

LEAH REID

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EDUCATION

D.M.A. in Music Composition, Stanford University (Stanford, CA), 2013.

Final Project: *Composing Timbre Spaces, Composing Timbre in Space: An Exploration of the Possibilities of Multidimensional Timbre Representations and Their Compositional Applications.*

Committee: Mark Applebaum (advisor), Jonathan Berger, Brian Ferneyhough, and Jaroslaw Kapuscinski.

Special Area Exam Topics

The perception of timbre, timbre models, and technology.

Timbre organization of composers from the 20th and 21st centuries, especially focused on works and models by Penderecki, Spahlinger, Saariaho, and Grisey.

M.A. in Music Composition, Stanford University (Stanford, CA), 2010.

B.M. in Music Composition, McGill University (Montreal, QC, Canada), 2008.

Concentration in Vocal Performance.

TEACHING EXPERIENCE

Assistant Professor, University of Virginia—2017-current.

Composing with Electronics (MUSI 4547).

Composition I (Advanced Undergraduate Composition) (MUSI 4581).

Composition II (Advanced Undergraduate Composition) (MUSI 4582).

Creating Art Within Pandemic Constraints (MUSI 4547).

Introduction to Music & Computers (MUSI 3390).

Materials of Contemporary Music (MUSI 7547)—PhD Seminars on: Timbre, Sound in Space, and Creating Art Within Pandemic Constraints.

PhD Composition Lessons (MUSI 7581, 8810 & 7582).

PhD Supervised Research (MUSI 8910, 8910 & 9999).

Undergraduate Seminar on Timbre (MUSI 4547).

Adjunct Instructor, University of the Pacific—2014-2015.

Advanced Computer Music (MCOM 111).

Introduction to Music Technology (MCOM 9).

Music Theory IV: Twentieth Century (MCOM 15).

New Resources in Pitch: Composition Seminar (MCOM 026).

Adjunct Instructor, Cogswell Polytechnical College—2014.

Music Fundamentals (DAT 50).

Instructor, Stanford University—Autumn 2010 & 2011.

Musicianship for Elements of Music I (Music 21).

Teaching Assistant, Stanford University—2010-2012.

Elements of Music I (Music 21)—P.I.: Giancarlo Aquilanti.

Music, the Mind & Human Behavior (Music 1A)—P.I.: Jonathan Berger.

Rock, Sex, & Rebellion (Music 8A)—P.I.: Mark Applebaum.

Composition & Performance of Instrumental Music with Electronics (Music 154)—P.I.: Evelyne Gayou (2010) and Bruno Ruviano (2011).

PRINCIPAL TEACHING AREAS

An Exploration of Composition Through Timbre

Undergraduate and graduate courses that focuses on the analysis and application of techniques primarily concerned with timbre or tone color.

Sound in Space

Undergraduate and graduate courses that focus on space and spatialization techniques in music.

Music Composition

Undergraduate and graduate level composition (individual, group lessons, and seminars) in styles ranging from baroque, classical, and romantic eras, through techniques of the 20th and 21st centuries.

Composition of Electronic Music

Introductory though advanced topics in digital studio composition, including: MIDI, audio recording, live-electronics, aesthetics and poetry of electroacoustic composition, analytical approaches to this repertoire, use of digital processing and synthesis techniques. MaxMSP, Ableton Live, Logic Pro, Reaper, sensors, microcontrollers, and spatialization.

History of Electronic Music

Acousmatic, computer music, algorithmic composition, tape music, glitch, electronic, musique concrète, noise, laptop music, DJs, organized sound, Schaefferian theory, GRM, serialism and Elektronische Musik, tape music and computer music in the USA, analysis of electroacoustic music, sampling and intellectual property, algorithmic and computer-aided composition, live-electronics and improvisation.

Music Technology

Notation Software, MIDI, DAWs, multi-track recording/editing, web design/construction, copyright/content ownership, and online resources for publishing/music distribution.

Sound Art & HCI Instrumental Design

Circuits, microcontrollers, sensors, communication, sound synthesis, interactive media, sound sculpture, social sculpture, and new instrument/controller design.

Collaborative Courses

Collaborative courses that mix music and other artistic mediums (dance, art, film, etc.).

Mixed Artistic Medium Workshops and Seminars

Creative courses that mix artistic practices (for performers, composers, writers, film makers, designers, architects, visual artists, and dancers) that explore open-ended research and creative prompts.

Resources in Pitch and Rhythm

Late 20th/early 21st Century pitch organization. Topics include polymodality, synthetic scales and clusters, mathematical manipulations, and spectral techniques.

Late 20th/early 21st Century rhythmic techniques. Topics include rhythmic characters, time signatures, multi-layers, polyrhythm, metric modulation, and complex ratios.

