

→ christopher
ariza

composer and programmer of sonic structures and systems

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appointments

Massachusetts Institute of Technology, Music and Theater Arts

Fall 2009 to Spring 2010

Visiting Assistant Professor of Music

Lead Programmer, music21

Towson University, Department of Music

Fall 2006 to Spring 2009

Fall 2009 to Spring 2010: on academic leave of absence

Assistant Professor of Music Technology and Recording Arts

Pedagogical Director, Recording Studio of the Towson University Department of Music

education

New York University, Graduate School of Arts and Sciences, Music Department

Fall 2002 to Spring 2005

PH.D. in Music Composition and Theory

Dissertation: *An Open Design for Computer-Aided Algorithmic Music Composition: athenaCL*. Advisor: Elizabeth Hoffman; Readers: Robert Rowe, Jairo Moreno.

Institute of Sonology, Royal Conservatory, The Hague, the Netherlands

Sonology Course, United States Fulbright/Netherlands-America Foundation Grant

Fall 2004 to Spring 2005

Research in algorithmic composition system design supervised by Paul Berg.

New York University, Graduate School of Arts and Sciences, Music Department

Fall 1999 to Spring 2002

M.A. in Music Composition and Theory

Composition studies with Elizabeth Hoffman and Louis Karchin

Harvard University

Fall 1995 to Spring 1999

A.B. in Music with Honors

Composition studies with Mario Davidovsky, Jeff Nichols, and Michael Gandolfi

publications

2009. "The Interrogator as Critic: The Turing Test and the Evaluation of Generative Music Systems." *Computer Music Journal*. 33(2). 48-70.

2009. "Sonifying Sieves: Synthesis and Signal Processing Applications of the Xenakis Sieve with Python and Csound." In *Proceedings of the International Computer Music Conference*. San Francisco: International Computer Music Association.

2008. "Applications of Algorithmically Generated Digital Audio for Web-Based Sonic Measure Ear Training." 125th Convention of the Audio Engineering Society. Convention Paper 7645.

2008. "Python at the Control Rate: athenaCL Generators as Csound Signals." *Csound Journal*. 9. Internet: <http://www.csounds.com/journal/issue9>

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publications (continued)

2007. "The Serial RSS Sound Installation as Open Work: The *babelcast*." In *Proceedings of the International Computer Music Conference*. San Francisco: International Computer Music Association. 1: 275-278.

2007. "Automata Bending: Applications of Dynamic Mutation and Dynamic Rules in Modular One-Dimensional Cellular Automata." *Computer Music Journal* 31(1). 29-49.

2005. "Navigating the Landscape of Computer-Aided Algorithmic Composition Systems: A Definition, Seven Descriptors, and a Lexicon of Systems and Research." In *Proceedings of the International Computer Music Conference*. San Francisco: International Computer Music Association. 765-772.

2005. "The Xenakis Sieve as Object: A New Model and a Complete Implementation." *Computer Music Journal* 29(2). 40-62.

2004. "An Object-Oriented Model of the Xenakis Sieve for Algorithmic Pitch, Rhythm, and Parameter Generation." in *Proceedings of the International Computer Music Conference*. San Francisco: International Computer Music Association. 63-70.

2003. "Ornament as Data Structure: An Algorithmic Model based on Micro-Rhythms of Csángó Laments and Funeral Music." in *Proceedings of the International Computer Music Conference*. San Francisco: International Computer Music Association. 187-193.

2002. "Prokaryotic Groove: Rhythmic Cycles as Real-Value Encoded Genetic Algorithms." in *Proceedings of the International Computer Music Conference*. San Francisco: International Computer Music Association. 561-567.

conference presentations

2010. "Mapping Pitch Space with the Xenakis Sieve: Compositional Applications of Non-Octave-Repeating Scales." Presented as part of *Xenakis Past, Present, and Future*, Brooklyn Experimental Media Center, NYU Polytechnic, Brooklyn, New York.

2009. "Misrepresentation and Overestimation in Generative Music Systems: A Case Study in the Representation and Reception of Wolfram Tones." Invited presentation as part of "Algorithmic Composition and Interactive Music," chaired by Carlos Guedes, 6th Sound and Music Computing (SMC) Conference, Porto, Portugal.

