listening Classes.	

Commissions

Yarn Wire	2018
Unheard-of//Ensemble	2017
Shmoo Group	2016
reACT	2015
Vanderbilt Museum Planetarium	2014
Grim Planetarium	2014
Patti Cudd	2014
Lenape Chamber Ensemble	2013

	Princeton Laptop Orchestra	2013	
Workshops & Residencies	Atlantic Center for The Arts <i>Three-week long residency with Mark Applebaum.</i>	2009	
	Atlantic Center for the Arts <i>Three-week long residency with George Lewis.</i>	2008	
	STEIM <i>A week-long residency in Amsterdam to develop a new work for Kinesthetech Sense.</i>	2007	
	Deep Listening Retreat <i>A week-long deep listening intensive with Pauline Oliveros, Ione, and Heloise Gold.</i>	2005-2009	
	SiNordic Arts Space, China <i>Artist-in-Residence with an emphasis on multidisciplinary research & performance.</i>	2004	
	UPBEAT Hvar, Croatia <i>Composition practicum, lectures, master classes, workshops with Bartok String Quartet.</i>	2003	
	Sidney Kahn Summer Institute at the Kitchen, NY <i>An intensive course investigating technology as a language for collaboration and creativity.</i>	2003	
Activities	score-follower	2018-Present	
	Curator/producer for a web channel showing scores for new music		
	arts.codes <i>Co-founder of platform celebrating computational underpinning of arts with a web magazine, blog, open source resources and artist collective</i>	2016-Present	
	DozenEyes <i>Partner in video game company, in charge of sound design, level design and user testing.</i>	2013-2015	
	Floor Models <i>Electric Cellist in improvisation duet with Baritone Guitarist and electronic pedals.</i>	2011-Present	
	Devotion Gallery <i>Co-Owner and Sound Art Curator for art gallery in Williamsburg, Brooklyn with the mission to combine science, art, sound, and complexity theory to reveal our existence as part of an integral whole.</i>	2009-2014	
	black swan <i>Cellist and singer in electronica folk band.</i>	2008-2014	
	In Strange Paradox <i>Cellist in multimedia duet.</i>	2008-2010	
	WEAVE <i>Cellist in ensemble which uses structured improvisation forms such as the gestural language Soundpainting and attention strategies of Deep Listening.</i>	2008-2011	
	Kinesthetech Sense <i>Musical Director for a performing arts company working with interactive technologies.</i>	2006-2009	
	San Francisco Tango Orchestra <i>Cellist in traditional tango orchestra. Repertoire by Piazzola, Troilo, and di Sarli.</i>	2005-2006	
	Girls in Science <i>Volunteered to teach 6th – 12th grade girls computer music techniques and practices.</i>	2004-2005	
	NeXT Ens. <i>Cellist and Performance Technologist for contemporary music ensemble dedicated to the performance of electro-acoustic music. Performances at EMM, Third Practice, SPARK, Ball State's New Music Festival, FEMS, and SEAMUS. Lecture/performances at University of Illinois and St Cloud State. Ensemble-in-Residence at UVA, UMN and ICMC 2006.</i>	2003-2007	
Professional Service			
Boards			
nCoda Advisory Board Member of open-source, scriptable, collaborative music notation software advisory board	2017-Present		
Harvestworks Finance Committee Member of the board's finance committee for a non-profit devoted to art and technology	2015-Present		

New York State School Music Association Member of the Composition and Improvisation Committee	2015-Present
Cogent Arts & Humanities <i>Board Member:</i> 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.	2014-Present
Organised Sound <i>Board Member:</i> Curated paper and jury selection for four 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.	2003-Present
International Computer Music Association <i>Board Member:</i> 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.	2003-2018
60x60 Dance <i>Production Manager:</i> Organize tours and performances for sixty one-minute danced works.	2009-2011
Editorial Group, EMF Institute, Electronic Music Foundation <i>Member:</i> Work to provide public access to the innovative work of electronic music pioneers, past and present, as essential facets of our cultural history.	2006-2011
New West Electronic Art and Music Organization <i>Board Member:</i> 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.	2005-2010

Review Committees and Session Chairing

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

Conference Chairing /Producing (Bold indicates conference chair)

Alliance of Women in Media Arts and Technology Conference 2018, Santa Barbara, CA: Music Chair
Network Arts Conference, 2018, Stony Brook, NY: Faculty Advisor
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
New York City Electronic Music Festival, 2015 New York, NY: Steering Committee
International Conference on Auditory Display, 2014 NYU, NY: Music Coordinator
New York City Electronic Music Festival, 2014 New York, NY: Steering Committee
New York City Electronic Music Festival, 2013 New York, NY: Steering Committee
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