Orchestration

Beginning through advanced levels, including characteristics of instruments, transposition, score layout, score reading and notation, performance techniques, reduction of orchestral scores for piano, scoring and transcription of works for different ensembles, scoring for full orchestra, and advanced orchestration techniques used by composers.

Deep Listening

A course that intersects music-making and contemplative practices. Activities involve listening, making, and experimenting with sound.

Music Theory

Fundamentals through 20th/21st century form.

Musicianship

Introductory through advanced levels.

Music Appreciation

Western and popular music appreciation.

FELLOWSHIPS

- 2023 MacDowell Fellowship.
 2023 Yaddo Fellowship.
 2022 Transient Canvas Composition Fellowship.
 2022 Guggenheim Fellowship.
 2022 Virginia Center for Creative Arts (VCCA), Sara Pennypacker Fellowship.
 2021 Hambidge Center for the Creative Arts.
 2019 Guerilla Opera Emergence Composition Fellowship.
 2019 Ucross Foundation Fellowship.
 2019 Virginia Center for Creative Arts (VCCA).
 2017 MacDowell Fellowship.
 2013 Visiting Scholar, the Center for Computer Research in Music and Acoustics (CCRMA), Stanford University.
 2008 Dorothy Culver Fellowship, Stanford University.

DISCOGRAPHY

- 2023 In Focus 4, RMN Classical, featuring *Apple* for 4 sopranos.
 2021 Electroacoustic & Beyond vol. 6, RMN Classical, featuring *Reverie* for fixed media.
 2020 In Focus 3, RMN Classical, featuring *Single Fish* for 3 sopranos and hand percussion.
 2019 Music from SEAMUS CD vol. 29, featuring *Sk(etch)* for fixed media.
 2019 Electroacoustic & Beyond vol. 4, RMN Classical, featuring *Sk(etch)* for fixed media.
 2019 Society of Composers (SCI) CD Series, featuring *Crumbs* for percussion and electronics, PARMA Recordings.
 2019 SEAMUS Interactions, featuring *Crumbs* for percussion and electronics.
 2018 MicroFolia, featuring *Sk(etch)* for fixed media, Nucleo Musica Nova.
 2017 Electronic Masters Volume 5, featuring *Pressure* for viola and live-electronics, Ablaze Records.
 2016 Electronic Masters Volume 4, featuring *Ring, Resonate, Resound* for fixed media, Ablaze Records.

PUBLICATIONS

- 2022 Reid, L. "Apple," *SCI Journal*.
 2021 Reid, L. "Composing with Multidimensional Timbre Representations," *Leonardo* 54(3): 337-343.

RECENT HONORS & AWARDS

- 2023 Ars Electronica Forum Wallis 2022/3 Special Mention, *Ring, Resonate Resound*.
 2022 Luigi Russolo Award Finalist, *Reverie*.
 2022 Sound of the Year's *Composed with Sound Award*, *Reverie*.
 2022 Iceberg New Music Call for Scores Finalist, *Cloud Burst*.
 2021 The American Prize in Composition, Vocal Chamber Music, Winner, *Apple* and *Single Fish*.
 2021 Second Prize, *Gaetano Amadeo Prize, La Ballata*.
 2021 RMN Classical, Electroacoustic Call for Works Winner, *Reverie*.
 2021 First Prize, 8ème concours international de composition électroacoustique KLANG! 2021, *Reverie*.
 2021 First Prize, Schubert Konservatorium's International Composer Competition, *Apple*.
 2021 Second Prize, Iannis Xenakis International Electronic Music Competition, *Reverie*.
 2021 Ligeti Quartet Workout Winner, *Ostiatim*.
 2021 Kaleidoscope Call for Score Finalist, *Cranberries*.
 2020 Classic Pure Vienna International Music Competition Honorable Mention, *Apple*.
 2020 Tesselat Electronic Music Competition 2020 Winner, *Sk(etch)*.
 2020 Concavo & Convesso Competition 2020 Winner.
 2020 Blow Up Percussion—Cerimoniali Ritmici 2020 Call for Scores Winner.
 2020 Second Prize, XIII° International Destellos Competition 2020, *Reverie*.
 2020 XIII° International composition competition Città di Udine Finalist.