2009. "The Canon and Free Fugue of Sister Harriet Padberg: A Pioneering Approach to Computer-Aided Algorithmic Composition in the United States." Presented at the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, Fort Wayne, Indiana.

2008. "Pedagogical Applications of Web-Based Generative Music Systems: A Comparison of Envl.net and Related Tools." Presented at the Association for Technology in Music Instruction (ATMI) National Conference, Atlanta, Georgia.

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conference presentations *(continued)*

2007. "Post-Ut: A Web-Based Ear Training System for Computer Musicians and Audio Engineers." Presented at the Association for Technology in Music Instruction (ATMI) National Conference, Salt Lake City, Utah.

2002. "A New Language for Computer-Aided Post-Tonal Pitch Analysis: Python and the Open Source athenaCL Project." Presented at the Society for Music Theory (SMT) National Conference, Columbus, Ohio.

2001. "athenaCL: Set Class Utility and Algorithmic Composition in Csound." Presented at the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, Baton Rouge, Louisiana.

invited lecture presentations

2010. "Large-Scale System Design for Live Electronics in Max/MSP." Presented as part of a three-part lecture series at the Institute of Sonology, Royal Conservatory, The Hague, the Netherlands.

2010. "The Rhetoric and Marketing of Generative Music Systems: Myths and Misrepresentations." Presented as part of a three-part lecture series at the Institute of Sonology, Royal Conservatory, The Hague, the Netherlands.

2010. "Building Beats and Polyrhythms with the Xenakis Sieve: A Workshop in athenaCL and Python." Presented as part of a three-part lecture series at the Institute of Sonology, Royal Conservatory, The Hague, the Netherlands.

2010. "Events per Unit of Time: Density as a Compositional Parameter in the Music and Synthesis Techniques of Iannis Xenakis." Presented as part of: "Interdisciplinary Approaches to Musical Time," Marcus Thompson and Martin Marks, MIT.

2009. "Noise from Numbers: Computer Music Synthesis Systems in History and Practice." Presented as part of: "Introduction to Electronic and Computer Music: Histories, Practices, and Politics," Jenny Olivia Johnson, Wellesley College.

2009. "Automating the Exploration of Composition and Synthesis Parameters with athenaCL." Presented as part of: "Synthesis Theory/Digital Music Programming," Geoffrey Wright, The Peabody Institute.

2009. "Texture and Polytexture." Presented as part of the Department of Music Composition Seminar, Towson University.

2009. "From Patchcords to Presets: The Suppression of Timbral Creativity in Synthesizers from 1964 to 1983." Presented as part of: "Popular Music in the U.S.: the 1970s," Christina Magaldi, Towson University.

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invited lecture presentations *(continued)*

2009. "Code as Musical Interface: An Overview of Languages for Sound Synthesis and Signal Processing." Presented to the Students for the Advancement of Information Technology, Towson University

2008. "Creative Mediation and Dynamic Identities in the Recent History of New Musical Interfaces." Presented as part of: "Culture and Identity," Gerald Phillips, Towson University.

2007. "An Introduction to Computer-Aided Algorithmic Music Composition and athenaCL: Historical Models and New Approaches." Presented as part of: "Mathematical Sciences Colloquia Series," Susquehanna University.

2007. "Aesthetic Rationalization: (Mis)applications of Scientific Thought to Music." Presented as part of: "Music, Culture, and Society: A Decade in the 20th Century," Christina Magaldi, Towson University.

2005. "An Introduction to athenaCL and a Theory, History, and Application of the Xenakis Sieve" Presented as part of: "Computer-Assisted Algorithmic Composition," Paul Berg, Institute of Sonology, Royal Conservatory, The Hague, the Netherlands.

documentation and position papers

2009. *Pure Data Object Glossary*. Distributed via flexatone.net.

2008. "Teaching Computational Thinking through Generative Art Systems." Position paper as part of a proposed National Science Foundation (NSF) Grant titled "CPATH-CDP: Pilot Pathways for Computational Thinking in a General Education Curriculum."

2008. *Composing Musical Structures within a Web-Browser: A Guide to Envl.net*. Distributed via flexatone.net.

2008. "Establishing an Audio Commons Archive: The Benefits of a Non-Commercial Attribution License for Pedagogical Recording Sessions." Towson University position paper.

