

CURRICULUM VITAE

James Harley
School of Fine Art and Music
University of Guelph
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Education

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|------|---|-------------------------------------|
| 1994 | D.Mus.
(attended 1988-94) | Faculty of Music, McGill University |
| 1988 | Post-graduate studies
(attended 1987-88, no degree granted) | Chopin Academy of Music, Warsaw |
| 1987 | MA studies
(attended 1985-87, degree not completed) | Université de Paris I |
| 1985 | Advanced Studies
(attended 1983-85, no degree granted) | Royal Academy of Music, London |
| 1983 | Composition studies
(attended 1982-83, private studies, no degree granted) | Paul Patterson, London |
| 1982 | B.Mus. (magna cum laude)
(attended 1977-82, Composition / Jazz Studies) | Western Washington University |

Academic Appointments

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|------|---|-------------------------------------|
| 2007 | Associate Professor | University of Guelph |
| 2005 | Tenure (at rank of Assistant Professor) | |
| 2004 | Assistant Professor | |
| 2004 | Associate Professor | Minnesota State University Moorhead |
| 2004 | Tenure | |
| 2001 | Assistant Professor (tenure-track) | |
| 1999 | Assistant Professor (contractually limited appointment) | |
| 1997 | Researcher | University of Southern California |
| 1997 | Lecturer (sessional) | |
| 1997 | Lecturer (sessional) | California Institute of the Arts |
| 1995 | Assistant Professor (CLA) | Wilfrid Laurier University |
| 1989 | Lecturer (sessional) | McGill University |

Awards, Honours, Grants

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|------|---|----------|
| 2016 | Ontario Arts Council, Music Commission grant,
oboe quartet for Niagara Chamber Players | \$4,500 |
| 2014 | Canada Council Travel Grant (Portland, OR, March 2014) | |
| 2013 | March Music Moderne, Portland, Commission--string trio | |
| 2013 | SSHRC Insight Grant (recommended for funding) 4A | \$5,000 |
| 2012 | UG SSRHC Travel Grant (New Orleans, Ecomusicologies) | |
| 2012 | UG College of Arts Faculties Grant | \$2,000 |
| 2012 | UG Learning Enhancement Fund, "Musicianship Lab" | \$18,977 |
| 2012 | UG Summer University Research Assistant | |
| 2011 | Canada Council Travel Grant (Vancouver, October 2011) | |

2010	Ontario Arts Council, Music Commission grants, Ensemble Transmission (Montreal) and Vancouver New Music	\$10,000
2009	UG Summer University Research Assistant	
2009	Norman Burgess Memorial Fund Commission	\$2,500
2008	Canada Council Sound Recording Grant	\$8,500
2008	CFI Leaders Opportunity Fund	\$306,000
2007	UG Summer University Research Assistant	
2006	Canada Council Travel Grant (Leuven, Belgium, October 2006)	
2006	SSHRC Conference Grant (additional funding: UG Office of Research, \$2,500; COA, \$2,500)	\$18,000
2006	Summer University Research Assistant	
2005	College of Arts Research Enhancement Award,	\$4,900
2005	SSHRC Conference Travel Grant (UG internal award)	
2005	TSS Learning Technology Development Grants-in-kind award	
2005	Summer University Research Assistant	
2004	SSHRC General Research Grant (UG internal award)	\$2,500
2004	Laidlaw Foundation, Music Composition Commission	\$2,000
2004	MnSCU Center for Teaching and Learning Innovation Grant	\$5,000
2004	MSUM Lead Technology Group Award	\$2,000
2003	McKnight Foundation Community Outreach Award	\$5,000
2003	MSUM Research/Creative Activity Excellence Award	
2003	MSUM Faculty Development Fund	
2002	McKnight Foundation Composer Fellowship	\$25,000
2002	MSUM Infrastructure Grant	\$75,000
2001	American Composers Foundation Commission Awar	\$2,500

Composition Prizes

- New Music Concerts Composition Contest, Toronto, 1990, 2nd prize
- Witold Lutoslawski International Composers Competition, Warsaw, 1990, 2nd prize
- Irino Chamber Music Prize, Tokyo, 1989, 2nd prize
- CAPAC/SOCAN Young Composers Competition, Canada:
 - 1988, 2nd prize (orchestral)
 - 1986, 3rd prize (choral)
 - 1985, 2nd prize (solo/duo)
 - 1983, 2nd prize (orchestral)
 - 1983, 3rd prize (chamber)
- Bourges Electroacoustic Composition Competition, France, 1987 (mention)
- Ars Electronica, Austria, 1987 (mention)
- CBC Radio Young Composers Competition, Canada, 1986
 - 1st prize (percussion category)
 - 2nd prize, (orchestral category)
- Lloyds Bank Composers Competition, London, 1986, Youth prize
- MC2 Association Young Composers Competition, Avignon, France, 1985, 1st prize
- Theodore Holland Award, London, 1985, 1st prize

- Yorkshire Arts Association Young Composers Competition, Huddersfield, UK, 1984 1st prize
- Kazimierz Serocki International Composers Competition, Warsaw, 1984, 3rd prize
- Okanagan Music Festival for Composers, Kelowna, B.C., 1983
 - 2nd prize (university class)
 - 2nd prize (orchestral class)
- Alliance for Canadian New Music Projects, Toronto, 1983

Memberships in Learned and Professional Societies

American Composers Forum (2000-2008)
 Audio Engineering Society (1999-2004)
 Canadian Electroacoustic Community (1988-)
 Canadian League of Composers (1990-)
 Canadian Music Centre, Associate Composer (1989-)
 Canadian University Music Society (1994-)
 College Music Society (1993-)
 Electronic Music Foundation, Charter Member (1996-)
 International Computer Music Association (1989-)
 Society for Electro-Acoustic Music in the United States (1996-2004)
 Society for Ethnomusicology Ecomusicology Special Interest Group (2012-)
 Society for Music Theory (2012-)
 Society for the Promotion of New Music (UK) (1982-1999)
 Society of Composers, Authors and Music Publishers of Canada (1982-)

Music Compositions

- *Sonnet Quartet* (2016) for oboe quartet (oboe, violin, viola, cello) (12 minutes).
- *Wild Fruits 4: Winter* (2016) for 8-channel electroacoustic sounds (13 minutes).
- *A Walk in the Woods* (2015) for band (Grade 1.5) (4 minutes). Commissioned by University of Ottawa.
- *Trio Arachne* (2014) for string trio (3 minutes). Commissioned by Free Marz Trio, Portland.
- *breathwood* (2014) for amplified bass clarinet, string quartet, and 4-channel electroacoustic sounds and live processing (17 minutes).
- *Blue* (2014) for violin and piano (5 minutes).
- *Blue* (2013) for erhu and piano (5 minutes). Written for Nicole Li and Corey Hamm (Vancouver).
- *Northern Mosaic: String Quartet No. 2* (2012) for string quartet (13 minutes). Written for Madawaska Quartet (Toronto).
- *Northern India Soundscapes* (2012) for 8-channel electroacoustic sounds (12 minutes).
- *Caged* (2012) for chamber orchestra and live 8-channel signal processing (11 minutes). Commissioned by Windsor Symphony Orchestra.
- *breathwood* (2011) for amplified bass clarinet, ensemble (8), 4-channel electroacoustic sounds and live processing (17 minutes). Commissioned by Vancouver New Music .
- *TreDue Sextet* (2010) for flute, clarinet, piano, percussion, violin, cello (11 minutes). Commissioned by Ensemble Transmission (Montreal).
- *Icefancy* (2010) for stereo electroacoustic sounds (1 minute). Composed for 60x60 Canadian Mix.