- 2020 MA/IN 2020 Finalist.
 2020 Score Follower Selected Work, *Pressure*.
 2019 Music from SEAMUS CD vol. 29 Winner, *Sk(etch)*,
 2019 Nief-Norf International Call for Scores Winner, *Single Fish*.
 2019 RMN Classical, Electroacoustic Call for Works Winner, *Sk(etch)*.
 2019 Score Follower Selected Work, *Crumbs*.
 2019 Score Follower Selected Work, *Ostiatim*.
 2018 WOCMAT NCTU International Phil Winsor Computer Music Competition, Honorable Mention, *Sk(etch)*.
 2018 Mead Honored Faculty, University of Virginia.
 2017 Calliope's Call for Scores Competition, Honorable Mention, *Single Fish*.
 2016 Ablaze Records' Electronic Masters Vol.5 Winner, *Pressure*.
 2016 Open Circuit Composition Competition Finalist, *Ring, Resonate, Resound*.
 2015 Frame Dance Productions' Music Composition Competition Film Score Winner, *Ring, Resonate, Resound*.
 2014 Ablaze Records' Electronic Masters Vol.4 Winner, *Ring, Resonate, Resound*.
 2011 Stanford University's Fox Memorial Prize.
 2010 IAWM's *Pauline Oliveros Prize* Honorable Mention, *Sparrow (Spero)*.
 2008 IAWM's *Pauline Oliveros Prize*, *Pressure*.
 2007 McGill University's *Schulich School of Music Award*.
 2007 McGill University's *Eric Award*.

PROFESSIONAL WORKSHOPS & ADDITIONAL TRAINING

- 2018 Spatial Audio Seminar, EMPAC, Rensselaer Polytechnic Institute.
 2018 Wave Field Synthesis Workshop, EMPAC, Rensselaer Polytechnic Institute.
 2017 ManiFeste 2017, In Vivo Danse—CAMPING, IRCAM.
 2016 Researcher, 2016 Spatial Music Workshop, Moss Arts Center, Virginia Tech.
 2006 Composer-in-residence, Contemporary Music Ensemble, McGill University.

PRINCIPAL COMPOSITION MENTORS

- Mark Applebaum, Stanford University.
 Jonathan Berger, Stanford University.
 Brian Ferneyhough, Stanford University.
 Sean Ferguson, McGill University.
 Ana Sokolovic, McGill University.
 Chris Paul Harman, McGill University.
 Derek Hurst, Walnut Hill School for the Arts.
 Andy Vores, Walnut Hill School for the Arts.

PRESENTATIONS, INTERVIEWS & GUEST LECTURES

- 2023 Colloquium, University of Chicago.
 2022 Interview Series, Boston New Music Initiative.
 2022 Sweet Briar College.
 2022 Women in Music Interview, Cal State San Bernardino.
 2022 Electronic Music Class, Ohio University.
 2022 Composition Seminar, Heidelberg University.
 2022 MusicNow Talk, University of North Texas.
 2022 World According to Sound: Time, Live Interview.
 2022 NPR Morning Edition.
 2021 Women in Music Interview, Cal State San Bernardino.
 2021 Research on Contemporary Composition Conference, University of North Georgia.

- 2021 Corwin Chair Series Lecture, University of Santa Barbara.
- 2021 Electroacoustic Project Seminar, University of Indiana.
- 2021 Notam's Online Max Meetup.
- 2021 New Music on the Bayou, Monroe, LA.
- 2021 Virtual Chicago Electro-Acoustic Music Festival Panelist, Roosevelt University.
- 2019 Composition Seminar, Longy School of Music.
- 2019 BEAST FEaST, University of Birmingham.
- 2017 John Donald Robb Composers' Symposium, University of New Mexico.
- 2015 TA Training Course, Stanford University.
- 2010 Focus Seminar, University of California San Diego.

PROFESSIONAL SERVICE

- VP for Programs and Projects, Society for Electroacoustic Music in the United States (SEAMUS), 2023-current.
- Vice President, International Alliance for Women in Music (IAWM), 2022-current.
- Board Member, International Alliance for Women in Music (IAWM), Website Content Manager. 2021-current.
- Artistic Associate, Boston New Music Initiative (BNMI), 2021-current.

CONFERENCE & FESTIVAL ORGANIZATION

- 2020 Composition Committee for the 2021 CMS Mid-Atlantic Conference.
- 2020 SEAMUS Conference Co-host with Ted Coffey, University of Virginia.

ADJUDICATIVE DUTIES

- 2023 Adjudicator, Sound and Music Computing Conference (SMC).
- 2023 Adjudicator, New York City Electroacoustic Music Festival (NYCEMF).
- 2023 Juror, SCI Regional V Conference at Ohio University.
- 2023 Juror, Annual Young Composers' Competition, Boston New Music Initiative.
- 2023 Juror, Annual Commissioning Competition, Boston New Music Initiative.
- 2022 Adjudicator, Society for Electroacoustic Music in the United States (SEAMUS) National Conference.
- 2022 Juror, Hambidge Center.
- 2022 Adjudicator, New York City Electroacoustic Music Festival (NYCEMF).
- 2022 Adjudicator, Sound and Music Computing Conference (SMC).
- 2022 Juror, Prismatic Congruency, Boston New Music Initiative.
- 2021 Adjudicator, Society for Electroacoustic Music in the United States (SEAMUS) National Conference.
- 2021 Juror, Music of Speech, Boston New Music Initiative.
- 2021 Juror, EA Student Composition Competition, Roosevelt University.
- 2021 Peer Reviewer, Social Sciences and Humanities Research Council of Canada.
- 2020 Peer Reviewer, Simposio Internacional de Musica Nova + Momentum.
- 2020 Juror, SCI/ASCAP Student Composition Competition.
- 2019 Juror, Society of Composers (SCI) CD Series.
- 2018 Juror, COLLAB, Institute of Electronic Music and Acoustics (IEM).
- 2018 Juror, SCI/ASCAP Competition.
- 2017 Juror, KEAR 2017-2018 Competition, Bowling Green State University.
- 2017 Juror, Society of Composers (SCI) CD Series.
- 2017 Juror, ASCAP/SEAMUS Student Composition Competition.
- 2017 Juror, Frame Dance Productions' Composition Competition.