2007. "Creative Software, Copyright, and Intellectual Property in the University: An Argument by *Reductio ad Absurdum*." Towson University position paper.

2006. "Beyond the Transition Matrix: A Language-Independent, String-Based Input Notation for Incomplete, Multiple-Order, Static Markov Transition Values." Distributed via flexatone.net.

2005. *athenaCL Tutorial Manual: Second Edition*. Distributed via flexatone.net.

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publications featuring software and research

Software (Post-Ut) demonstrated in: Hosken, Dan. 2010. *Introduction to Music Technology*. New York: Routledge. Forthcoming.

Software (athenaCL) demonstrated in: Collins, Nick. 2010. *Introduction to Computer Music*. Chichester: John Wiley & Sons: 310.

Software (oxDrone) demonstrated in: Engelke, Luis. 2008. "More Twenty-First Century Practice Techniques." *International Trumpet Guild Journal*. June: 61-62.

Software design and implementation (athenaCL) for research presented in: Straus, Joseph. 2003. "Uniformity, Balance, and Smoothness in Atonal Voice Leading." *Music Theory Spectrum* 25(2): 305-352.

fellowships, grants, and prizes

2008-2010. National Science Foundation Grant, Faculty Associate: "CPATH-CDP: Piloting Pathways for Computational Thinking in a General Education Curriculum"

2006, 2007, 2008, 2009. Towson University, COFAC Faculty Travel Grant

2004-2005. United States Fulbright / Netherlands-America Foundation Grant in Computer Sciences

2003. Finalist, 25th Concorso Internazionale "Luigi Russolo" (*moloch whose name is the mind*)

2002. BMI Student Composer Award (*the square perfected has no corner*)

2001. BMI Student Composer Award (*holy the bop apocalypse*)

2002, 2003, 2004. New York University, GSAS Student Travel Grant

1999-2004. New York University, MacCracken Fellowship

1999-2004. New York University, Dean's Fellowship

1999. Harvard University, Hugh F. MacColl prize in composition, for *comma*

1999. Harvard University, John Green Fellowship for composers

1996. Harvard University, Detur Prize for Academic Achievement

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recordings and distributed media

- 2009. Composition (*equinoctial worms*) included as part of the 60x60 2009. International Mix. Vox Novus.
- 2007. Engineered, mixed, mastered, and performed live electronics on the CD KIOKU: *Both Far and Near*. Quiet Design Records.
- 2007. Composition (*phanopoeiac*) included as part of the CD *RESONANCE: The Steel Pan in the 21st Century*. Quiet Design Records.
- 2006. Composition (*onomatopoeticized*) included as part of the CD *Music from SEAMUS*. Volume 15. Society for Electro-Acoustic Music in the United States.
- 2004. Sound design for the short film *Indiscretion (101)*, directed by Alexis Lloyd, released in 2006 as part of the launch of NANO, distributed by Big Film Shorts.

commissions and juried performances

- 2009. Conference Performance (*demiurgic ecstasy whispering in streets of ear*). International Computer Music Conference (ICMC), Montreal, Canada.
- 2009. Conference Performance (*endless ladders streaming in eternity*). 6th Sound and Music Computing (SMC) Conference, Porto, Portugal.
- 2009. Festival performance (*demiurgic ecstasy whispering in streets of ear*). New York City Electroacoustic Music Festival (NYCEMF), New York, New York.
- 2008. Festival performance (*demiurgic ecstasy whispering in streets of ear*). Art of Sounds Festival, Guarnerius Art Center, Belgrade, Serbia.
- 2008. Composition (*phanopoeiac*) selected for inclusion in *Parallel Sound Objects*, multimedia installation by Marko Batista, Multimedia Centre KIBLA, Maribor, Slovenia
- 2007. Conference Performance (*phanopoeiac*). International Computer Music Conference (ICMC), Copenhagen, Denmark.
- 2007. Conference Performance (*onomatopoeticized*). Society for Electro-Acoustic Music Conference, Stockholm, Sweden.
- 2006, 2007. Composition (*onomatopoeticized*) selected for inclusion in NWEAMO Jukebox in San Diego, Portland, and New York City
- 2006. Conference Performance (*metalloidesque electronico-clankered*). International Computer Music Conference (ICMC), New Orleans, Louisiana.
- 2006. Festival Radio Selection (*babelcast*). Spark Festival of Electronic Music and Art, Minneapolis, Minnesota.
- 2005. Conference Performance (*onomatopoeticized*). Society for Electro-Acoustic Music in the United States (SEAMUS), Muncie, Indiana.
- 2005. Festival Performance (*moloch whose name is the mind*). Look & Listen Festival, New York, New York.
- 2004. Conference Performance (*lathe*), Participant. June in Buffalo Composers Conference, "Music and Computers."
- 2004. Conference Performance (*swarmmeme*). Society for Electro-Acoustic Music in the United States (SEAMUS), San Diego, California.
- 2003. Guest Composer. TaikoProject, Los Angeles, California. Commission for two new works (*lathe* and *fog dream neon'd*).
- 2003. Conference Performance (*swarmmeme*). Electric Rainbow Coalition: a Festival of Electro-Acoustic Music, Dartmouth College.