Journal Reviewer

Journal of Science Education and Civic Engagement, 2017
Computer Music Journal, 2014-2018
Leonardo Journal for Arts, Sciences and Technology, 2015-2017
Music and the Moving Image, 2015-2016

Outside Program Review

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 Review

2018: New York University: Music
University of Indiana: School of Engineering and Technology, Music Technology
Rutgers University: Music Composition
2017: Worcester Polytechnic Institute: Music Technology & Cognition
2016: Rhode Island School of Design: Experimental and Foundation Studies Program
2013: University of California Santa Barbara: Media Arts and Technology Program

Outside Doctoral Committee

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 (* indicates not yet performed, [c] indicates collaborative work)

2019

Ease of Elision, for piano duo with percussion duo and interactive electronics
Stepped Reckoner, violin concerto with 5.1 interactive electronics

2018

After | Applebox, laptop orchestra with custom controllers

Glass Menagerie, sculpture and virtual reality experience of nano-structures [c]

2017

Europera Diaspora, multichannel audio visual installation inspired by Cage's *Europera 3&4* [c]
Shifting Baseline Syndrome, for piano, string and quarter tone detuned wind instrument with electronics
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
Azrahah 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

- 2014: *Gabriel Alegria Sextet DVD Release Party* Interactive Visuals for Jazz Band presented at Zinc
 2013: *Are They Edible?* Sound Designer for theatrical work 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*

List of Performed and Exhibited Works (premieres appear in bold, "PR" indicates peer review, "I" indicates invited)

2018

- Glass Menagerie: Sculptures of Scale*, VR system, 3D interactive sculpture sonification/visualization 12.18
 Brookhaven National Laboratories: Upton, NY
- Three Darks in Red*, Violin, Cello and Interactive Audio Processing (I) 11.14
 Stony Brook University: Stony Brook, New York
- Glass Menagerie: Sculptures of Scale*, VR system, 3D interactive sculpture sonification/visualization 11.18
 Library of Congress: Washington D.C.
- hacek*, VR system/ interactive sculpture, sonification/gamification/visualization of data 11.18
 Library of Congress, Washington D.C.
- After | Apple Box*, for ammunition boxes and interactive sound 11.18
 Louisiana State University: Baton Rouge, LA
- After | Apple Box*, for ammunition boxes and interactive sound 10.18
 New York University: New York, NY
- Glass Menagerie: Sculptures of Scale***, VR system, 3D interactive sculpture sonification/visualization 7.18
 Second Sundays, Pioneer Works: New York, NY
- After | Apple Box*, for ammunition boxes and interactive sound 3.18
 Stony Brook University: Stony Brook, NY
- After | Apple Box***, for ammunition boxes and interactive sound 3.18
 The Kitchen: New York, NY