CONCERT CURATION & ORGANIZATION

- 2022 Prismatic Congruency 2, Boston New Music Initiative.
 2022 Prismatic Congruency, Boston New Music Initiative.
 2022 Living Music Summit, Boston New Music Initiative.
 2020 Co-Curator, Digitalis, University of Virginia.
 2020 Undergraduate Composers Concert, University of Virginia.
 2019 Co-Curator, Digitalis, University of Virginia.
 2019 Curator & Organizer, Neave Trio Residency, University of Virginia.
 2018 Curator & Organizer, Composers Concert, University of Virginia.
 2018 Curator & Co-organizer, Fall Dance Concert: a special collaboration between music and dance, University of Virginia.
 2018 Curator & Co-organizer, TechnoSonicS, University of Virginia.
 2018 Co-Curator, Digitalis, University of Virginia.
 2018 Contemporary Music Curator & Co-organizer, Beethoven and the Book: A Synergies Concert, University of Virginia.
 2017 Curator & Organizer, Undergraduate Composition New Music Concert, University of Virginia.

OTHER ACADEMIC SERVICE

- PhD Dissertations Committee Member, University of Virginia, 2018-2021.
 Reader, Dissertation Prospectuses, University of Virginia, 2017-2019.
 PhD Qualifying Exam Committee Member, University of Virginia, 2018-2019.
 Committee member, DMP recitals, University of Virginia, 2018-2019.
 Reviewer for CCT graduate student admissions, University of Virginia, 2018-2019.
 Supplemental materials reviewer for Undergraduate Admissions, University of Virginia, 2017-2020.

SELECT WORKS & PREMIERES

- Chit-Chat*** (8.0 channel acousmatic composition), 2023.
TBD (flute and electronics), to be premiered by Kelly Sulick, 2023.
TBD (snare drum and electronics), to be premiered by Patti Cudd, 2023.
TBD (marimba and bass clarinet), to be premiered by Transient Canvas, 2023.
Jouer (saxophone and electronics), to be premiered by Kyle Hutchins, 2023.
Sound, Image, Gesture (piano, video, and electronics), to be premiered by Ting Luo, 2023.
Bubbles (8.0 channel acousmatic composition), 2023.
Dream of Green (micro-opera: soprano, cello, piano, percussion, and electronics), premiered as part of the Art Song Collaborative Project, Alondra Vega-Zaldivar, Maryam Soufisiavash, Joel Tangjerd, Joyce To, Kevin Vuong.
Fall, Leaves, Fall (alto saxophone and electronics), premiered by Wilson Poffenberger, 2021.
La Ballata (flute, trombone, saxophone, percussion, violin, and cello), premiered by Concavo & Convesso, 2021.
Cranberries (micro-opera: 2 sopranos, baritone, percussion, and electronics), premiered by Guerilla Opera: Mary Mackenzie, Felicia Chen, Brian Church, Mike Williams, 2020.
Reverie (8.0 channel acousmatic composition), premiered at UVA's Technosonics, 2020.
Cloud Burst (piano trio), premiered by the Neave Trio, 2019.
I[nquiry] (music, video, and dance collaboration), premiered at the Accelerate Festival, Smithsonian National Museum of Natural History, 2019.
Sk(etch) (7.0 channel acousmatic composition), premiered at the International Symposium of New Music, 2018.
Sk(etch) (192 channel acousmatic composition for wave field synthesis).
Apple (4 sopranos), premiered by Accordant Commons, 2018.
In Vivo Danse (20 performer/dancers and live-electronics), premiered at IRCAM's ManiFeste, 2017.
Crumbs (percussion and electronics), premiered by Ensemble MÓbile, 2017.