complete performance list

Available upon request.

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teaching

Massachusetts Institute of Technology

“Music and Technology: Algorithmic and Generative Music Systems” (21M.380). Spring 2010. The history, techniques, and aesthetics of mechanical and computer-aided approaches to algorithmic music composition and generative music systems. Diverse tools and systems are employed, including applications in Python, MIDI, Csound, SuperCollider, and Pure Data. Original research and hands-on creative projects are emphasized.

“Music and Technology: Contemporary History and Aesthetics” (21M.380). Fall 2009. An investigation into the history, culture, and aesthetics of music and technology as deployed in experimental and popular musics from the 19th century to the present. Original research and hands-on creative projects are emphasized.

Towson University

“Building Synthesizers with Software: The Practice of Modular Synthesis in Music” (HONR 225). Spring 2009. This newly-designed course explores hands-on creative audio and music programming using Pure Data within the context of historic modular synthesizers and electronic instruments.

“New Interfaces for Music Ensemble” (MUSA 267/467). Fall 2008. This newly-designed ensemble explores performance with laptops, live electronics, new musical interfaces, and electro-acoustic instruments. Custom designed and programmed interfaces are used to train fundamental practices, procedures, and interactions in live electronics.

“Creative Programming and Programming Creativity — Introductory Computer Science for Artists” (HONR 225). Fall 2007. This newly-designed course studies elementary computer programming using the Python language, and applies these skills to the production of creative works such as poetry, visual art, and music.

“Recording Techniques I” (MUSC 281). Fall 2006, Fall 2007, Fall 2008. Theory and applications of recording techniques, as well as the history, concepts, and mechanics of the recording process. Creative and experimental applications of microphones and microphone arrays are emphasized.

“Recording Techniques II” (MUSC 482). Spring 2007, Spring 2008, Spring 2009. Advanced subjects in audio engineering, including DAWs, recording and mixing in surround sound, advanced DSP and MIDI applications, and professional mastering techniques.

“Music and Technology in American Society” (MUSC 114). Fall 2006, Spring 2007, Fall 2007, Spring 2008, Fall 2008. This course examines the role of technology in shaping the development of contemporary American music. Twentieth century developments in recording arts, musical interfaces, musical languages, and generative music systems are examined in detail.

“Songwriting — Basic Music Composition for Non-Majors” (MUSC 116). Spring 2007, Spring 2008. This course develops techniques of basic music composition utilizing songwriting and audio production software. Diverse software tools are employed to explore a wide range of musical styles and forms. Fundamental concepts of musical parameters, forms, and aesthetics; the basics of MIDI and digital audio; and Western, popular, non-Western, and experimental song-forms are studied.

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teaching *(continued)*

Towson University

“Using Information Effectively in Music” (MUSC 100). Fall 2006, Fall 2008.

This newly re-designed course approaches writing and research in music through the study of diverse scholarship in music analysis and criticism, ethnomusicology, popular music studies, music theory, computer music, music perception, and related studies. Topics in notation, digital audio, MIDI, and alternative music representations are also discussed.

“Independent Research in Music” (MUSC 493). Spring 2007, Fall 2007, Fall 2008, Spring 2009. Supervised independent research projects in concert hall acoustics; mixing, mastering, and tube amplifiers; comparative analysis of drum-set microphone techniques; synthesis and signal processing systems in Pure Data.

approved course proposals

Towson University

“Creative Music Instrument and System Programming” (MUSC 206). An introduction to specialized music programming languages with applications in developing musical performance instruments or sound installation works. No prior programming experience is required.