- *Raindown (Megmix)* (2009) for stereo electroacoustic sounds (4.5 minutes). Composed for Open Space, Victoria.
- *Dance Set* (2009) for two student cellists (8 minutes). Commissioned by the CMC.
- *Re:Reckoner* (2009) Radiohead remix for electroacoustic sounds (4 minutes).
- *Duol* (2009) for violin, guitar, electroacoustic sounds (6 minutes). Composed for Duo Vita.
- *Wild Fruits 3: Chestnuts* (2008) for 8-channel electroacoustic sounds (12 minutes).
- *re:nude* (2008) Radiohead remix for electroacoustic sounds (4 minutes).
- *pLayer8b* (2008) for 8-channel electroacoustic sounds (5 minutes).
- *pLayer8* (2007) for player piano (5 minutes). Composed for Player Piano Project, Los Angeles.
- *Ariel Fragments* (2007) for women's choir (SSSAAA) and multi-channel electroacoustic sounds (17 minutes). Composed for University of Guelph Women's Chamber Choir
- *Troi* (2006) for violin, cello, piano (13 minutes). Commissioned by Transit Festival, Belgium, for Trio Fibonacci.
- *aXis* (2006) for large mixed ensemble (12 minutes). Commissioned by New Music Concerts, Toronto.
- *soundskein* (2006) for double string quartet (15 minutes). Commissioned by NUMUS, Waterloo.
- *Wild Fruits 2: Like a ragged flock, like pulverized jade* (2006) for amplified flute, signal processing, 8-channel electroacoustic sounds (9'52").
- *Mash (Derome vs Oliveros)* (2005) for 2-channel electroacoustic sound (7'32").
- *Re: Hallelujah* (2005) for voice and chamber orchestra (5'30"). Commissioned for the Open Ears Festival with support from the Laidlaw Foundation.
- *Wild Fruits: Prologue* (2004-05) for 8-channel electroacoustic sounds and slideshow (16'10").
- *Jem* (2003) for multi-channel electroacoustic sounds.
- *Wild Fruits: Installation* (2003) for interactive electroacoustic sounds.
- *KappaMusik* (2002) for amplified ensemble (11 players). Commissioned for Kappa with assistance from The Canada Council.
- *nMaya (Kokopeli II)* (2002) for piano-percussion duo. Commissioned with assistance from The Canada Council.
- *Chaotika* (2001) for percussion, pre-recorded sounds, live computer processing.
- *Xmix* (2001) for electroacoustic sounds.
- *Anasazi (Kokopeli I)* (2001) for amplified piccolo and computer. Commissioned for Elizabeth McNutt (American Composers Forum).
- *Cachée* (2000) for guitar and cello. Commissioned for Isabelle Van Grimde Dance Company.
- *Jardinages II* (2000) for electroacoustic sounds (stereo). 1st performance: Bourges International Electroacoustic Festival, June 2000.
- *Jardinages I* (2000) for electric guitar and electroacoustic sounds. 1st performance: Glenn Ginn, MSUM, April 29 2000.
- *On Frogs* (2000) for reciter, live digital processing, pre-recorded sounds. 1st performance: MSUM New Music Group, April 15, 2000.
- *Édifices (naturels)* (2000) for solo piano. 1st performance: Marc Couroux, Montreal, March 12, 2000.
- *Exh...* (1999) for piccolo solo (5 min).

- *bien serré* (1999) for large jazz ensemble. Commissioned for Kappa with assistance from The Canada Council. 1st performance: Kappa Ensemble, P. Keyser - dir, Quebec City, 2 June 1999.
- *Consort: Dances of the Borealis* (1998) for two pianos and two percussion. Commissioned with assistance from CBC. 1st performance: Hammerhead Consort, Winnipeg, 31 January 2000.
- *Old Rock* (1996) for orchestra. 1st performance: Oshawa-Durham Symphony Orchestra, Marco Parisotto - cond, Oshawa, CA, 15 Dec. 1996.
- *Octane-VX* (1996) for mixed ensemble (8 players). Commissioned with assistance from The Canada Council. 1st performance: Continuum Ensemble, R. Thomson - cond, Toronto, 5 Oct. 1996.
- *Spangled* (1996) for electroacoustic sounds (stereo). 1st performance: Victoria, 25 February 1996.
- *Cuimhneachan Urramach* (1996) for solo cello and mixed ensemble (14 players). Commissioned with assistance from The Canada Council. 1st performance: Paul Pulford - cello, Canadian Chamber Ensemble, Chosei Komatsu - cond, Waterloo, 26 March 1997.
- *flung loose into the stars* (1995) for solo piano. 1st performance: Marc Couroux, Montreal, 26 February 1996.
- *Tyee* (1995) for bass flute and percussion. 1st performance: Dianne Aitken - bass flute, Trevor Tureski - percussion, Toronto, 25 January 1996.
- *Épanoui* (1995) for flute, cello, and piano. 1st performance: Trio Phoenix, Edmonton New Music Festival, 3 March 1995.
- *Cantico delle Creature* (1993) for mezzo-soprano, choir (2 * SATB), chamber orchestra, computer-generated sounds (text: St. Francis of Assisi).
- *Kaleidarray (Jazz III)* (1994) for mixed ensemble (7 players). Commissioned with assistance from The Canada Council. 1st performance: Arraymusic, Michael Baker - cond, Toronto, 30 October 1994.
- *N(ouvelle)aissance* (1994) for chamber orchestra (22). Commissioned with assistance from Conseil des Arts et des Lettres du Québec. 1st performance: l'Ensemble contemporain de Montréal, Véronique Lacroix – cond, Québec, 23 May 1994.
- *Wine of Dragons* (1993, rev. 1997) for percussion ensemble (9 players). 1st performance: McGill Percussion Ensemble, D'Arcy Gray - cond, 20 March 1998.
- *Here the Bird* (1993) for viola and piano. 1st performance: Laura Wilcox - viola, Brigitte Poulin - piano, Ottawa, 28 Jan 1993.
- *Kekula (Memories of a Landscape - III)* (1992) for orchestra. 1st performance: Hamilton Philharmonic Orch, Victor Feldbrill cond, Hamilton, CA, 29 May 1993.
- *Daring the Wilderness* (1991) for percussion ensemble (5 players). 1st performance: McGill Percussion Ensemble, Pierre Béluse cond, Montreal, 22 March 1991.
- *Étude pour une Fête (Jazz II)* (1991) for mixed ensemble (6 players). Commissioned with assistance from The Canada Council. 1st performance: l'Ensemble de la SMCQ, Véronique Lacroix cond, Montreal, 7 Nov. 1991.
- *Neue Bilder (Der Hölle Rache)* (1991) for mixed ensemble (8 players). 1st performance: New Music Concerts, Robert Aitken cond, Toronto, 8 Mar 1992.
- *Ma'dhanah* (1990) for accordion solo. 1st performance: Joseph Petric, St. John's, 4 July 1990.
- *Song for Nobody* (1990) for clarinet solo. 1st performance: Rachel Ménard, Montreal, 28 February 1991.

- *Night-flowering...not even sand-II* (1990) for electroacoustic sounds (stereo). 1st performance: GEMS, Montreal, 25 September 1991.
- *Night-flowering...not even sand-I* (1989) for bassoon and electroacoustic sounds (stereo). 1st performance: Johnny Reinhard, Montreal, 8 December 1990.
- *Windprints* (1989) for orchestra. 1st performance: McGill Symphony Orch, Timothy Vernon cond, Montreal, 1 Feb. 1991.