2017

- Oppositional Surge arranged for fixed ambisonic media 9.17
 Mixed Signals 003: New York, NY
- Europa Diaspora**, site specific multi-channel audiovisual installation 8.17
 Governor's Island Art Festival, New York, NY
- To Red, To Music, To Chaos** 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	
	Tradotto Tradito , web-based generative poetry and sound art [PR]	3.17
	SXSW: Austin, TX	
	<i>hacek</i> , 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	
	<i>hacek</i> , VR system/ interactive sculpture, sonification/gamification/visualization of data	1.17
	Shmoo Con, Washington, DC	
2016	<i>hacek</i>, VR system/ interactive sculpture, sonification/gamification/visualization of data	11.16
	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	
2015	<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	
	<i>Thymol</i>, for electroacoustic ensemble w/ Sarah O'Halloran	11.15
	DisPerSion, University of York: Toronto, Ontario.	
	<i>QfwfQ</i>, a hocket for two alto instruments and Interactive Audio Processing (I)	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	
	<i>Train of A Thousand Wings</i>, interactive sound sculpture	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	
2014	<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	
	<i>The Self</i> , 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	
	<i>Tattoo of a Gesture</i>, Percussion and Interactive Audio Processing (I)	4.14
	Machine Fantasies Conference: Tufts University, Boston, MA	
	<i>Three Darks in Red</i>, Violin, Cello and Interactive Audio Processing (I)	4.14
	Lenape Valley Chamber Ensemble: Upper Black Eddy, PA	
	<i>Oppositional Surge</i> for Electric Cello, KBow and Interactive Sound and 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	
	<i>Echoes of Sensoji</i> 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	
2013		
	<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	
	<i>Hawala, for 3D Sound Sculpture developed by Paul Geluso</i>	10.13
	TedX: Stony Brook: Stony Brook, NY	
	<i>impressions expressions</i> , Quadraphonic Sound collaborative composition 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 composition w/ Sarah O'Halloran (PR)	8.13
	International Computer Music Conference: Melbourne Australia	
	<i>NADL, video and audience sounding composition w/ Sarah O'Halloran (PR)</i>	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 composition w/ Sarah O'Halloran (I)	4.13
	Sonic Spring, Stony Brook University, Stony Brook, NY	
	<i>Salt Honey Grounds, Concerto for Viola and Laptop Orchestra composition w/ Sarah O'Halloran (I)</i>	4.13
	Princeton University: Princeton, NJ	
	<i>impressions expressions</i> , Quadraphonic Sound collaborative 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	
2012		
	<i>impressions expressions</i> , Quadraphonic Sound collaborative composition with Sarah O'Halloran (I)	9.12
	International Computer Music Conference: Ljubljana, Slovenia	
	<i>Chromatic Presence</i> Interactive Lighting and John 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	
	<i>Partita, Perihelion</i> , Violin and Interactive Audio Processing (I)	4.12
	Cross Currents: Penn State University: State College, PA	
	<i>Impressions expressions</i> , Quadraphonic Sound collaborative composition with Sarah O'Halloran (I)	4.12
	Cross Currents: Penn State University: State College, PA	
	<i>impression expression</i> , Quadraphonic Sound collaborative composition with Sarah O'Halloran (I)	2.12
	Encountering Data at Stony Brook University: Stony Brook, NY	
	<i>The Queen of Hearts Taking a Bath</i> , flute, clarinet, harp, violin cello (I)	1.12
	Ottawa New Music Creators 60x60: Ottawa, Canada	
2011		
	<i>Sprawl</i> , Live Drawing and Audio Processing (I)	9.11
	Devotion Gallery: Brooklyn, NY	
	<i>The Beautiful Don't Lack the Wound</i> , Taragato and Interactive Electronics (PR)	8.11
	International Computer Music Conference: Huddersfield, UK	
	<i>...linger figure flutter...</i> Collaborative Multimedia Composition with Sarah O'Halloran (I)	3.11

