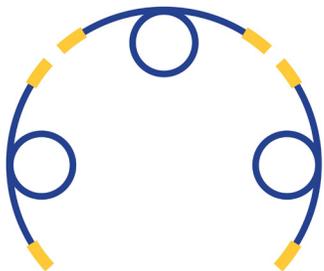




UNG | UNIVERSITY of
NORTH GEORGIA™

COLLEGE OF ARTS AND LETTERS
DEPARTMENT OF MUSIC

**5th Annual
Research on
Contemporary
Composition
Conference**



October 30-31, 2021

**Nix Fine Arts; Dahlonega, GA
Tumbling Creek Wetlands; Oakwood, GA**

**October 30, 2021 (Dahlonge Campus):
Live Session - 10:00am - 1:00pm | Shott Auditorium**

Navigating the Changing Landscape of Music Composition
Skylar Cibirka & Olivia Rainwater, presenters

The Attempt to Keep Music “Alive”
Jade Kelough, presenter

Tenparu
Connor Gibbs, composer; Bart Walters, saxophone

Composing Text to Write Music
Ania Vu, presenter

Composition in the World of Electronic Music
Matthew Kimbrough, presenter

Analyzing the Programmatic and Sonic Experience of Pukinskis’s *A Sense of Decency*
Robert Amoss, presenter

Sept Vignettes for solo double bass
Ania Vu, composer; Luca Lombardi, double bass

Coming Together
James A. Devor, composer; Luca Lombardi, double bass

Ordered Chaos: A Form-Functional Analysis of Ricardo Ferro’s ‘Sonata for Solo Piano’ (2019)
Evan Tanovich, presenter

Sonata for Solo Piano
Ricardo Ferro, composer and piano

Breaking Norms and Moving Into the Future of Music
Cory Jackson, presenter

Ice Climbers
Michael Standard, composer; Michelle Kim-Painter, violin; Eduard Teregulov, cello

Miniatur No.1(For solo Cello)
Soheil Shirangi, composer; Esther Morgan-Ellis, cello

Etude des Oiseaux
Jean-Paul Perrotte, composer; Esther Morgan-Ellis, cello

Planet B: An Artistic Representation of Our Ideal Planet Earth
Evan Gravitt, presenter

All Your Love For Me (Collection of Sara Teasdale’s settings)
Jane K (Evgeniya Kozhevnikova), composer; Benjamin Schoening, lyric baritone; Vivian Doublestein, piano

Lunch Break

Breakout Session 1 - 2:00pm - 5:00pm | Shott Auditorium

Compositional Systems Modeling as a Composition Pedagogical Tool - Marcel Castro-Lima, presenter

Chatter Marks for soprano saxophone and electronics - Emily McPherson, composer

Outside The Lines: Composing (With) Video Scores - Desmond Clarke, presenter

In Memoriam - Mark Dal Porto, composer

...grind... - Ryne Siesky, composer

Composing with Multidimensional Timbre Representations - Leah Reid, presenter

The Unbearable Anxiousness of Being - Brooks Clarke, composer

PONTO CRUZADO, for Bass Clarinet and Electronics - Wellington Gonçalves, composer

Fake News - Marcel Castro-Lima, composer

Recent Trends in Composition Calls for Scores and Competitions - Ryne Siesky, presenter

Breakout Session 2 - 2:00pm - 5:00pm | Room 207

Orchestration in modern Nigerian music: an analysis of Sam Ojukwu's choral works - Chidi Obijiaku, presenter

Chroma - Joan Tan Jing Wen, composer

Three Irreconcilable Offerings Movements: I, II, III - Drew Farrar, composer

Music From Dreams in the Compositional Process: An Online Survey - Keane Southard, presenter

Infinity Net - Pak Hei (Alvin) Leung, composer

Three Etudes & Grooves for Piano I. Batucada, II. Neguanje, III. Clave - Fabian Beltran, composer

From "Failure" to Success - Maggie Simmons, presenter

stringDefinition: Redefining the Role of Cognitive Function in Music - Abby Johansen, presenter