Recordings

- *~spin~: Like a ragged flock*, Ellen Waterman James Harley (ADAPPS 15001, 2015).
- *Neue Bilder: Music of James Harley with New Music Concerts* (Toronto: CMC Centrediscs, Fall 2010). Includes: *aXis* (2006) for mixed ensemble; *Épanoui* (1995) for flute, cello, piano; *Neue Bilder* (1991) for mixed ensemble; *Portrait* (1984) for solo flute; *Tyee* (1995) for bass flute and percussion.
- *Brigitte Poulin: Édifices naturels* (Montreal: Dame Records CQB 0805, 2008). Includes *Édifices (naturels)* (2000) for solo piano.
- *Player Piano Project* (Los Angeles: Vera Ikon Productions, 2008). Includes *pLayer8* (2007) for player piano.
- *Transit New Music Festival: World Premieres 2006* (Leuven, Belgium: Klara 07.01, 2007). Includes *Troi* (2006) for violin, cello, and piano.
- *Computer Music Journal Sound Anthology Volume 26* (Cambridge: MIT Press, 2002). Includes *Per Formanen Acus Transire* (1987) for electroacoustic sounds.
- *Arraymusic 25 Miniatures* (Toronto: Artifact Music ART 025, 2001). Includes *Can(y)on* (1997) for 7 instruments.
- *Kappa: bien serré* (Montreal, Kappa 002, 2000). Includes *bien serré* (1998) for large jazz ensemble.
- *Marc Couroux: Quatre visions bifurquées de la dernière frontière nord-américaine* (Montreal: ATMA Classique ACD 22180, 2000). Includes *flung loose into the stars* (1995) for solo piano.
- *GEMS: Vox Machina* (Montreal: McGill Music ISBN 7717-0537-9, 1999). Includes *Night-flowering...not even sand - II* (1990) for electroacoustic sounds.
- *Kappa* (Montreal, Kappa 001, 1998). Includes *Sabbath* (1981) for large jazz ensemble.
- *Musicworks 69* (Toronto: Musicworks, 1997). Includes *flung loose into the stars* (1995) for solo piano (performed by Marc Couroux).
- *Presence: A compilation of electroacoustic works* (Montreal, PeP 001, 1997). Includes *Voyage* (1986) for electroacoustic sounds.
- *Roads to Chaos* (Toronto: Soundprints SP9603, 1996). Includes *Song for Nobody* (1990) for solo clarinet (performed by Robert Stevenson).

Publications

Books

- *Iannis Xenakis: Kraanerg*. London: Ashgate Publishers, 2015.
- *Xenakis: His Life in Music*. New York: Routledge Press, 2004. Softcover version issued 2010 (errors corrected)

Chapters in books or proceedings

- "Orchestral Sources in the Electroacoustic Music of Iannis Xenakis: From *Polytope de Montréal* to *Kraanerg* to *Hibiki-Hana-Ma*." In *Iannis Xenakis: La musique électroacoustique*, ed. M. Solomos. Paris: Harmattan, 2015.
- "Xenakis et la chorégraphie sonore." In *Xenakis et les arts*. Rouen: Éditions point de vues, 2014.
- "Lutoslawski as Model and Mentor. *Lutoslawski@100 Symposium*, Montreal/Cracow: The Polish Institute of Arts and Sciences/The Polish Academy of Arts and Sciences, 2014.
- "The Hills Are Alive...: The *Wild Fruits* Project." In *The Art of Immersive Soundscapes*, eds. P. Minevich & E. Waterman. Regina: University of Regina Press, 2013.
- "Graphic conception of musical structure and sonority in *Jonchaies* by Iannis Xenakis." In *Exploring Xenakis*, ed. Sharon Kanach. Hillsdale, New York: Pendragon Press, 2012).
- "Computational approaches to composition of notated instrumental music: Xenakis and the other pioneers." In *The Oxford Handbook to Computer Music and Digital Sound Culture*, ed. R. Dean. Oxford: Oxford University Press, 2009. (softcover edition issued 2011)
- "Nonlinear Mosaic Form: *Kraanerg* by Iannis Xenakis," in *Proceedings of Xenakis International Symposium, 2011* <<http://www.gold.ac.uk/ccmc/xenakis-international-symposium/programme/>>
- "Iannis Xenakis: Electroacoustic Music and the Polytopes," in *Proceedings of Colloquio di Informatica Musicale, 2011* <<http://www.fonurgia.unito.it/andrea/stuff/xviiiCimProceedings.pdf>>
- "The Making of New Music: Composer as Collaborator." In *Compositional Crossroads*, ed. Eleanor Stubbley. Montreal: McGill-Queen University Press, 2008.
- "The Creative Compositional Legacy of Iannis Xenakis." In *Definitive Proceedings of the "International Symposium Iannis Xenakis" (Athens, May 2005)*, eds. Makis Solomos, Anastasia Georgaki, Giorgos Zervos. Paris: www.iannis-xenakis.org, 2007.
- "Does Improved Technology Make the Music Better? The Case of *The Residents*." In *Music, Arts and Technologies: Toward a Critical Approach*, ed. Makis Solomos, pp. 317-328. Paris: Harmattan, 2004.
- "Formal Analysis of the Music of Iannis Xenakis by Means of 'Sonic Events': Recent Orchestral Works" In *Proceedings of Symposium "Présences de Iannis Xenakis," Paris, 29-30 January 1998*, ed. M. Solomos, pp. 37-52. Paris: CDMC, 2001.
- "Considerations of Lutoslawski's Conception of Symphonic Form." In *Lutoslawski Studies*, ed. Z. Skowron, pp. 163-193. Oxford: Oxford University Press, 2001.

Articles

- "Composer to Composer: James Harley in interview with Paul Steenhuisen." *Wholenote* 10, No. 4 (December 2004): 30-31. Reprinted in *Composer Interviews*, ed. P. Steenhuisen. Edmonton: University of Alberta Press, 2006.
- "The Continuous Now: Peter Hatch's Musical Vision and Community Presence." *Musicworks* 86, Summer 2003.

- "The Electroacoustic Music of Iannis Xenakis." *Computer Music Journal* 26/1 (Spring 2002): 33-57.
- "Klang- und Parameter-Entitäten. *Tetras* von Xenakis." *MusikTexte Zeitschrift für Neue Musik* 91 (November 2001): 31-43. [revised translation of "Sonic and Parametrical Entities in *Tetras*..." from 1996.]
- "Charting the Extremes: Performance Issues in the Music of Henryk Górecki." *Tempo* 211 (January 2000).
- "The New Nihilism: L'objet sonore and the music of Richard Barrett." *Musicworks*, no. 72, Autumn 1998.
- "Iannis Xenakis: Rational Mystic, Architect of Sound." *Muzyka: Polish Musicological Quarterly*, Autumn 1998.
- "Affinities: The String Music of Iannis Music." *Muzyka: Polish Musicological Quarterly*, Autumn 1998.
- "The String Quartets of Iannis Xenakis." *Tempo*, January 1998.
- "Triumphs of Modernity: Xenakis's Kraanerg at the National Arts Centre." (w/ Maria Anna Harley) *Musicworks*, January 1997.
- "Iannis Xenakis at 75: Still Rich and Strange." *The Musical Times*, Nov. 1996.
- "Sonic and Parametrical Entities in *Tetras*: An Analytical Approach to the Music of Iannis Xenakis." *Canadian University Music Review*, Vol. 16, No. 2, 1996.
- "Generative Processes in Algorithmic Composition: Music and Chaos." *Leonardo*, Vol. 28, No. 3, 1995.