	Sonic Spring at Stony Brook University: Stony Brook, NY	
	<i>...linger figure flutter...</i> Collaborative Multimedia Composition with Sarah O'Halloran (I)	3.11
	High Voltage at LSU: Baton Rouge, LA	
	Lff , Collaborative Composition for Fixed Media with Sarah O'Halloran (PR)	2.11
	Athena Festival: Murray, KY	
	<i>The Beautiful Don't Lack the Wound</i> , Tarogato and Interactive Electronics (PR)	1.11
	SEAMUS Conference: Miami, FL	
	<i>...linger figure flutter...</i> Collaborative Multimedia Composition with Sarah O'Halloran (PR)	1.11
	Music at the Anthology Interval Series: New York, NY	
2010		
	<i>Schatten</i> , Amplified Bassoon (I)	11.10
	Aural Architectures: Stony Brook, NY	
	<i>Twenty Love Songs and a Song of Despair</i> , Interactive Installation with Sculpture, Sound and Video (I)	11.10
	TexX Brooklyn: Brooklyn, NY	
	<i>Miss You</i> , Collaborative Installation Translating Twitter to Morse Code w CE, JE, LL, GL (I)	9.10
	Faculty Exhibition, University Art Gallery: Stony Brook, NY	
	<i>Twenty Love Songs and a Song of Despair</i> , Interactive Installation with Sculpture, Sound and Video (I)	9.10
	Faculty Exhibition, University Art Gallery: Stony Brook, NY	
	<i>Arachnyty</i> , fixed audio (PR)	6.10
	ICMC 2010: NYC and Stony Brook, NY with 23 additional performances throughout the world selected for International Mix	
	<i>The Beautiful Don't Lack the Wound</i> , Clarinet and Interactive Electronics (I)	4.10
	Sonic Explorations: University of Cincinnati: Cincinnati, OH	
	<i>The Last Bourbakian</i> , Erhu, Percussion, Dance, Video Tracking, Video and Electronic Sound (I)	4.10
	Hybrid Geographies: Stony Brook, NY	
	<i>Arachnye</i> , Fixed Audio and Video Collaboration with Nick Fox-Gieg (I)	3.10
	Earfest: Stony Brook, NY	
	<i>Arachnye</i> , Fixed Audio and Video Collaboration with Nick Fox-Gieg (I)	3.10
	Crossover: Art Music/Dance Music, St. Lawrence University Canton, NY	
	<i>Arachnye</i> , Fixed Audio (I)	1.10
	Transmutation: New York, NY	
2009		
	<i>Decided to be Irresolute</i> , K-Bow and Wacom Tablet, Collaboration with In Strange Paradox (I)	12.09
	Art Basel: Miami, FL	
	<i>Decided to be Irresolute</i> , K-Bow and Wacom Tablet, Collaboration with In Strange Paradox (PR)	12.09
	International Society of Improvised Music Conference: Santa Cruz, CA	
	Muted Mahogany for 8 Micro-Marimbas and Joystick-Controlled Electronic Sound	11.09
	Stony Brook Premieres!: Stony Brook, NY and Merkin Hall New York, NY	
	<i>Looney Moon</i> , Collaborative Installation with Valerie Opeilski (I)	11.09
	Page Not Found Exhibit, Beta Space: Brooklyn, NY	
	<i>Cryptomnesia</i> , fixed media (I)	11.09
	Aural Architectures: Stony Brook, NY	
	<i>The Beautiful Don't Lack the Wound</i> , Bassett Horn and Interactive Electronics (I)	11.09
	40 Years of Looking Towards the Future, Peabody Conservatory: Baltimore, MD	
	<i>Fragmented Illusions</i> , collaborative composition with S. O'Halloran for Voice and K-Bow (I)	11.09
	Zeitgeist: Boston, MA	
	<i>Miss You</i> , Collaborative Installation translating Twitter to Morse Code (I)	10.09
	with Christa Erickson, Joe Esser, Levy Lorenzo and Guozhu Luo,	
	Hybrid Geographies: SAC Gallery: Stony Brook, NY	
	<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	
	<i>Cryptomnesia</i> , Fixed Media (PR)	9.09
	Audiospace: Victoria, British Columbia	
	<i>Aspen Meditation #2</i> , 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	
	Fragmented Illusions , Collaborative Composition with S. O'Halloran for Voice and K-Bow (I)	7.09
	12 Nights: Miami, FL	
	Schatten , Amplified Bassoon (I)	4.09
	Sonic Spring: Stony Brook, NY	
	Whirlitzer , Fixed Audio and Video Collaboration with Nick Fox Gieg (PR)	4.09
	Visual Music Marathon: New York NY	
	Whitlitzer , Fixed Audio (PR)	4.09
	60x60 Dance: New York, NY	
	Azraha , Wind Quartet and Interactive Video and Sound (I)	1.09
	NYC Electroacoustic Music Festival Extension Concert: Stony Brook, NY	
	Ah(void) (I)	3.09
	Collaboration with Kinesthetech Sense: Dance with Interactive Video and Sound	
	By:Coastal: Los Angeles, CA and New York, New York	
	albedo.12 , Amplified Bass (I)	3.09
	Composer's Voice Concert: New York NY	
	Backscatter , Amplified Trombone (I)	1.09
	21 st Century Schitzoid Music Series: New York: NY	
	albedo.12 , Amplified Bass (I)	1.09
	21 st Century Schitzoid Music Series: New York: NY	
	The Beautiful Don't Lack the Wound , Oboe and Interactive Sound (I)	1.09
	21 st Century Schitzoid Music Series: New York: NY	
	Azraha , Wind Quintet and Interactive Video and Sound (I)	1.09
	21 st Century Schitzoid Music Series: New York: NY	
	The Beautiful Don't Lack the Wound , Tarogato and Interactive Electronics (I)	1.09
	Commissioned and Performed by Esther Lamneck, Professor NYU	
	Aural Architectures: Stony Brook, NY	
2008		
	Azraha , Electric Cello, 2 Actors, Interactive Video and Sound (PR)	12.08
	International Society of Improvised Music: Denver, CO	
	Ah(void) (I)	11.08
	Collaboration with Kinesthetech Sense: Dance with Interactive Video and Sound	
	NWEAMO: New York, New York	
	Eye of the Sibyl , Soprano with Interactive Video and Sound (I)	10.08
	NWEAMO: Miami, FL	
	The Color of Waiting (PR)	9.08
	Collaboration with Kinesthetech Sense: Electric Cello, Dance and Interactive Video and Sound	
	International Computer Music Conference: Belfast Ireland	
	Theater of the Body (PR)	8.08
	Collaboration with Kinesthetech Sense: Dance with Interactive Video and Sound	
	Me•Di•Ate Festival: San Francisco, CA	
	Theater of the Body (I)	6.08
	Collaboration with Kinesthetech Sense: Dance and Interactive Video and Sound	
	University of Wisconsin International Dance Festival: Madison, WI	
	The Color of Waiting (PR)	6.08
	Collaboration with Kinesthetech Sense: Electric Cello, Dance and Interactive Video and Sound	
	NIME: Genova, Italy	
	Theater of the Body (I)	5.08
	Collaboration with Kinesthetech Sense: Dance and Interactive Video and Sound	
	Sonic Residues: Stony Brook, NY	
	Backscatter , Amplified Trombone (I)	4.08
	Stony Brook Premiers!:Stony Brook, NY	
	albedo.12 , Amplified Bass (I)	4.08
	Musique à la Mode: New York, NY	
	Backscatter , Amplified Trombone (I)	4.08
	Eric Starr DMA recital: Stony Brook, NY	

