

## Michael B. Winter

1726 De la Vina Street Apt. C  
Santa Barbara, CA 93101

mwinter@sonicism.net  
www.sonicism.net  
001 (904) 525-1580

### Education

<i>University of California at Santa Barbara, Santa Barbara, CA</i> <b>Ph.D. Candidate in Media Arts and Technology</b>	2007 – Present
<i>University of Virginia, Charlottesville, VA</i> <b>Ph.D. Candidate in Music Composition and Computer Technologies</b>	2006 – 2007
<i>California Institute of the Arts, Valencia, CA</i> <b>M.F.A. in Music Composition (May 2005)</b>	2003 – 2005
<i>University of Oregon, Eugene, OR</i> <b>B.S. with Music Technologies Emphasis (June 2003)</b>	2000 – 2003
<i>Belmont University, Nashville, TN</i> <b>B.M. Candidate in Commercial Music with Jazz Guitar Emphasis</b>	1999 – 2000

### Teachers, Mentors, and Influences

Michael Byron, Nick Didkovsky, György Ligeti, Alvin Lucier, Michael Pisaro, Larry Polansky, Jeffrey Stolet, James Tenney, Christian Wolff

### Teaching Experience

<i>University of Virginia, Charlottesville, VA</i> <b>Teaching Assistant</b> – Technosonics Taught basic music software, sound design and synthesis, and history of electronic music in media laboratory; evaluated student performance	Spring Term 2007
<b>Teaching Assistant</b> – Introduction to Music and Computers Taught advanced music software, sound design and synthesis, and history of electronic music in media laboratory; evaluated student performance	Fall Term 2006
<i>California Institute of the Arts, Valencia, CA</i> <b>Teaching Assistant</b> – Introduction to Electronic Media <b>Instructor</b> – Introduction to Electronic Media Co-developed syllabus and course structure; taught advanced music software and programming languages, sound design and synthesis, and electronic music history in media laboratory; managed media laboratory; evaluated student performance	2003 – 2005 Spring Term 2004
<i>State University of New York, Buffalo, NY</i> <b>Guest Lecturer</b> – “Lecture on the Machine and Music”	Dec. 2006
<i>State University of New York, Binghamton, NY</i> <b>Guest Lecturer</b> – “Lecture on Infinity” (on music and infinite realizations)	Sept. 2005

### Practical Expertise and Experience

#### **Recording/Digital Audio Studio Use and Maintenance\***

Advanced competence in studio design and maintenance; recording, engineering, editing, mixing, and mastering; sound design and synthesis

#### **Java Programming Language**

Advanced competence in sound design, synthesis, signal processing, and algorithmic composition (JMSL, JScore, JSyn); creating graphics environments (Java2D); basic competence in GUI development (Swing)

## Practical Expertise and Experience (continued)

### **Max/MSP/Jitter Music and Video Programming Environment\***

Advanced competence in sound design, synthesis, signal processing, and algorithmic composition; basic competence in digital video processing

### **Digital Audio Workstations – Pro-Tools and Digital Performer\***

Advanced competence in recording, editing, mixing, and mastering

### **Music Notation Software – Finale\***

Advanced competence in copying and engraving traditional and unconventional music scores

### **Referee**

Peer reviewer for the Computer Music Journal

### **Freelance Copy Editor**

Copied, edited, and engraved scores for composers including James Tenney, Larry Polansky, and Anne LeBaron; proofreader for the Directory of Recorded American Music at New World Records

### **Software Programmer**

Designed transcription and algorithmic composition software in Java and Max/MSP for composers including James Tenney and Anne LeBaron

### **Guitar Instructor**

### **Other Skills**

Mathematica, Adobe and Macromedia Suites; Microsoft Office programs; web design and html