Editorial or biographical work

- Editorial Advisory Board, *Critical Studies in Improvisation*, 2007-ongoing.
- "Program Booklet" for *International Symposium: The Creative and Scientific Legacies of Iannis Xenakis*, June 2006. Editor.
- *Xenakis: His Life in Music* Website. Online extension of the print (book) publication, including score examples and audio excerpts (work carried out Summer 2005 with the assistance of student, Martin Eckart).
- Editorial Board, *Journal of the Society for Electro-Acoustic Music in the U.S.* 2002-03. Responsible for evaluating all submissions to the journal.
- In Memoriam Iannis Xenakis. *Computer Music Journal*, Vol. 26, No. 1, 2002. Issue Editor.
- Xenakis Studies. *Contemporary Music Review*, Vol. 21/2-3, 2002. Issue Editor.
- "Iannis Xenakis Online Bibliography and Discography." *Leonardo Journal Bibliography Project*, 1998 (updated 2002/2005/2009).
<<http://www.leonardo.info/isast/spec.projects/Xenakisbib.html>>
- Associate Editor, *Computer Music Journal* (MIT Press, Cambridge, MA), 1997-2013. Responsible for Reviews and Products of Interest sections.
- Editorial Advisor, *Musicworks* (Toronto) 1996-2010.

Entries in reference works

- *All Music Guide*, online reference (1999-2002):
 - Composer Biographical Entries:
 - Richard Barrett, Pascal Dusapin, Magnus Lindberg, Witold Lutoslawski.

- Composition Descriptions:
 - Pierre Boulez: various works; Pascal Dusapin: various works; “Philip Glass: 1000 Airplanes on the Roof;” “György Kurtag: Játékok;” “György Ligeti: Musica Ricercata;” Magnus Lindberg: various works; Olivier Messiaen: various works; Iannis Xenakis: various works.
- Ensemble Descriptions:
 - Arditti String Quartet, BBC Philharmonic Orchestra, City of Birmingham Symphony Orchestra.

Reviews (selection)

- *"history is what it is: music of Peter Hatch," Musicworks 116, 2013. [CD review]*
- *"Alessandro Cipriani and Maurizio Giri, Electronic Music and Sound Design: Theory and Practice with Max/MSP, Vol. 1," Computer Music Journal 36/4 (Winter 2012). [Book review]*
- *"Xenakis Orchestral Works Box Set," WholeNote 17/1, 2011. [CD review]*
- *"Iannis Xenakis/Sharon Kanach: Music and Architecture," Organised Sound 16/1, 87-89, 2011. [book review]*
- *"XVIII Colloquio di Informatica Musicale: Prossime distanze." Computer Music Journal 35/2, 90-92, 2011. [event review]*
- *"Hank Badings: More Electronic Music," Computer Music Journal 35/1, 111-112, 2011. [recording review]*
- *"Denis Smalley: Polychrome Portrait No. 15," Computer Music Journal 35/1, 107-109, 2011. [book review]*
- *"Iannis Xenakis: Das Elektroakustische Werk," Computer Music Journal 34/4, 75-77, 2010. [book review]*
- *"Recovery / Discovery—40 Years of Surround Electronic Music in the UK," Computer Music Journal 34/4, 77-79, 2010. [multimedia review]*
- *"Évelyne Gayou: GRM—Le Groupe de Recherches Musicales: Cinquante ans d'histoire," Computer Music Journal 33/2 (Summer 2009), 103-105. [book review]*
- *"Gregory Taylor: Voiceband Jilt; The Desert Fathers (Jeff Kaiser, Gregory Taylor): Coptic Icons," Computer Music Journal 32/2 (Summer 2008), 86-88. [CD reviews]*
- *"Institut National de l'Audiovisuel: Portraits Polychromes: Max Mathews," Computer Music Journal 32/1 (Spring 2008), 95-97. [book review]*
- *"David Borgo: Sync or Swarm: Improvising Music in a Complex Age," Critical Studies in Improvisation 3/2 (December 2007). [book review]*
- *"Various: GRM Archives, 5 CD set," Computer Music Journal 31/4 (Winter 2007), 79-85. [CD review]*
- *"Mary Simoni, Editor: Analytical Methods of Electroacoustic Music," Computer Music Journal 32/2 (Summer 2007), 78-81. [book review]*
- *"Guelph Jazz Festival and Colloquium 2006," Musicworks 97 (Spring 2007). [event review]*
- *"Waves Audio Restoration and Noise Reduction Toolkit; BIAS SoundSoap Pro Pro-Audio Restoration Software," Computer Music Journal 30/4 (Winter 2006), 114-120. [software products review]*

- "R. Murray Schafer: *The Enchanted Forest*." *Musicworks* 94 (Spring 2006), 54-56. [event review]
- "An Anthology of Noise & Electronic Music/Third A-chronology 1952-2004 CD set." *Musicworks* 94 (Spring 2006), 61. [CD-set review; full text posted on journalwebsite]
- "Portraits Polychromes: John Chowning." *Computer Music Journal* 30/1 (Spring 2006), 94-96. [book review]
- "James Wierzbicki: *Louis and Bebe Barron's Forbidden Plant: A Film Score Guide*." *Computer Music Journal* 30/3 (Fall 2006). [book review]
- "Paul Doornbusch: *The Music of CSIRAC: Australia's First Computer Music*." *Computer Music Journal* 30/3 (Fall 2006). [book review]
- "Waves Audio Restoration and Noise Reduction Toolkit; BIAS SoundSoap Pro-Audio Restoration Software." *Computer Music Journal* 30/4 (Winter 2006). [products review]
- "Trevor Pinch and Frank Trocco: *Analog Days: The Invention and Impact of the Moog Synthesizer* book." *Computer Music Journal* 29/4 (Winter 2005).
- "Hans Fjellestad: *Moog DVD*." *Computer Music Journal* 29/4 (Winter 2005).
- "-40: Canadian Propaganda Films of the 1940's Reworked DVD/CD set." *Computer Music Journal* 29/4 (Winter 2005).
- "An Anthology of Noise & Electronic Music/Second A-chronology 1936-2003 CD set." *Musicworks* 92 (Autumn 2005).
- "Paul D. Miller aka DJ Spooky That Subliminal Kid: *Rhythm Science* book." *Computer Music Journal* 29/3 (Fall 2005): 94-96.
- "An Anthology of Noise & Electronic Music/First A-chronology 1921-2001; Second A-chronology 1936-2003; Third A-chronology 1952-2004 CD sets." *Computer Music Journal* 29/3 (Fall 2005): 98-104.
- "McGill Electronic Music Studio 35th Anniversary: Tornado—Electroacoustic Composition CD set." *Computer Music Journal* 28/3 (Fall 2004): 89-91.
- "Electric Rainbow Coalition Festival." *Computer Music Journal* 28/1 (Spring 2004).
- "FURT CD." *Computer Music Journal* 28/1 (Spring 2004).

Other writings—eg. journalism, catalogues and program notes, etc.

- "String Quartets by Iannis Xenakis." Liner notes essay Mode Records CD/DVD 209 (Fall 2009) [one of 10 Exceptional Recordings of 2009, Alex Ross, *The New Yorker*]
- "Kraanerg by Iannis Xenakis." Liner notes essay, Mode Records CD/DVD 196 (May 2008); also participated in an extensive on-screen interview/discussion for this production.
- "A musical, mathematical mind: James Harley melds composing with chaos theory," interview/article by Elissa Poole. *Words & Music* 13/2 (Summer 2006).
- "On Music and Architecture: Four Perspectives," edited by Jason van Eyk. *Notations* (Summer 2006).
- "Iannis Xenakis. A Personal Tribute." *The Open Space Magazine* 3, 2001.