- Music Box Fantasies No. 1 & 2** (147 channel acousmatic composition), premiered at Cube Fest, Virginia Tech, 2016.
- Single Fish** (3 sopranos and hand percussion), premiered by Accordant Commons, 2016.
- Ring, Resonate, Resound** (8.0 channel acousmatic composition), premiered at CCRMA's 40-50-80 Anniversary Concert, 2014.
- Occupied Spaces** (2 pianos and 2 percussion), premiered by Yarn/Wire, 2013.
- Clocca** (chamber ensemble), premiered by the Talea Ensemble, 2012.
- Ostiatim** (string quartet), premiered by the Jack Quartet, 2011.
- Let the Air Circulate** (soprano, violin, viola, and violoncello), premiered by Scott St. John, Charlton Lee, Stephen Harrison, and Stephanie Aston, 2011.
- Blink** (accordion, clarinet, and electric guitar), premiered by Seth Josel, Christine Pate, and Matthias Badczong, 2011.
- Forged** (recorder, percussion, piano, and accordion), premiered by Sound Gear Ensemble, 2009.
- Pear** (2 violins), premiered by Livia Sohn & Geoff Nuttall, 2010; performed by Janet Sung & Livia Sohn, 2009.
- Interval 100** (oboe, clarinet, alto saxophone, percussion, violin, viola, and violoncello), premiered by members of sfSound, 2008.
- Sparrow (Spero)** (flute, horn, percussion, piano, violin, and 7.1 channel live-electronics), premiered by members of McGill University's Contemporary Music Ensemble, 2008.
- Pressure** (viola and 6.1 channel live-electronics), premiered by Drew Ricciardi, 2007.
- The Arrest of Osip Mandelstam** (tenor and piano), performed by David Menzies and Sophia Kim Cook, 2007.
- Septem** (chamber ensemble), premiered by McGill University's Contemporary Music Ensemble, 2006.
- The Moment** (soprano and string quartet), premiered by the Phoenix String Quartet, 1999.

SELECT INSTALLATIONS & INSTRUMENTAL DESIGN

Process, Image, Color, 2022.

a video/painting installation that depicts Chris Reid, an internationally respected NH artist, painting en plein air—from sketch through finished work. The video footage was captured over the course of one week and illustrates Chris' process, the beautiful landscape, and ample wildlife present in the Dublin, New Hampshire wetlands.

Sounding Landscapes—Bee Conservancy, 2021.

A collaborative installation with Chris Reid. The installation brings together visual and sonic artforms, combining a painted landscape with an immersive soundscape composition. The work highlights pollinator gardens and the important creatures that live among us.

Mobile Music, 2011.

A hanging mobile score continuously in motion that can be interpreted as both a visual art piece or a physical musical score.

Bubble Interlude, 2010 & 2014.

An installation piece that explores the concept of 'play' through interaction with bubbles. Bubbles take the form of both literal soap bubbles and metaphorical 'sound' bubbles. Sounds are formed and extinguished through a game of virtual 'bubble catch.'

Invented and designed two sensors, one using two piezos that detect breath pressure and trigger pre-composed long sounds, turning the bubble machine on; and another using two wires that connect via bubble film, creating a complete circuit that triggers short sounds.

Frankolin, 2009.

An augmented Yamaha electric violin designed in collaboration with Feifei Xue and Adam Somers, augmented with 11 sensors (3 sonar receivers, 3 accelerometers on the body, 3 accelerometers on the bow, 2 force sensing resistors on the bow).

MaxMSP patch aggregates the data and interprets inputs into musical performance data.