\* Indicates expertise and teaching experience in this field

## Selected Writings, Publications, Presentations, and Performances

- "On James Tenney's *Arbor Vitae for String Quartet*" – To be published in December 2007 by the Contemporary Music Review
- *Streams 1* – Chamber piece with electronics performed at the 2007 Ostrava Days New Music Festival, Ostrava, CZ
- Performed with Fluxus and Associates, Ostrava, CZ – Music of Ben Patterson, John Lely, and Emmett Williams – 2007
- "Algorithmic Notation Generators" (co-author) – Presented at the 2007 New Interfaces for Musical Expression (NIME) Conference, New York, NY and presented at the 2007 International Computer Music Conference (ICMC), Copenhagen, Denmark
- "Mavericks on Mavericks: James Tenney's Last Courses at CalArts" – MusikTexte, Vol. 112, 2007, Berlin, Germany
- "Lecture on the Machine and Music" – Presented in Dec. 2006 at the State University of New York, Buffalo
- Performed with Gamelan Son of Lion, New York, NY – Music of Dan Goode, Barbara Bernary, and Phillip Corner – 2005
- "Lecture on Infinity" – Presented in Sept. 2005 at the State University of New York, Buffalo
- *Filter IV P.I.X.L. Study No. 1*, 2004 – Sound recording of chamber piece with electronics, *DIY Canons*, CD, Pogus Records – 2005
- Performed with the Experimental Music Workshop, Los Angeles, CA – Music of James Tenney (guitar, computer) and Christian Wolff (piano, guitar) – 2004 to 2005
- *The Other Self* – Electronic music piece presented at the 2003 Society for Electroacoustic Music in the United States (SEAMUS) Convention, Tempe, AZ
- *Density Study No. 3* for 3 alto saxophones – 2002, Ruginenti Editore, Milan, Italy
- Scores of music compositions to be published by Frog Peak Music, Lebanon, NH and available on the web at [www.sonicism.net](http://www.sonicism.net)

## Awards and Accomplishments

- Scholarship – School of Music – University of California at Santa Barbara
- Scholarship and Fellowship – School of Music – University of Virginia
- Scholarship – School of Music – California Institute of the Arts
- Recognized as Outstanding Student in Electronic Music at the University of Oregon
- 1<sup>st</sup> Place – 2002 International Citta De Pavia Composition Competition – *Density Study No. 3* for 3 alto saxophones
- Scholarship – School of Music – University of Oregon
- Scholarship – Belmont University

## Primary Interests

- Composition
- Teaching
- Software design
- Music history (with emphasis on the American Experimental Tradition)
- Musicology
- Music theory
- Tuning theory
- Psychoacoustics
- Mathematics
- Physics
- Computer sciences and technologies
- Integration of art and technology
- Advancements in music notation

## Languages

- English – fluent (native language)
- German – conversational

## Works

Orchestral: *vein transcription*, 2007; *Coincidental Canon*, 2003  
Chamber: *sound.sound*, 2007; *many many for james orsher and peter kotik*, 2007; *4 James Orsher*, 2007; *Entropic Canon*, 2007; *Cactus for James Orsher*, 2007; *4 Ascent for James Tenney*, 2007; *Trajectories*, 2006; *Prime Decomposition*, 2006; *Intersections I*, 2006; *diy for larry polansky*, 2006; *three books and a dissertation*, 2006; *in tone*, 2006; *random I*, 2006; *almost every piece*, 2006; *for michael pisaro*, 2006; *sort I*, 2006; *Infinity III*, 2005; *Lecture on Infinity*, 2005; *Infinity 2: Continuum for G. Douglas Barrett*, 2005; *Perspectives I for Elyssa Shalla and Albert Einstein*, 2005; *Commas for Ed Carroll*, 2005; *A Set of Pieces with One Note*, 2005; *Infinity 1*, 2004; *Chromatic Study*, 2004; *Tri-Dimensional Canon*, 2004; *Difference*, 2004; *2 Filters*, 2004; *Fission*, 2003; *Beat Canon*, 2002  
Chamber with Electronics: *1 sample, x performers, and y seconds*, 2007; *Streams I*, 2006; *nothing... I*, 2006; *A Flourish for April Guthrie*, 2005; *Filter IV – P.I.X.L. Study No. 1*, 2004; *Filter III*, 2004; *Flux*, 2004  
Solo: *after a koan*, 2007; *a chance happening*, 2007; *for cassia streb*, 2006; *A Gaussian Canon for Kathryn Anne Lutzner*, 2005; *A Meditation for Solo Piano*, 2002  
Electronic: *Telot's Crystal*, 2003; *The Other Self*, 2001

## References and Miscellaneous Information

- Larry Polansky, Dartmouth University, [larry.polansky@dartmouth.edu](mailto:larry.polansky@dartmouth.edu)
- Nick Didkovsky, New York University, [didkovn@mail.rockefeller.edu](mailto:didkovn@mail.rockefeller.edu)
- Anne LeBaron, California Institute of the Arts, [alebaron@calarts.edu](mailto:alebaron@calarts.edu)
- Michael Pisaro, California Institute of the Arts, [mpisaro@calarts.edu](mailto:mpisaro@calarts.edu)
- Press clippings, biography, sample syllabus, coursework, scores, recordings, and software can be requested by email at [mwinter@sonicism.net](mailto:mwinter@sonicism.net) or viewed at [www.sonicism.net](http://www.sonicism.net)

Michael B. Winter  
October 24<sup>th</sup>, 2007