Audiovisual Production

- *~spin~: Like a ragged flock* (ADAPPS 15001, 2015). Production of DVD.
- *Art of Immersive Soundscapes DVD*, 2014. Production and design of DVD for release with book of same title.
- *Computer Music Journal DVD 37*, 2013. Production and design of DVD for release with *Computer Music Journal 37/4* (Winter 2013).
- *Computer Music Journal DVD 36*, 2012. Production and design of DVD for release with *Computer Music Journal 36/4* (Winter 2012).
- *Computer Music Journal DVD 35*, 2011. Production and design of DVD for release with *Computer Music Journal 35/4* (Winter 2011).
- *Computer Music Journal DVD 34*, 2010. Production and design of DVD for release with *Computer Music Journal 34/4* (Winter 2010).
- *Computer Music Journal DVD 33*, 2009. Production and design of DVD for release with *Computer Music Journal 33/4* (Winter 2009).
- *Neue Bilder. Recording Portrait* for solo flute (Robert Aitken), 18 December 2009. Editing, mixing, mastering full-length CD, May-July 2010 (September 2010 release).
- *Computer Music Journal DVD 32*, 2008. Production and design of DVD for release with *Computer Music Journal 32/4* (Winter 2008).
- *Computer Music Journal DVD 31*, 2007. Production and design of 2-DVD set for Release with *Computer Music Journal 32/4* (Winter 2007).
- *Computer Music Journal DVD 30*, 2006. Production and design of DVD for release with *Computer Music Journal 30/4* (Winter 2006).
- *CMJ DVD 29*, 2005. Production and design of DVD for release with *Computer Music Journal 29/4* (Winter 2005).
- *The Life Band: Fragrance of Life*. 2004. Recording, mixing, mastering full-length CD.

Composition Performances and Broadcasts (selected)

2016

- *TreDue Sextet*, Calgary New Music Ensemble, 1 June 2016.
- *On Frogs*, Bound-Unbound Conference, Manizales, Columbia, 9 May 2016.
- *Wild Fruits* cycle, Montevideo, Uruguay, 4 May 2016.

2015

- *Wild Fruits 2*, Continuities, Rouen, France, 31 October 2015.
- *A Walk in the Woods*, Greenbank Middle School Senior Band, Ottawa, 4 June 2015.

2014

- *On Frogs*. Deep Listening Festival, Troy NY, 14 July 2014.
- *Wild Fruits 2*, Music and Sonic Arts, Karlsruhe, Germany, 30 June 2014.
- *On Frogs*. Sounds in the Land, Waterloo, 6 June 2014.
- *Blue* [premiere] for erhu and piano. Nicole Li, Corey Hamm, Vancouver, 24 May 2014.
- *Épanoui* for flute, cello, piano. New Music Festival, Edmonton, 23 March 2014.
- *Trio Arachne* [premiere] for string trio. Free Marz Trio, Portland, 16 March 2014.
- *Spangled* for electroacoustics. March Music Moderne, Portland, 16 March 2014.

- *Song for Nobody* for solo bass clarinet. Friends of Rain, Portland, 16 March 2014.
- *Chaotika* for percussion and interactive electronics. D'Arcy Gray, Guelph, 6 March 2014.
- *Northern India Soundscapes* for 8-channel electroacoustics. Guelph, 6 March 2014.
- *Édifices (naturals)* for solo piano. Louise Bessette, Montreal, 12 February 2014.
- *Soft Morning* for solo voice. Helen Pridmore, Guelph, 23 January 2014.

2013

- *flung loose into the stars* for solo piano. Roger Admiral, Winnipeg, 28 October 2013.
- *Night-flowering... not even sand – II* for electroacoustics and slideshow. Institute for Quantum Computing, Waterloo, 24 May 2013.
- *Jardinages* for accordion and electroacoustics, *Exposures* for solo oboe. KWG New Music Collective, Toronto, 18 May 2013.
- *flung loose into the stars* for solo piano. Adam Sherkin, Toronto, 13 May 2013.
- *Jardinages* for accordion and electroacoustics. Patrick Horrigan, Guelph, ON, 8 March 2013.
- *Exposures* for solo oboe. Christine Hudson, Guelph, ON, 26 February 2013.
- *Northern Mosaic: String Quartet No. 2* for string quartet. Madawaska String Quartet, Waterloo, ON, 27 January 2013.

2012

- *Northern India Soundscapes* for 8-channel electroacoustics. White Box Theater, New York, 21 December 2012. [posted online: 100 x John: A Global Salute to John Cage, <http://www.eartotheearth.org/johnx100.html>]
- *Spangled* for stereo electroacoustics. All Classical FM Radio, Portland, 24 Nov. 2012 [broadcast].
- *Jardinages* for accordion and electroacoustics. Patrick Horrigan, Waterloo, ON, 17 November 2012.
- *re: Hallelujah* for soprano, chamber orchestra. Patricia O'Callaghan, International Symphony Orchestra, Sarnia, ON/Port Huron, MI, 20/21 October 2012.
- *re: Hallelujah* for soprano, chamber orchestra. Patricia O'Callaghan, Kingston Symphony Orchestra, Kingston, ON, 18 Aug. 2012.
- *Wild Fruits 3: Chestnuts* for electroacoustic sounds. CKCU FM, Ottawa, Acoustic Frontiers, 6 August 2012.
- *Here The Bird* for viola and piano. Nicholas Penny – viola, Philip Adamson – piano, Windsor Canadian Music Festival, 11 February 2012. (radio broadcast, *The Signal*, CBC Radio Two, 20 May 2012.)
- *Caged* for chamber orchestra, 8-channel electroacoustics and live signal processing. Windsor Symphony Orchestra, John Morris Russell – conductor, Windsor Canadian Music Festival, 10 February 2012. (radio broadcast, *The Signal*, CBC Radio Two, 27 May 2012.)

2011

- *Soft Morning* for solo soprano. Helen Pridmore, 5-Penny Concerts, Sudbury, 8 November 2011.
- *breathwood* for solo amplified bass clarinet, ensemble, multi-channel electronics. Lori Freedman, Vancouver New Music, Giorgio Magnanensi – c., 20 Oct. 2011.

- *Soft Morning* for solo soprano. Helen Pridmore, Mount Allison University, Sackville, NB, 23 September 2011.
- *pLayer8* for player piano. Player Piano Project installation, Open Ears Festival, Kitchener, 27 April – 1 May 2011.
- *re: Hallelujah* for soprano, chamber orchestra. Patricia O’Callaghan, Kamloops Symphony Orchestra, Kamloops, BC, 16-17 April 2011.
- *Dance Set* for two student cellists. Bridie McBride / Gabby Hankins, Ping!—Norman Burgess Memorial Fund, Royal Conservatory of Music, Toronto, 5 April 2011.
- *Birding, Gating, Wild Fruits 3: Chestnuts, Fluting, Wild Fruits 2: Like a ragged flock, like pulverized jade. ~spin ~* (Ellen Waterman – flutes, James Harley – computer), Memorial University, St. John’s, 12 January 2011 (recorded for broadcast and Concerts On Demand by CBC Radio Two).