NOTABLE ADDITIONAL PERFORMANCES

- VT New Music + Technology Festival, The Cube at Virginia Tech, (Blacksburg, VA), 2023.
- Society for Electro-Acoustic Music in the United States (SEAMUS) Rhysome Concert, Louisiana State University, (Baton Rouge, LA), 2023.
- Society for Electro-Acoustic Music in the United States National Conference (SEAMUS), New York University, (New York, NY), 2023.
- Turn Up Multimedia Festival, Fred Fox School of Music, University of Arizona, (Tucson, AZ), 2023.
- Women Composers Festival of Hartford, Gruss Music Center, Trinity College, (Hartford, CT), 2023.
- Napoleon Electronic Music Festival, Eastern Illinois University, (Charleston, IL), 2023.
- San Francisco Tape Music Festival, Victoria Theatre, (San Francisco, CA), 2023.
- Prix Russolo 2022, Théâtre de L'échange, (Annecy, France), 2022.
- Prix Russolo 2022, Nová Alternativa, (Prague, Czech Republic), 2022.
- Concert, Lilla salen concert hall, Royal College of Music, (Stockholm, Sweden), 2022.
- Prix Russolo 2022, Salle de musique: Phonothèque, (Kobe, Japan), 2022.
- Prix Russolo 2022, Teatro Maria de Lourdes Sekeff, Instituto de Artes da Unesp (São Paulo, Brazil), 2022.
- Sonic Voyages: Orchestra in the Round, Bristol University Loudspeaker Orchestra, (Bristol UK), 2022.
- Prix Russolo 2022, Fabbrica del Vapore (Milan, Italy), 2022.
- Prix Russolo 2022, Galerie Analix Forever, (Chêne-Bourg, Switzerland), 2022.
- Prix Russolo 2022, Osaka University of Arts, (Osaka, Japan), 2022.
- Prix Russolo 2022, St. Andrew's Church, (Leicester, England), 2022.
- Prix Russolo 2022, Festival Des Cabanes, Cabane, Cabane n°11 (Faverge, France), 2022.
- Prix Russolo 2022, Dublin Trinity College, (Dublin, Ireland), 2022.
- CLICK, Recital Hall, Ohio University, (Athens, OH), 2022.
- American Electroacoustic Music, (Lüneburg, Germany), 2022.
- Eugene Difficult Music Ensemble (EDME), (Eugene, OR), 2022.
- IMERSA, presented by IMERSA Inc., Planétarium Rio Tinto Alcan, and the Société des Arts Technologiques, (Montreal, Canada), 2022.
- Cinema for the Ears, Louisiana State University, (Baton Rouge, LA), 2022.
- Art Song Collaborative Project, Canadian Music Center, (Toronto, Canada), 2022.
- Artescienza Festival, Goethe Institute, (Rome, Italy), 2022.
- International Computer Music Festival (ICMC), University of Limerick, (Limerick, Ireland), 2022.
- New York City Electronic Music Festival (NYCEMF), (New York, NY), 2022.
- UoG Immersive Audio Conference, Everyday is Spatial, University of Gloucestershire, (Cheltenham, England).
- Sound and Music Computing (SMC), Jean Monnet University, (Saint-Étienne, France), 2022.
- International Alliance for Women in Music Conference, Call & (Her) Response: Music in the Time of Change, Oregon State University, (Corvallis, OR), 2022.
- NoiseFloor, Staffordshire University, (Stoke-on-Trent, England), 2022.
- MediSoup, Mediterranean Soundscapes Project, Octophonic Concert, Cyprus University of Technology, (Limassol, Cyprus), 2022.
- Boston New Music Initiative, Prismatic Congruency, (online), 2022.
- Mantis Festival, 'Sound in Words', University of Manchester, (Manchester, UK), 2022.
- NACUSA, Sounds New Tour, (GA, TN, VA), 2022.
- TURN UP Multimedia Festival, University of Arizona, Fred Fox School of Music, (Tucson, AZ), 2022. Postponed due to COVID-19.
- Napoleon New Music Festival, Eastern Illinois University, (Charleston, IL), Postponed due to COVID-19.
- World According to Sound: Time, (online presentation), 2022.
- Meridian International Festival, Planetarium, Meteorit 4, (Bucharest, Romania & online), 2021.
- Espacios Sonoros 2021, online broadcast concert, Radio CASo, (online), 2021.
- National Mall Tour, NACUSA, (Oxford, NC and Bladensburg, MD), 2021.
- Corwin Series Concert, University of Santa Barbara, (Santa Barbara, CA), 2021.