“The Technological Foundations and Culture of Hip-Hop.” A study of the foundational history of hip-hop in the 1970s and 1980s, focusing on the details of the technologies employed and how these technologies contributed to the development of musical culture and practices. Numerous technologies and artists will be studied, as well as the social, political, and economic contexts that gave rise to these musical and technological traditions.

“The Social Construction of Technological Systems in the Arts.” This seminar applies tools from the field of science and technology studies to the specific domain of technologies used in the arts, evaluating the economic, political, cultural, and aesthetic conditions and consequences of these systems. Concepts examined include theories of technological consumption and agency, the idea of technological determinism, reverse salients, the social construction of artifacts, and the process of technological stabilization.

assistant teaching

Queensborough Community College (Adjunct Assistant Professor)

“Recording Techniques I: Studio Equipment” (ME-D270). Fall 2002, Spring 2003, Fall 2003, Spring 2004, Fall 2005, Spring 2006. This course studies function, applied principles, and practical usage of recording studio hardware in a lab-based studio setting.

New York University (Graduate Assistant)

Washington Square Computer Music Studio

Studio Administrator. Fall 2000, Spring 2001, Fall 2001, Spring 2002. Studio administration and development of a four-computer, multi-platform computer music studio. Assisted in purchasing, expansion, and maintenance of digital audio software and hardware. Tutored undergraduates and graduate-students in digital audio and computer music software. Recorded department concerts and engineered multi-channel computer music concerts.

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assistant teaching (*continued*)

New York University (Teaching Assistant)

“Computer Music Composition” (G71.2165). Spring 2002. Assisted graduate students with individual projects in synthesis and algorithmic composition, teaching languages such as Sound, Max/MSP, and Python, as well as fundamentals of digital audio, MIDI, and mixing with software including Pro Tools, Digital Performer, and Cubase.

“Elements of Music” (V71.0020). Fall 2001, Spring 2002. This course studies music fundamentals, sight singing, ear training, and elementary tonal theory and analysis.

research and performance projects

music21 (2009-present)

A new software system for symbolic music representation and computational musicology, developed in collaboration with Michael Cuthbert and funded by a grant from the Seaver Institute. The system will provide input via MusicXML and Humdrum, output via MusicXML, MIDI, and LilyPond, and a wide range of tools for musical analysis, transformation, and representation.

athenaCL (2000-present)

This software system offers a modular, polyphonic, poly-paradigm algorithmic music composition system in a cross-platform interactive command-line environment. The athenaCL system is an open-source, object-oriented composition tool written in Python. The system can be scripted and embedded, and includes integrated instrument libraries, post-tonal and microtonal pitch modeling tools, multiple-format graphical outputs, and musical output in Csound, SuperCollider, MIDI, audio file, XML, and text formats.

algorithmic.net (2002-present)

This web site provides a comprehensive resource for computer aided algorithmic music composition and related research in generative art systems, including over one thousand research listings, over one hundred system listings, cross referenced links to research, links to software downloads and documentation, and web-based tools for searching and filtering the database.

KIOKU (2006-present)

The experimental trio KIOKU creates a new terrain between traditional Asian music and collaborative improvisation. The trio utilizes East and Southeast Asian percussion (Japanese taiko, Korean gongs, and Filipino kulintang), live electronics, and saxophones, and has performed in New York City (including the Rubin and Noguchi Museums and the Vision Festival XIII), Baltimore (The Red Room), Charlottesville, Richmond, San Francisco (Edgetone New Music Summit), Stockton, San Jose, and Los Angeles. The trio was selected as Artists in Residence for the Fall 2007 season at the Issue Project Room, Brooklyn, New York. KIOKU's premier CD, *Both Far and Near* (2007), was described in *All About Jazz* as “fiercely aggressive in its crusade for a powerful, liberated music that takes the great tradition of free jazz and steep it in Japanese spirituality.”