2010

- *TreDue Sextet* for 6 instruments. Ensemble Transmission, Canadian Centre for Architecture, Montreal, 30 September 2010.
- *Icefancy* for stereo electroacoustic sounds. 60x60 Dance Mix, Montreal Fringe, 13 June 2010.
- *Wild Fruits 3: Chestnuts* for electroacoustic sounds. Difficult Listening, RTRfm Perth, Australia, 30 May 2010.
- *Icefancy* for stereo electroacoustic sounds. 60x60 Canadian Mix, Concordia University, Montreal, 30 May 2010.
- *Re:Reckoner* for stereo electroacoustic sounds. Electric Storm, CKLN Toronto, 4 April 2010.
- *Ariel Fragments* for women’s choir, electroacoustic sounds. Electric Storm, CKLN Toronto, 4 April 2010.
- *Re:Reckoner* for stereo electroacoustics. art@radio/NPR, Baltimore, 21 March 2010.
- *Wild Fruits 3: Chestnuts* for electroacoustics. art@radio/NPR, Baltimore, 21 Mar. 2010.
- *Wild Fruits 3: Chestnuts* for electroacoustic sounds. Acoustic Frontiers, CKCU Ottawa, 22 February 2010.
- *Wild Fruits 2* for amplified flute, live processing, and multi-channel electroacoustic sounds. ~spin~, Creative Music Festival/Symposium, Guelph, 11 February 2010.
- *Sabbath* for large jazz ensemble. Art’s Birthday, CITR Vancouver, 17 January 2010.
- *Re:Reckoner* for stereo electroacoustic sounds. Radio Ultra, Moscow, 8 January 2010.

Performances (as participating musician)

- TAN with Philippe Keyser, Guelph, 3 March 2016.
- JKJ (with Ken Aldcroft, Joe Sorbara), Guelph, 21 Feb. 2016.
- JKJ, Guelph, 25 Jan. 2016.
- SuperCollider (Lori Freedman, Marc Boivin), Open Ears Festival, 10 June 2015.

- Duo with D'Arcy Gray, Halifax, 28 Sept. 2014.
- TAN with D'Arcy Gray, Guelph, 6 March 2014.
- Re:Cage. Montreal, 28 September 2013.
- Re:Cage. Toronto, 1 September 2013.
- TAN with Glen Hall, Guelph, 7 March 2013.
- ~spin~, Ecomusicologies Conference, New Orleans, 30 October 2012.
- INTERsections, Toronto 1 September 2012 (with Cam McKittrick).
- Windsor Canadian Music Festival, 9/10 February 2012.
- ~spin~, Memorial University, St. John's, 12 January 2011.
- ~spin~, Creative Music Festival/Symposium, Guelph, 11 February 2010.
- ~spin~, Somewhere There, Toronto, 9 December 2009.
- *Chaotika* (interactive electronics), with Ben Reimer, Groundswell New Music, Winnipeg, 20 November 2009. (broadcast on CBC Radio Two *The Signal*, 22 December 2009; online as CBC Concerts On Demand).
- Faculty Jazz Group, Faculty Showcase, Guelph, 16 October 2009.
- ~spin~, Faculty Showcase, Guelph, 16 October 2009.
- ~spin~, Open Ears Festival, Kitchener, 3 May 2009.
- Transpectra Ensemble, Open Ears Festival, Kitchener, 28 April 2009.
- "Vexations," Open Ears Festival, Kitchener, 25 April 2009.
- Curator: Spirit in Sound installation, City Hall Rotunda, Kitchener, Open Ears Festival, 24 April-3 May 2009.
- ~spin~, McGill University, Montreal, 14 March 2009.
- Gayle Young concert, Creative Music Festival/Symposium, Guelph, 7 February 2009.
- Feedback Loop (with Marc Couroux), Creative Music Symposium, Guelph, 5 February 2009.
- ~spin~, EuCue—Concordia University, Montreal, 30 January 2009.
- ~spin~, Sound Travels Festival, Toronto Island, 9 August 2008.
- ~spin~, RCCO Organ Festival on the Grand, Kitchener, 14 July 2008.
- ~spin~, Array Studio, Toronto, 16 March 2008.
- Live Electronica (with Brent Lee and Jesse Stewart), TAN, UGuelph, 7 February 2008.
- Interactive Computer Music (with Cam McKittrick), TAN, UGuelph, 1 March 2007.
- Live Computer Music (with Cort Lippe), TAN, UGuelph, 3 March 2006.
- *Chaotika* (interactive electronics), with Bryan Malito, Windsor, 12 Feb. 2005 (broadcast on CBC Radio Two "Two New Hours").
- *Jardinages I* (synthesizer), SOFAM Noon Recital, 3 Feb. 2005.
- *Summertime* (jazz piano), with faculty jazz combo, SOFAM Faculty Concert,
- *Improvisation* (interactive electronics), with Roger Dannenburg (Carnegie-Mellon University), Off-ICMC, Miami, 5 November 2004.
- *Chaotika* (interactive electronics), with Rod Thomas Squance, ICMC, Miami, 5 November 2004.

Conferences, Workshops, Invited Lectures

Major Addresses and Conference Papers

- “Eco-Music: Interactive and Immersive Soundscape Composition,” Bound-Unbound Conference, Manizales, Columbia, 9 May 2016.
- “Exploring sonic continuities on the UPIC,” Continuities Symposium, Rouen, 30 October 2015.
- “The Gala Opening of the National Arts Centre: Iannis Xenakis *Kraanerg*—Creation and Reception,” MusCan Conference, Ottawa, 3 June 2015.
- “Fluting: Expanding the Flute Through Listening and Technological Embodiment,” Music and Sound Art, Karlsruhe, Germany, 29 June 2014.
- “Xenakis and Mathematics,” Lewis & Clark College, Portland, 14 March 2014 (invited lecture).
- “Combining instrumental composition with surround-sound electroacoustics,” Toronto Electroacoustics Symposium, 12 August 2013.
- “Eco-Music: Immersive Soundscapes and Interactive Performance,” Electronic Music Studies Network Conference, Lisbon, 19 June 2013.
- “Xenakis: Stochastics to Sieves to Random Walks,” Random Walks--Fields Institute, Toronto, 23 May 2013. [invited lecture]
- “New Directions in Music Studies,” ICIT Symposium, UC Irvine, 3 March 2013.
- “Instrumental Sources in the Electroacoustic Music of Iannis Xenakis: From Polytope de Montréal to Kraanerg and Hibiki-Hana-Ma,” Electronic Music Studies Network Conference, Stockholm, 12 June 2012.
- “Orchestral Sources in the Electroacoustic Music of Iannis Xenakis: From Polytope de Montréal to Kraanerg and Hibiki-Hana-Ma,” The Electroacoustic Music of Iannis Xenakis Conference, Paris, 23 May 2012.
- “Nonlinear Mosaic Form: *Kraanerg* by Iannis Xenakis,” Xenakis International Symposium, The Centre for Contemporary Music Cultures-Goldsmiths College/South Bank, London, 1 April 2011.
- “Sonic Entities in the Music of Iannis Xenakis,” Xenakis: Today & Tomorrow Festival/Symposium, California Institute of the Arts/RedCat Theater—Disney Hall, Los Angeles, 29 January 2011.
- “The Electroacoustic Music of Iannis Xenakis,” Seminar Panel with Makis Solomos, Reinbold Friedl, Université de Paris VIII, 3 December 2010.
- “Iannis Xenakis: Electroacoustic Music and the Polytopes,” Colloquio di Informatica Musicale (Associazione Informatica Musicale Italiana), 6 October 2010. [keynote presentation]
- “Graphic conception of musical structure and sonority in *Jonchaies* by Iannis Xenakis,” Xenakis: Arts/Science Conference (CIRMMT/McGill), 1 October 2010.
- “Iannis Xenakis in Canada.” CUNY Graduate Center, New York, 16 March 2010. [Invited lecture]
- “Iannis Xenakis: *Kraanerg*.” Xenakis Past, Present, and Future Symposium, Brooklyn, 28 June 2010.