<i>Visible Act of Life</i> , Interactive Visuals for E.Colcord with Combo Nuvo & NYU Jazz Orchestra (I)	3.08
Jazz Peru Festival: Lima, Peru	3.08
<i>albedo.12</i> , Amplified Bass (I)	4.08
2008 A Bass Odyssey: Stony Brook, NY	
<i>albedo.12</i> , Amplified Bass (I)	4.08
Sonic Spring: Stony Brook, NY	
6 Hands Around, Interactive Video Installation (PR)	1.08
Dance USA Winter Forum: Los Angeles, CA	
2007	
<i>The Color of Waiting</i> , (I)	11.07
Collaboration with Kinesthetech Sense: Electric Cello, Dance and Interactive Video and Sound	
Aural Architectures: Stony Brook, NY	
<i>The Color of Waiting</i> (I)	10.07
Collaboration with Kinesthetech Sense: Electric Cello, Dance and Interactive Video and Sound	
NWEAMO@the University of Colorado: Boulder, Colorado	
<i>The Color of Waiting</i> (I)	10.07
Collaboration with Kinesthetech Sense: Electric Cello, Dance and Interactive Video and Sound	
NWEAMO@CMMAS: Morelia, Mexico	
The Color of Waiting (I)	10.07
Collaboration with Kinesthetech Sense: Electric Cello, Dance and Interactive Video and Sound	
NWEAMO@Roulette: New York, NY	
<i>FleshLightMovement</i> (PR)	8.07
Collaboration with Kinesthetech Sense: Dance and Interactive Video and Sound	
International Computer Music Conference: Copenhagen, Denmark	
FleshLightMovement (I)	5.07
Collaboration with Kinesthetech Sense: Dance and Interactive Video and Sound	
NWEAMO Europe: Venice, Italy and Berlin, Germany	

Select Appearances as Performer: on Cello, Electric Cello, Soprano Lemur, Laptop, or Sound Sculpture

Sound Sculpture, H0L0: New York, NY	9.18
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
Lemur, Composers Inside Electronics at the Joyce Theater: 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, <i>DVA</i> , 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> , vimeo.com/16892834, 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, <i>62931-62943</i> by Grady Gerbracht: Anarcho Art Lab: New York, NY	9.09

Soprano, <i>Deep Listening Rose Mountaineers Improvisation: MAKE IT!</i> : 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)

Books

- M. Schedel (Forthcoming) "The Star Eaters: Women in Electronic Music" Chapter in the *Cambridge Companion to Women since 1900*, Cambridge University Press. (I)
- M. Schedel (2018) "*Color 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. Faulconer Gallery, Grinnel College. pp. 105-106 (I)

Journal Publications

- M. Schedel (2018) "Voice of the Maker and Material" *Interdisciplinary Science Reviews*, forthcoming (I)
- Ilene Berger-Morris, Margaret Schedel, Erin V Vasudevan, Daniel Weymouth, Jay Loomis, Tzvia Pinkhasov, Lisa M Muratori (2018) "Title: Music to one's ears: Familiarity and music engagement in people with Parkinson's Disease" *Frontiers in Neuroscience*, forthcoming (PR)
- 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)