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research and performance projects *(continued)*

Post-Ut (2006-present)

Post-Ut is a free, web-based, on-line sonic measure ear training system. Post-Ut teaches the language and metrics of sound and sonological study. Questions, using both multiple choice and free response, test selection and identification of frequency in Hertz, amplitude and dynamic range in decibels, rhythm and time in milliseconds, semitone and quarter-tone intervals, and spectral density. All questions employ audio examples drawn from a large database of high-quality, algorithmically-generated and processed audio files, employing both synthesized synthetic sounds and processed acoustic sounds from The Freesound Project. Post-Ut provides aural training for computer musicians, audio engineers, and sound designers. Post-Ut is programmed in Python and MySQL; audio examples are generated with athenaCL and Csound.

envl.net (2006-present)

This website provides eleven web-based, server-side tools for music creation. High level, easy-to-use interfaces permit creative experimentation with generative rhythms, melodies, canons, harmonies, stochastic event structures, and Xenakis sieves. Output is generated with athenaCL and provided to the user as standard GM MIDI files or athenaCL XML files.

babelcast-zoetrope (2005-present)

The babelcast-zoetrope is an algorithmic, computer-generated video podcast series created from fragmented and distorted sounds and images of U.S. and World leaders. Juxtaposed and mixed with dynamic noise textures, the resulting ambient soundscape offers a unique musical perspective on mass media, language, and current events. This video version adds algorithmically selected and manipulated moving images and animation. Each edition is built exclusively from sounds and images harvested within a defined period of days.

telequalia (2007-present)

The telequalia offers digital word-paintings of computer-rendered readings. Employing excerpts from classic, public-domain texts from the Project Gutenberg, environmental sounds from The Freesound Project, and ambient and algorithmic textures created with athenaCL, telequalia is an experimental, algorithmic, computer-generated podcast.

libOX Workstations and Framework (2002-present)

Reusable Max/MSP components for real-time synthesis, analysis, and composition, providing a uniform, compact interface, flexible data management, and performance reliability. The libOX framework is used for the development of free, on-line pedagogical tools for signal processing and synthesis, including oxAnalysis, oxDrone, oxSampleWork, oxAdditiveWork, oxNoiseWork, oxSubtractiveWork, oxChannel, and oxChannelTriBand. The libOX framework is used for oxGogue, a collection of pedagogical tools for training live electronics ensemble instruction.

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works list

2009

to leave the best untold

for voice and eight-channel real-time signal processing, ca. 15 minutes

telequalia

for stereo digital audio via RSS, 2 episodes

babelcast-zoetrope

for multimedia via RSS, 4 episodes

2008

endless ladders streaming in eternity

for bass clarinet and eight-channel real-time signal processing, ca. 8 minutes

equinoctial worms

for stereo digital audio, ca. 1 minute

telequalia

for stereo digital audio via RSS, 8 episodes

babelcast-zoetrope

for multimedia via RSS, 10 episodes

2007

demiurgic ecstasy whispering in streets of ear

for eight-channel digital audio, ca. 13 minutes

telequalia

for stereo digital audio via RSS, 17 episodes

babelcast-zoetrope

for multimedia via RSS, 13 episodes

2006

phanopoeiac

for stereo digital audio, ca. 8 minutes

babelcast-zoetrope

for multimedia via RSS, 24 episodes

babelcast

stereo digital audio via RSS, 35 episodes

2005

metalloidesque electronico-clankered

for two percussionists and real-time signal processing, ca. 13 minutes

babelcast

stereo digital audio via RSS, 27 episodes

2004

onomatopoeticized

for stereo digital audio, ca. 9 minutes

2003

moloch whose name is the mind

for taiko and digital audio, ca. 9 minutes

chudaiko, shime, chappa, stereo digital audio

lathe

for stereo digital audio, ca. 16 minutes

swarmmeme

for quadraphonic digital audio, ca. 8 minutes

fog dream neon'd

for taiko ensemble and real-time signal processing, ca. 9 minutes

3 chudaiko, 2 shime, chappa, atarigane, hyotans, computer, stereo audio

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works list (continued)