- "From Trains to Plains: An historical consideration of soundscape composition." Electronic Music Studies Annual International Conference, Paris, 6 June 2008.
- "The Hills Are Alive: The *Wild Fruits* Creative Soundscape Project." Toronto Electroacoustic Symposium, University of Toronto, 10 August 2007 (published online at *eContact!* 10.3, May 2008, Canadian Electroacoustic Community).
- "The Hills Are Alive: The *Wild Fruits* Electroacoustic Soundscape Project." Art of Immersive Soundscape Symposium, University of Regina, 21 June 2007.
- "Self-borrowing in the Music of Iannis Xenakis." Invited lecture. Center for 21st-Century Music, University of Buffalo, 8 March 2007.
- "Continuities and Changes in the Electroacoustic Music of Iannis Xenakis." Invited paper. International Colloquium: Iannis Xenakis—The Electroacoustic Work, University of Cologne, Germany, 12 October 2006.
- "John Cage and Technology-based Performance: Introducing Interactive Music to Students." Guelph Jazz Festival Colloquium, Guelph, 6 September 2006.
- "Integrating Music Technology into Student Performance." Paper. Canadian University Music Society Annual Conference, London, Ontario, 31 May 2005.
- "The Creative Compositional Legacy of Iannis Xenakis." Paper. International Symposium "Iannis Xenakis," Athens, Greece, 20 May 2005.
- "The Old and the New in Music Composition." Panel participant. International Symposium "Iannis Xenakis," Athens, Greece, 19 May 2005.
- "Embracing Multimedia for Value-Added Marketing: Electroacoustic Music Presented Via Enhanced CD." Music Without Walls? Music Without Instruments? Conference, De Montfort University, Leicester, UK. 23 June 2001.
- "Heterophony and the Illusion of Stereophony: A Case Study." Sound in Space Symposium, CREATE, UCSB, Santa Barbara, USA, 19 March 2000.
- "Crossing Over: An Abstract Compositional Approach to the Big Band." Society of Composers Regional Conference, Cal Arts, Valencia, 29 January 2000.
- "*flung loose into the stars*: a lecture-recital presentation" (w/ Marc Couroux). Canadian University Music Society Conference, Lennoxville, Canada, 10 June 1999.
- "An integrated granular approach to algorithmic composition for instruments and electronics." Journées d'Informatique Musicale '99, Paris, France, 19 May 1999.
- "Fiddling the cello: Applying folk music techniques to a contemporary compositional context." College Music Society - Pacific Southern Chapter Meeting, San Diego, 14 March 1999.
- "The Residents' *Third Reich 'n Roll*: Putting a Deconstructionist Eyeball to the PopMusic Hit Parade." (w/ Marc Couroux). Cross(Over) Relations Symposium, Rochester, 30 September 1996.

- "Compositional CHAOTICS." Algorithmic Music Conference, CIMAT, Guanajuato, Mexico, August 1995.
- "An Additive Process for Creating Complex Timbral Structures." City University Science and Music Conference, London, England, April 1993.

Other

- "Composition in the Academy Today," panel discussion (organizer / participant), Canadian University Music Society Conference, Victoria, 9 June 2013.
- "Music and Mathematics," panel discussion, Institute for Quantum Computing, Waterloo, 24 May 2013.
- "Composing and the Community," panel discussion (organizer / participant), Creative Music Symposium, Guelph, 8 March 2013.
- Pre-Concert Talk. KW Chamber Music Society, Waterloo, 27 January 2013.
- "Iannis Xenakis *Jonchaies*," Pre-concert discussion, Esprit Orchestra, Koerner Hall, Toronto, 22 March 2012.
- Pre-Concert Talk. Ping! Canadian Music Centre Norman Burgess Memorial Fund concert, Royal Conservatory of Music 5 April 2011.
- Lecture. Composer Seminar, University of Southern California, Los Angeles, 28 January 2011.
- Interview. CBC Radio St. John's, 13 January 2011.
- Lecture. 20th-century Music course, Memorial University, St. John's, 13 January 2011.
- Interview. Canadian Music Centre Composer's Chair podcast, Toronto, 26 October 2010.
- *Neue Bilder* CD Launch Presentation. New Music Concerts, Gallery 345, Toronto, 13 October 2010.
- Pre-concert talk. Ensemble Transmission, Canadian Centre for Architecture, Montreal, 30 September 2010.
- "Iannis Xenakis *Kraanerg*." Post-concert discussion, Vancouver New Music, Vancouver, 3 April 2009.
- "Recent composition work." Composer seminar, University of California, Santa Barbara, 30 May 2007.
- "A personal approach to computer music composition." Graduate seminar, University of Buffalo, 8 March 2007.
- "Composer Masterclass" University of Buffalo, 7 March 2007.
- "Interactive Computer Music Ensembles." Panel participant. International Computer Music Conference, Tulane University, New Orleans, 9 November 2006.
- "Composing New Music Using Old Materials." Invited roundtable participant. Transit Festival of New Music, Leuven, Belgium, 29 October 2006.
- "Electroacoustic Music Pedagogy." Invited panel participant. Harvest Moon Festival, Concordia University, Montreal, 22 September 2006.
- "Multi-channel electroacoustic composition." MSUM Music, Moorhead, Minnesota, 18 April 2005.

- "Flute: The Composer's Relationship to the Instrument/Performers" (with Ellen Waterman). WLU Composers Seminar, 16 March 2005.
- "Music as a Conceptual Construction." Open Ears Symposium, Kitchener, 8 May 2003.
- "On my recent music." Faculty of Music, University of Alberta, Edmonton, 21 Oct. 2002.
- "The Music of Iannis Xenakis." Transit New Music Festival, Leuven, Belgium, 12 October 2002.
- "On my computer music." CCMIX, Paris, France, October 10, 2002.
- "The Electroacoustic Music of Iannis Xenakis." CCMIX, Paris, France, October 9, 2002.
- "Canadian music of my generation." Cologne New Music Society, Cologne, Germany, 21 May 1999.
- "The notation of rhythm." Composers Forum, USC, Los Angeles, 9 April 1999.
- "My work on the UPIC computer system." UCSB, Santa Barbara, 18 May 1998.
- "Composers as Listeners." Open Ears Symposium, Kitchener, 15 May 1998.
- "On my music." Composers Forum, CSU - Long Beach, 6 May 1998.
- "*Florencia en el Amazonas*: a new opera by Daniel Catán." LA Opera, Los Angeles, October 1997.
- "Creativity and the String Quartet." Panel discussion, *Strings of the Future Festival*, Ottawa, Canada, 2 May 1997.
- "Musical Landscapes and Compositional CHAOTICS." UCSC, Santa Cruz, 8 March 1996.
- "Trends in Canadian music composition in the 1990s." Wilfrid Laurier University, Waterloo, June 1995.
- "Compositional Issues." Panel discussion (w/ George Benjamin & Gilles Tremblay). Domaine Forget, Sainte-Irénée, Canada, July 1994.
- "Witold Lutoslawski: the man and his music." (w/ Maria Anna Harley) McGill University, Montreal, Canada, October 1993.
- "Computer applications in my music." Kunitachi College of Music, Tokyo, Japan, June 1990.

Other Professional Activities

- Music Jury, International Computer Conference 2014, 2010, 2009, 2006.
- Jury, SOCAN Foundation Young Composers Competition, June 2014.
- Coordinator. Player Piano Project sound installation, Open Ears Festival, Kitchener, 27 April – 1 May 2011.
- Jury Chair. 2011 Friends of Canadian Music Award, Toronto, 16 April 2011.
- Scientific Committee. Xenakis International Symposium, The Centre for Contemporary Music Cultures-Goldsmiths College/South Bank, London, 1-3 April 2011.
- Jury Member. Music Commission Grants, Ontario Arts Council, Toronto, 15-17 December 2010.
- Jury Chair. 2010 Friends of Canadian Music Award, Toronto, 22 November 2010.