- Margaret Schedel and Kelly Snook "Creative Sonification" Ableton Loop
- Snook, K., Barri, T., Goßmann, J., Potts, J., Schedel, M., & Warm, H. (2018). Kepler Concordia: Designing an

- immersive modular musical and scientific instrument using novel blockchain and sonification technologies in XR. International Conference of Auditory Display, Georgia Institute of Technology. (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**
- M. Schedel with E. Beattie (2017) "Notating Bodies: Inscribing Gesture" Cognitive Futures in the Arts and Humanities: Stony Brook, NY**
- 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) "Annea 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, 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 Appearance as Sound Expert

- BBC Culture *Is This the World’s First Good Robot Album?*
<http://www.bbc.com/culture/story/20180112-is-this-the-worlds-first-good-robot-album>
- Science Friday *Listening in on Scientific Data*
<https://www.sciencefriday.com/person/margaret-schedel/>

Web Interviews / Articles

- 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>

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 and Panel Discssions

2018

- Sound into Sight 10.18
New York University: New York, NY
Panel Discussion: 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)* 1.18
Storefront for Art and Architecture: New York, NY

2017

- Notating Bodies: Inscribing Gesture (I)* 10.17
Launch of Independent Games and Playable Experience Design Masters Program,
Goldsmiths University: London, England
Algorithms Are Us, an NEH Symposium 5.17
Stony Brook University: Stony Brook, NY
Sonification (I)* 1.17
Arizona State University: Tempe, AZ

2016

- Sound Art (I) 12.16
School of Visual Art: New York, NY
Making Data Sing (PR) 11.16
TedxSBU: Stony Brook University, Stony Brook, NY
Panelist on "Conversations with Electroacoustic Composers" 5.16
Creative Tech Week: New York, NY
Panelist on Technology and the Creative Process (PR) 4.16
Utopian Listening Conference: Tufts and Harvard University, Boston, MA
Sound Art (I) 3.16
HNK: Utrecht, The Netherlands
Beyond than the Front Row Experience: MOOC'ing CDT208 (I) 3.16
Open Education Week: Stony Brook University, Stony Brook, NY

2015

- The Data Sensorium: Multimodal Exploration of Scientific Data Sets (I) 9.15
York University: Toronto, Ontario

	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 & Perception</i> (PR) College Art Association Conference: New York, NY	2.15
2014	<i>Transducing Gesture: Interacting with Media through Motion</i> (I) Festival of the Moving Body, Stony Brook, NY	
	Panelist on Women Leaders in Academia (I) Stony Brook Women's Leadership Symposium: Stony Brook, NY	
	<i>Beyond than the Front Row Experience: MOOC'ing and Modifying CDT208</i> (I) Cornell Online Learning Conference: Ithica, 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
2013	<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
2012	<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 & 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
2011	<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)	11.11
	DeMontfort University: Leicester, UK	
	<i>Sonifying Nano-Structures</i> (PR)	10.11
	Seeing Sound Conference: Bath Spa, UK	
	<i>Interactive Machine Learning in Music Composition and Performance</i> (I)	4.11
	Louisiana State University: Baton Rouge, LA	
2010		
	<i>Hexcode: an Experiment in Process and Interaction</i> (I)	11.10
	Dorkbot: New York, NY	
	<i>Dodge's In Celebration: The Composition and Its Analysis</i> (PR)	6.10
	Electro-Acoustic Music Studies Network Conference: Shanghai, China	
	<i>Constructing an Personalizable Gesture-Recognizer Infrastructure for the K-Bow</i> (PR)	3.10
	International Conference on Music and Gesture: Montreal, Canada	
	<i>Developing Gesture Recognition for the K-BOW</i> , (I)	2.10
	Tufts University: Medford, MA	
	<i>Using Machine Learning with the K-BOW</i> (I)	2.10
	Presentation to Computer Science Multimedia Class: Stony Brook, NY	
2009		
	<i>Interface Design in Max/MSP</i> (I)	11.09
	Peabody Conservatory of Johns Hopkins University: Baltimore, MD	
	<i>Ferociously Interactive Media: A Collaboration in Form and Technology</i> (I)	11.09
	Goucher College: Towson, MD	
	<i>Neo-Futurist Sound: Re-embodying Noise</i> (PR)	10.09
	Futurism: Impact and Legacy International Conference: Florence, Italy	
	<i>Round Table Discussion on Increasing the Audience for Computer Music</i> (I)	6.09
	Electro-Acoustic Music Studies Network Conference: Buenos Aires, Argentina	
	<i>Ferociously Interactive Media: A Collaboration in Form and Technology with the K-Bow</i> (I)	4.09
	Notacon: Cleveland, OH	
	<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	
2008		
	<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 & Aesthetics</i> Keynote Address(I)	4.08
	Artificial Reproduction Technologies Conference: New York, NY	
2007		
	<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	
	<i>Music Business and Audio Production</i> (I)	2.07
	Minnesota School of Business: Minneapolis, MN	
Curated Art Exhibits		
	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 & 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>Pherepaphé: 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
Teaching**