2002

ubu imperator

for trio and quadraphonic digital-audio, ca. 9 minutes

bs cl, vlc, tbn, quadraphonic digital audio

agoralalia

for quadraphonic digital audio, ca. 8 minutes

2001

nylon lunula

for guitar solo, ca. 9 minutes

the square perfected has no corner

for percussion quartet, ca. 8 minutes

2000

holy the bop apocalypse

for quintet, ca. 9 minutes

tn sax, bs cl, pno, perc, cb

1999

telophase

for percussion quartet, ca. 10 minutes

comma

for large ensemble, ca. 18 minutes

2 fl, afl, 2 cl, bscl, 2 tbn, bs tbn, perc (2), pno, 2 vc, cb

1998

io paeon

for small ensemble and baritone-countertenor, ca. 14 minutes

fl, cl (bs cl), perc (1), vln, vc, cb

till dim gone

for chamber orchestra and baritone-countertenor, ca. 8 minutes

2 fl, 2 ob, 2 cl, 2 bs, 2 hn, 2 tot, 2 tbn, perc, vln, vla, vc, cb, baritone-countertenor

1997

denouement

for string quartet, ca. 9 minutes

1996

variation

for piano solo, ca. 15 minutes

half

for violoncello solo, ca. 3 minutes

tempio

for oboe and contrabass, ca. 4 minutes

1995

three songs

for baritone and piano, ca. 5 minutes

landscape

for electronic tape and narrator, ca. 4 minutes

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technology skills

Audio Engineering

Extensive experience, dating from 1990, in audio recording and music technology. Mastery of all professional audio software and hardware components for studio and live production. Extensive experience recording soloists and ensembles in performance environments and recording studios. Experience in professional, multi-room recording studio management and operation. Professional audio post-production experience in audio mastering. Practical and extended experience with a wide range of professional microphones.

Music Production Software and Hardware

Complete knowledge of digital audio workstations, MIDI sequencers, and notation software, including Pro Tools|HD, Digital Performer, Logic, Cubase, Peak, Finale, and Sibelius. Extensive experience with MIDI and audio hardware installation and configuration. Extensive experience with control surfaces and input devices including the Digidesign ICON D-Command.

Programming Languages and Software Design

Extensive experience with Csound, Max/MSP, and SuperCollider synthesis, programming, and system design. Advanced knowledge of Python, including object design and modeling, image processing, GUI development, text processing and manipulation (RTF, PostScript, PDF, HTML), data management with XML, cross-platform development, CGI- and MySQL-based on-line applications, and integration with other languages and operating systems. Mastery of open source development tools including CVS, SVN, Mailman, and DocBook. Familiarity with C, C++, Java, Lisp, JavaScript, and AppleScript programming.

Operating Systems, Networking, and System Administration

Extensive experience in operating system installation and support for MacOS, Windows, and UNIX environments (Darwin, Linux). Proficiency with hardware maintenance and installation, networking, and web-server configurations for Apache, HTML, and streaming media.

Web-Site Development

Experience, dating from 1996, with web-site design, development, and maintenance. Expertise with XHTML, JavaScript, CSS, CGI, MySQL, and XML.

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professional service

- 2010: Invited to referee articles for the 2010 International Computer Music Conference
- 2009: Invited to referee compositions for the SEAMUS/ASCAP Student Commission Competition
- 2009: Invited to referee articles for the 2009 International Computer Music Conference
- 2009: Invited to referee an article for the *Computer Music Journal*
- 2008: Invited to referee articles for the 2008 International Computer Music Conference
- 2007: Invited to be part of the scientific and program committee for the Music-AL: Workshop on Music and Artificial Life, part of 2007 European Conference on Artificial Life, Lisbon, Portugal.
- 2006: Invited to referee an article for the *Computer Music Journal*

institutional service

- 2008-2009: Towson University
Honors College Curriculum Committee, member
Middle States Accreditation Working Group 1B, Fair Practices, member
University Information and Instructional Technology Committee, secretary
COFAC Information Technology Committee, chair
Music Department Faculty Search Committee, member
Music Department RSTUDM Policy Committee, lead writer
- 2007-2008: Towson University
University Information and Instructional Technology Committee, secretary
COFAC Information Technology Committee, chair
Music Department Rank Committee, member
Music Department Faculty Search Committee, member
Music Department RSTUDM Policy Committee, lead writer
- 2006-2007: Towson University
University Information and Instructional Technology Committee, secretary
COFAC Information Technology Committee, member
Music Department RSTUDM Policy Committee, lead writer

professional affiliations

- American Music Center (AMC)
Audio Engineering Society (AES)
The College Music Society (CMS)
International Computer Music Association (ICMA)
Society for Electro-Acoustic Music in the United States (SEAMUS)
Society for Music Theory (SMT)