Monadnock Art Tour, (Jaffrey, NH), 2021.
 REF—Resilience Festival, (Foggia, Italy), 2021.
 International Composition Competition of Electronic Music Iannis Xenakis, Influx—Musique & Recherches Acousmonium, Aristotle Natural History Museum (Thessaloniki, Greece), 2021.
 Electrobelge, Jardin d’Orphée, (Ohain, Belgium), 2021.
 Atemporánea, Conservatorio Superior de Música de la Ciudad, (Buenos Aires, Argentina), 2021.
 Ars Electronica Forum Wallis, (online), 2021.
 International Computer Music Festival (ICMC), Pontificia Universidad Católica de Chile, (Santiago, Chile), 2020 + 2021.
 Concavo & Convesso, (Matera, Italy), 2021.
 Sound’s New NACUSA May/June Tour (various locations throughout the US), 2021.
 New York City Electronic Music Festival (NYCEMF), (online), 2021.
 Matera Intermedia Festival, (Lecce, Italy), 2021.
 Blow Up Percussion, Cerimoniali Ritmici 2020, Sala Casella, (Rome, Italy), 2021.
 New Music on the Bayou, (Monroe, LA), 2021.
 MAJU Tour, NACUSA, (various locations across the USA), 2021.
 Society of Composers Online National Conference, (online), 2021.
 Society for Electro-Acoustic Music in the United States National Conference (SEAMUS), (online), 2021.
 Virtual Chicago Electro-Acoustic Music Festival, Roosevelt University, (online), 2021.
 Sounds New NACUSA MARI21 Tour, (GA, WY, MT, SD, NE, CO), 2021.
 Acoustic Frontiers—CKCU FM 93.1, 2021 with Ralph Hopper, 2021.
 Penn State 2021 New Music Festival and Symposium, (online presentation), 2021.
 Radio Ascoli, (2021).
 Rummage Radio, Episode 78, WQRT 99.1 Indianapolis, (online broadcast), 2020.
 OUA Electroacoustic Music Festival, Osaka University of Arts, (online), 2020.
 World According to Sound: Time, (online presentation), 2020.
 Radiophrenia, (online broadcast), 2020.
 Tesselat Composers Collective, (online concert), 2020.
 Atemporánea, Conservatorio Superior de Música de la Ciudad de Buenos Aires, (Buenos Aires, Argentina), 2020.
 4th Annual Research on Contemporary Composition Conference (ROCC), University of North Georgia (online), 2020.
 Espacios Sonoros 2020, online broadcast concert, Radio CASo, 2020.
 NACUSA Mid-South Chapter Electronics Recital, University of North Georgia (Oakland, Flowery Branch & Gainesville, GA), 2020.
 MUSLAB 2020, Juan José Arreola Lake House, (Mexico City, Mexico), 2020.
 Ensemble Mise-en, (New York, NY), 2020. Rescheduled due to COVID-19.
 New York City Electronic Music Festival (NYCEMF), (online presentation due to COVID-19), 2020.
 World According to Sound: Outside In, (online presentation), 2020.
 NACUSA Mid-South: Sounds n.e.w., A Walk in Georgia Parks, (Atlanta, GA), 2020.
 TURN UP Multimedia Festival, University of Arizona, Fred Fox School of Music, (Tucson, AZ), 2020. Cancelled due to COVID-19.
 Society of Composers 2020 Conference, University of Texas at Arlington, (Arlington, TX), 2020. Cancelled due to COVID-19.
 Society for Electro-Acoustic Music in the United States National Conference (SEAMUS), University of Virginia, (Charlottesville, VA)— Online presentation due to COVID-19, 2020
 UNK New Music Festival, University of Nebraska Kearney, (Kearney, NE), 2020.
 Emergence Fellowship Showcase, Guerilla Opera Company, Slosberg Music Center, Brandeis University, (Waltham, MA), 2020.
 Technosonics, University of Virginia, (Charlottesville, VA), 2020.
 San Francisco Tape Music Festival, Victoria Theatre, (San Francisco, CA), 2020.
 Neave Trio: Fire, Moon, Cloud, Rain, Longy School of Music, (Cambridge, MA), 2019.

- Sonic Voyage: Making Marks, University of Bristol, (Bristol, United Kingdom), 2019.
- CLICK, Electroacoustic Music at Ohio University, (Athens, OH), 2019.
- 8-channel Music Compositions from *CubeFest 2019*, Evergreen State College, (Olympia, WA), 2019.
- CEMIcircles Festival, University of North Texas, (Denton, TX), 2019.
- Espacios Sonoros, Palacio Zorilla, (Salta, Argentina), 2019.
- Electroacoustic Mini Fest, Washington State University School of Music, (Pullman, WA), 2019.
- Atemporánea, Conservatorio Superior de Música de la Ciudad de Buenos Aires, (Buenos Aires, Argentina), 2019.
- The World According to Sound, KQED/NPR, 2019.
- Cube Fest, Virginia Tech, (Blacksburg, VA), 2019.
- Nief-Norf, University of Tennessee, (Knoxville, TN), 2019.
- International Computer Music Conference (ICMC), (New York, NY), 2019.
- LA Philharmonic—Noon to Midnight, (Los Angeles, CA), 2019.
- BEAST FEaST—Fast-forward/Rewind, The University of Birmingham (Birmingham, United Kingdom), 2019.
- Accelerate Festival, Smithsonian National Museum of Natural History, (Washington, DC), 2019.
- Neave Trio, University of Virginia, (Charlottesville, VA), 2019.
- Society for Electro-Acoustic Music in the United States National Conference (SEAMUS), Berklee School of Music, (Boston, MA), 2019.
- UNK New Music Festival, University of Nebraska Kearney, (Kearney, NE), 2019.
- MoxSonic, Missouri Experimental Sonic Arts Festival, University of Central Missouri, (Warrensburg, MO), 2019.
- CLICK, Electroacoustic Music at Ohio University, (Athens, OH), 2019.
- CCRMA at Bing | The Lord of the Bings: The Fellowship of the Bing, Stanford University, (Stanford, CA), 2019.
- Workshop on Computer Music and Audio Technology (WOCMAT), (NCTU, Taiwan), 2018.
- OUA Electroacoustic Music Festival, Osaka University of Arts, (Kanan, Japan), 2018.
- Ecos Urbanos, Festival de Música Electroacústica, Tecnológico de Monterrey Campus Santa Fé (Mexico City, Mexico), 2018.
- EM/One, Ball State University, (Muncie, IN), 2018.
- Technosonics XIX, University of Virginia, (Charlottesville, VA), 2018.
- Simposio Internacional de Musica Nova 2018, MicroFolia, (Curitiba, Brazil), 2018.
- Acoustic Frontiers, CKCU FM 93.1 with Ralph Hopper.
- Concerto Octafonico, Sociedad de Musica Libre, la Sala Sonora Nodo (Morelia, Mexico), 2018.
- Accordant Commons, Automata (Los Angeles, CA), 2018.
- I-Jen Fang, Percussion, UVA Chamber Music Series, University of Virginia (Charlottesville, VA), 2018.
- Technosonics XVIII, University of Virginia (Charlottesville, VA), 2018.
- Aveiro_Síntese 2018 c6 CCRMA, Arte No Tempo, (Aveiro, Portugal), 2018.
- Electroacoustic Barn Dance, Jacksonville University (Jacksonville, FL), 2018.
- Third Practice Electroacoustic Music Festival, University of Richmond (Richmond, VA), 2017.
- Série de Música de Câmara, Universidade Federal do Paraná (Curitiba, Brazil), 2017.
- WOBC 91.5 FM Broadcast, Foldover with Tom Lopez (Oberline, Ohio), 2017.
- IV Bienal Música Hoje, Universidade Estadual (Curitiba, Brazil), 2017.
- ManiFeste 2017, In Vivo Danse—CAMPING, IRCAM (Paris, France), 2017.
- 46th Annual John Donald Robb Composers' Symposium, The University of New Mexico (Albuquerque, NM), 2017.
- Electronic Music Eastern (EME), Eastern Illinois University (Charleston, IL), 2017.
- Butler Elektronik Musik Fest, Butler University (Indianapolis, IN), 2017.
- Electroacoustic Barn Dance (EABD), University of Mary Washington (Fredericksburg, VA), 2016.
- 156th Concert, Guest Artist Recital, Western Michigan University (Kalamazoo, MI), 2016.
- Spectra 2016 Malaysia Music Technology Festival, Universiti Teknologi MARA (UiTM) (Selangor Darul Ehsan, Malaysia).