- Organizing Committee/Scientific Committee. Xenakis: Arts/Science Conference (CIRMMT/McGill), Montreal, 1 October 2010.
- Panel Chair and Organizer. "Music, Texture, Materials," soundaXis Festival, Toronto, 7 June 2008.
- Workshop Organizer. "New Music and Techniques for Cello, with Frances-Marie Uitti" and "The Music of Scelsi: Open Rehearsal and Introduction," soundaXis Festival, Toronto, 29 May 2008.
- Composer Residency. Groundswell, Winnipeg (funded by SOCAN Foundation), 18-21 May 2008. Residency involved rehearsals, visits to high-school, composer masterclass at University of Manitoba, pre-concert talk, onstage introduction.
- Scientific Committee, Sound and Music Computing 2007, Lefkada, Greece, 11-13 July 2007.
- Panel Chair. "The World Around and Within," Open Ears Festival Symposium, Kitchener, 26 April 2007.
- Panel Chair and Co-Organizer. "Communities of Computer Music," International Computer Music Conference, Tulane University, New Orleans, 10 Nov. 2006.

Service and Administration

Boards

- Canadian League of Composers: 2006-2011.
- Canadian Music Centre,
 - Ontario Regional Council: 2006-.
 - Chair: 2012-2014.
 - National Board: 2010-.
 - Vice-President: 2014-.
- *Computer Music Journal*, Editorial Board: 1997-2013.
- *Critical Studies in Improvisation*, Editorial Board: 2007-.
- Open Ears Festival, Kitchener: 2010-.

Community

- External Assessor, Tenure, University of Regina, January 2016.
- MusCan Music Composition Jury, Ottawa, 2015.
- MusCan Institutional Members Committee (UG Music Area Head): Sackville, 4 June 2011; Waterloo, 2 June 2012; Victoria, 7 June 2013; St Catherine's, 29 May 2014, Ottawa, 4 June 2015.
- External Assessor, Promotion, Conrad Grebel/University of Waterloo, February 2014.
- External Assessor, book proposal, Routledge Press, February 2014.
- External Assessor, book proposal, Focal Press, December 2013.
- External Committee Member, PhD Dissertation, CUNY Graduate Center, New York, November 2013.
- External Assessor, Tenure/Promotion, MacMaster University, June 2013.
- External Assessor, Fonds de recherche du Québec, January 2013.
- External Assessor, Tenure/Promotion, Carleton University, Jan. 2012.

- Liason—Canadian League of Composers / Canadian University Music Society: creation of a new national award for Lifetime Achievement in Research on Canadian Music, June-August 2011 (award in place for 2012, funded by SOCAN Foundation).
- Jury: CMC Associate Composer submissions, Ontario Region, May 2010.
- Music Composition Jury: Canadian University Music Society, March 2010.
- Jury Chair: Friends of Canadian Music Award, December 2009.
- Music/Paper jury: Toronto Electroacoustic Symposium, June 2009, June 2010, June 2012, May 2013, April 2014.
- External reader: Curtis Roads book proposal, Oxford University Press, August 2008.
- Competition Jury. UCSB Music Composition Awards, Santa Barbara: April 2007, April 2010, April 2013.
- External Referee. Tenure and Promotion Evaluation, Simon Fraser University, Fall 2007.
- External Referee. Article Submission, *Journal of the American Musicological Society*, Fall 2006.

University

- Senate: 2013-.
 - Sub-Committee for Academic Appeals.
- College of Arts:
 - IICSI Curriculum Committee: 2014-15 (creation of a new graduate program in Critical Studies in Improvisation).
 - Awards Committee, Chair: 2007-10.
 - SOFAM Director Search Committee: 2014.
- School of Fine Art and Music:
 - Music Area Head: 2011-.
 - Internal Quality Assurance Process, Report Coordinator, 2013.
 - Faculty Retreat Coordinator, 2013, 2009.
 - Program Prioritization Process, Report Coordinator, 2012-13.
 - Integrated Plan, Report Coordinator, 2011, 2006.
 - Director's Advisory Committee: 2009-10, 11-12.
 - Curriculum Committee, Chair: 2005-10, 2015-.
 - Major program revisions, 2007-10.
 - Promotion and Tenure Committee: 2007-09, 2011-12, 2016-.
 - Digital Music Lab, Head: 2004-.
 - Technician (part-time)
 - Student Lab Monitors
 - Equipment budget
 - Creative Music Symposium Coordinator: 2008-.
 - Studio Art, MFA Faculty member, 2005-.

Teaching

Undergraduate

University of Guelph

MUSC 2100 Creating Music on the Computer

MUSC 2220 Electronica: Music in the Digital Era

MUSC 2360 Tonal Harmony I
 MUSC 2370 Tonal Harmony II
 MUSC 2410 Applied Composition I
 MUSC 2420 Applied Composition II
 MUSC 2660 Materials of Music I
 MUSC 2670 Materials of Music II
 MUSC 3410 Applied Composition III
 MUSC 3420 Applied Composition IV
 MUSC 3550/3560 Advanced Ensemble
 MUSC 3630 Twentieth Century Music
 MUSC 3800 Topics in Music History / Analysis
 MUSC 3840 Topics in Music Theory
 MUSC 3860 Topics in Digital Music
 MUSC 4200 Independent Project in Music
 MUSC 4240 Experiential Learning in Music
 MUSC 4401/02 Honours Music Recital (composition)
 MUSC 4450 Honours Music Seminar
 UNIV 1200 First Year Seminar: Open Ears: The Art and Science of Listening.

Minnesota State University Moorhead

MUS 218 Electronica
 MUS 329 New Music Ensemble
 MUS 381 Audio Production I
 MUS 382 Digital Audio I
 MUS 481 Audio Production II
 MUS 482 Digital Audio II
 MUS 485 Projects in Audio Production
 MUS 342 History of Pop/Rock Music
 MUS 484 Concert Recording/Live Sound
 MUS 486 Projects in Computer Music
 MUS 390 Post-tonal Theory / Analysis
 MUS 209 Non-Western Music
 MUS 210 History of Western Music
 MUS 216 World Music

California Institute of the Arts

MUS 100B Tonal Harmony II

Wilfrid Laurier University

MUS 252 Electro-Acoustic Music
 MUS 260 Composition
 MUS 360 Composition
 MUS 460 Composition
 MUS 462 Music since 1945

McGill University

MUS 102 Basic Materials of Music II
 MUS 110 Melody and Counterpoint
 MUS 111 Harmony and Voice-Leading
 MUS 210 19th Century Music Analysis
 MUS 211 20th Century Music Analysis
 MUS 328 History of Electroacoustic Music

Graduate

University of Guelph

Co-advisor, David Wickland, M.Sc. Computing
Second Reader, Andrea Martin, MA Leadership
Advisory Committee, Marco D'Andrea: MFA Studio Art
Co-advisor, Martin Eckart: M.Sc. Computing

Minnesota State University Moorhead

MUS 586 Concert Recording/Live Sound
MUS 595 Audio Production
MUS 674 Seminar in Music Theory
Supervisor Graduate Internship

University of Southern California

MUHL 562 20th-century Music History

WLU

External Advisor UW Master's Thesis, Computer Science
External Advisor UW Master's Thesis, Architecture