Bold indicates first time teaching course, *Italics* indicates course I designed, * indicates new syllabus under existing rubric, 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

Spring 2019	
Sabbatical	
Fall 2018	
MUS 519: Composers' Forum	17 Graduates, 2 Undergraduates
MUS 518: Advanced Projects in Computer Music	7 Graduates, 1 Undergraduate
Spring 2018	
MUS 517	6 Graduates
How to Build a Website in a Weekend	20,000 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
How to Build a Website in a Weekend	35,000 students (Coursera)
Course Relief, cDACT Director	
Fall 2015	
CDT 208: Introduction to Digital Media	42 Undergraduates (m)
HON 105: Modes of Knowledge	34 Undergraduates (H)
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
Course Relief, Undergraduate Director of Music	
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		
ARS/MUS/THR 317: Interactive Performance and Media*		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)
MUS 504: Analysis of 20th and 21st Century Music*		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)
ACH 102: Deep Listening*		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		
MUS 119: The Elements of Music		24 Undergraduates (M)
Fall 2010		
ARS/MUS/THR 208: Introduction to Digital Media		42 Undergraduates (m)
MUS 300: Music, Technology and Digital Culture*		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)
ACH 102: John Zorn's Cobra*		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		
ARS/MUS/THR 341 Sound Design		20 Undergraduates (m)
ARS/MUS/THR 318: Movies: Shoot Edit Score		25 Undergraduates (m)
ACH 102: Produce, DJ and Compose Your Own Music*		25 Undergraduates
Fall 2008		
ARS/MUS/THR 208: Introduction to Digital Media		40 Undergraduates (m)

MUS 507: Studies in Music History: Electronic Music*

18 Graduates (i)

Spring 2008

ARS/MUS/THR 318: Movies: Shoot Edit Score

25 Undergraduates (m)

MUS 517: Introduction to Computer Music*

7 Graduates (i)

Fall 2007

ARS/MUS/THR 208: Introduction to Digital Media

40 Undergraduates (m)

Course Relief for cDACT curricula development

Private Composition Students

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

2013-Present: I stopped teaching 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

Student Achievements

Krystal Grant: W. Burghardt Turner Dissertation, Music08, Support Stipend 2011, Center for Inclusive Education Dissertation Writer's Workshop 2011, Atlantic Center for the Arts 2010, Electro-Acoustic Music Network Conference, Arts and Texts in Cinema and Media Conference, Westchester Square Arts Festival. Tenure Track Job at Lanvaster Bible College

Travis Ellrott: Borges Residency Prize 2008, International Computer Music Conference 2010, University of Calgary, Graduate Student Conference 2008, Toronto Electroacoustic Symposium, New Music Festival at the University of Central Missouri 2010, Twelfth Biennial Symposium on Arts and Technology at Connecticut College 2010, Electroacoustic Juke Joint Festival 2009, IMMArts' TechArt 2008, Futura Festival 2008, Medea Festival, Electro-Acoustic Music Network Conference, CEC Conference

Levy Lorenzo: Performance Technologist for the International Contemporary Arts Ensemble, International Computer Music Conference 2010, International Society of Improvised Music 2010, Electronic Instrument Competition Finalist 2010, Stockhausen Concert at Issue Project Room 2010, Electro-Acoustic Music Network Conference, GSA Distinguished Travel Award, NIME 2012

Elad Shniderman: International Computer Music Conference 2010, Stockhausen Concert at Issue Project Room 2010, SEAMUS 2010, Electro-Acoustic Music Network Conference

Timothy Vallier: SEAMUS 2010, NIME 2011, CEC Conference, SEAMUS 2012

Doctoral Directing Committees

PhD

Timothy Vallier (Chair) *Mars* (2017)

Travis Ellrott (Advisor) *In Okinawa* (2012)
Krystal Grant (Chair) *Abigail* (2012)
Philip Schuessler (Third Member) *Towers, Clocks and Grass* (2008)