Electronic Music Midwest (EMM), Lewis University (Romeoville, IL), 2016.
 Sound and Music Computing Conference (SMC)—S.T.R.E.A.M Festival, Hamburg University of Applied Sciences (HAW) (Hamburg, Germany), 2016.
 Virtual Concert 4, Univers Sonores Parallèles (online), 2016.
 Toronto International Electroacoustic Symposium (TIES), Geary Lane (Toronto, Canada), 2016.
 Cube Fest: Massively Multichannel Music—Research ReSounds, the Cube, Virginia Tech (Blacksburg, VA), 2016.
 Los Angeles' MicroFest: Accordant Commons, Automata Arts (Los Angeles, CA).
 Frame Dance Productions—Tunnel Vision (Houston, TX), Multiple performances throughout 2015-2016.
 BEAST FEaST—Real/Unreal, The University of Birmingham (Birmingham, United Kingdom), 2016.
 ÆPEX Contemporary Performance's "Sound System Takeover" (Ann Arbor, MI), 2016.
 CKCU FM 93.1 Broadcast, Acoustic Frontiers with Ralph Hopper (Ottawa, Canada), 2016.
 Open Circuit: Electronic Music and Video Art Showcase, The University of Liverpool School of Music (Liverpool, United Kingdom), 2016.
 The Sleeper Society, Chapter Arts Center (Cardiff, United Kingdom), 2016.
 The International Festival for Innovations in Music Production and Composition (iFIMPaC), Leeds College of Music (Leeds, United Kingdom), 2016.
 University of Nebraska at Kearney (UNK) New Music Festival (Kearney, NE), 2016.
 The Society for Electro-Acoustic Music in the United States (SEAMUS), Georgia Southern University (Statesboro, GA), 2016.
 Tilde New Music Festival, Arts Centre Melbourne (Melbourne, Australia), 2016.
 San Francisco Tape Music Festival, Gray Area Grand Theatre (San Francisco, CA), 2016.
 Soochow New Voice Concert Series III, Soochow University (Suzhou, China), 2015.
 EviMUS, Saarbrücker Tage für elektro-akustische und visuelle Musik (Saarbrücken, Germany), 2015.
 International Computer Music Conference (ICMC), University of North Texas (Denton, TX), 2015.
 Forgotten Spaces—EUROMicroFest (Freiberg, Germany), 2015.
 Acousmatic Transcendence: A Feast of Diffusion, University of Kent, Chatham Historic Dockyard (Kent, United Kingdom), 2015.

AFFILIATIONS

Ablaze Records.
 American Composers Forum (ACF).
 BabelScores.
 Boston New Music Initiative (BNMI).
 Broadcast Music, Inc. (BMI).
 College Music Society (CMS).
 International Alliance for Women in Music (IAWM).
 International Computer Music Association (ICMA).
 National Association of Composers (NACUSA).
 RMN Classical.
 Society of Composers (SCI).
 Society for Electro-Acoustic Music in the United States (SEAMUS).