External Departments

Jo Yun Lee (PhD Committee Member: Art History, In Progress)
James Cohen (PhD Committee Member: Cultural Studies, In Progress)
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)
Debaleena 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

Gayatri Sehgal (Art, 2018)
Kyle Werner (Art, 2012)
Tammy Lu (Art, 2011)
Natsue Sakurai (Art, 2011)

Doctoral Lecture-Recital or Colloquium Committee *indicates advisor

2018-2019: Nilou Niloufar
2017-2018: Taylor Ackley*, YuTing Cheng, Joenne Dumitrascu*, 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

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 SUNY Open Access Committee	2017-2018
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-Present
Review budgetary procedures and priorities for planning and resource allocation in the Presidential, Provostial, and Vice-Presidential areas	
Faculty Liaison to the CIO	2011-Present
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-Present

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-Present
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 2009-2011
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

University Affiliations

Applied Math and Statistics
Art
Bio Medical Informatics
Computer Science
Institute for Advanced Computational Science
Theatre Arts
Technology and Society

Collaborations Across Departments and SUNY

Open SUNY	2014-Present
Open SUNY Fellow	
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 <i>Romeo and Juliet</i>	2009
Sound and Video Designer for Theater Department’s production of <i>Euridice</i>	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-Present
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-Present
Work with dancers and scientists to understand movement in all its forms.	

Notable Students

Christopher Howard Expected 2018: Lecturer at CUNY and Suffolk Community College
Branic Howard PhD Expected 2018: Lecturer at Portland State University
Daniel Minogue, BA Music 2016: Master’s of Music 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 expected 2017: Lecturer at NYC College of Technology
Anne Sophi Anderson: MM expected 2016: Lecturer at Adelphi University in Music Technology
Robert Pond, BS Applied Math 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
Timothy Vallier, Music PhD expected 2016: Boys Town Research Hospital, Interdisciplinary Researcher
Levy Lorenzo, Music DMA 2015: International Contemporary Ensemble, Performance Technologist, lecturer at NYC College of Technology and Hunter College
Krystal Grant, Music PhD 2013: Lancaster Bible College, Assistant Professor
Michael Saganic, Physics BS 2011: Princeton Information, Technology Liaison
Martin Loyato, Music PhD 2013: University of Beirut, Assistant Professor of Communication Art

University Grants

(AHLSS) Visiting Artist Grant	5.18
Received \$15,000 to bring Yarn Wire to campus as a resident artist	
FAHSS Grant	11.17
Received 3,000 towards production of solo CD	
(AHLSS) Visiting Artist Grant	1.16
Received \$15,000 to bring Christine Sun Kim to campus as a resident artist	
TLT	9.16
Received iPADs for all incoming Music Majors	
IITG	7.14
Received \$25,000 from SUNY to create a specialization within Coursera on computational arts	
TALENT Grant: PI Margaret Schedel	8.12
Received \$6,000 to create online materials for AMT208. Also received 4,000 for TA support.	
FAHSS Grant: PI Daniel Weymouth,	10.11
Received \$6,000 for cDACT to present Encountering Data, and exhibit, conference and concert	
Stony Brook/Brookhaven Seed Grant: PIs Daniel Weymouth & Kevin Yager and Daniel Weymouth	7.10
Received \$44,096 to create a Data Sensorium	
FAHSS Grant: PIs Daniel Weymouth & Margaret Schedel	6.10

Received \$6000 for the Computer Music Studios to help with the International Computer Music Conference.	
UUP Individual Development Award: PI Margaret Schedel	7.10
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
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
Received \$138 to support travel to present <i>Theater of the Body</i> at the Soundwave Festival.	
FAHSS Grant: PI Christa Erickson	5.09
Received \$6000 for cDACT to present Hybrid Geographies, and exhibit, conference and concert	
FAHSS Grant: PI Margaret Schedel	5.09
Received \$3000 for a proof of concept for the installation <i>Twenty Love Songs and a Song of Despair</i>	
SCAP Grant: PI Margaret Schedel	5.09
Received \$4,920.33 to support undergraduate research in the SINC Site and Hybrid Lab.	
FAHSS Grant: PI Margaret Schedel	9.08
Received \$3000 to support a Kinesthetech Sense residency at Stony Brook	
FAHSS Grant: PI Margaret Schedel	5.08
Received \$3,000 to support research at Atlantic Center for the Arts and Singapore Conservatory.	
TLT Grant: PIs Daniel Weymouth & Margaret Schedel	4.08
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