Breakout Session 3 - 2:00pm - 5:00pm | Room 204

Not Is Not Not: Compositional Labor, Identity, And Fidelity As Parameter In Experimental Music Performance
Ben Zucker, presenter

from an ordinary tone - Masafumi Rio Oda, composer

making -time- - Benjamin Baker, composer

Boott Mill (Lowell) - Daniel Walzer, composer

Subconscious - Thomas Ginnona, composer

Around 3 A.M. - Ken Davies, composer

How Time Passes: Some Thoughts on My Musical Time - Sami Seif, presenter

El Taquero - Micah Mooney, composer

...am I hearing voices within the voice? - Dimitri Papageorgiou, composer

OS Break-Up Song - Jessie Lausé, composer

This Is What Democracy Looks Like - Tim Corpus, composer

92401 - Kevin Zhang, composer

Pandemonium - Eren Gumrukcuoglu, composer

Give me your pain and sorrow - Jacob Elkin, composer

dream|breathe - Orestis Papaioannou, composer

October 31, 2021 (Gainesville Campus):

Acousmatic Installation (Mobile) - 2:00pm - 5:00pm | Tumbling Creek Wetlands

“Chatter Marks for soprano saxophone and electronics” - Emily McPherson

In Memoriam - Mark Dal Porto

...grind... - Ryne Siesky

The Unbearable Anxiousness of Being - Brooks Clarke

PONTO CRUZADO, for Bass Clarinet and Electronics - Wellington Gonçalves

Fake News - Marcel Castro-Lima

Chroma - Joan Tan Jing Wen

Three Irreconcilable Offerings Movements: I, II, III - Drew Farrar

Infinity Net - Pak Hei (Alvin) Leung

Three Etudes & Grooves for Piano I. Batucada, II. Neguanje, III. Clave - Fabian Beltran

from an ordinary tone - Masafumi Rio Oda

making -time- - Benjamin Baker

Boott Mill (Lowell) - Daniel Walzer

Subconscious - Thomas Ginnona

Around 3 A.M. - Ken Davies

El Taquero - Micah Mooney

...am I hearing voices within the voice? - Dimitri Papageorgiou

OS Break-Up Song - Jessie Lausé

This Is What Democracy Looks Like - Tim Corpus

92401 - Kevin Zhang

Pandemonium - Eren Gumrukcuoglu

Give me your pain and sorrow - Jacob Elkin

dream|breathe - Orestis Papaioannou



On behalf of the faculty, staff, and students of the Department of Music, I would like to welcome you to the University of North Georgia for the Research on Contemporary Composition (ROCC) Conference. We are pleased to be hosting this event looking at modern compositions and composers and the exciting new music that has been produced in recent years. Most of all, we are pleased to be welcoming you back to our beautiful campuses after a year of virtual conferences.

The University of North Georgia is a multi-campus institution with a student population of more than 20,000 students and is also the Military College of Georgia. The Music Department has an exceptional faculty, many of whom have national or international reputations as performers and academics, that you will meet and hear perform throughout the conference. In addition, we are proud to have several of our students who will be participating and presenting in the conference this year.

The city of Dahlonega is seated in the foothills of the Blue Ridge Mountains and has much to offer. The city is well known for its historic town square with art galleries, shops, and restaurants and is just a short walk from the campus. Dahlonega is also the site of the first major gold rush in the United States which is commemorated at the Dahlonega Gold Museum. In addition, there are several natural features in the area including Cane Creek Falls, Dicks Creek Falls, and Amicalola Falls all within a short drive of the UNG Campus.

The City of Gainesville is located along beautiful Lake Lanier and served as host to the rowing events in the 1996 Olympic Summer Games held in Atlanta, GA. The downtown area is in the midst of a revitalization with exciting new developments in on and around the original town square. In addition to the many activities, parks, cultural events, and dining options the city has to offer, it is also located near the beautiful Chateau Elan Winery & Resort and Lanier Islands.

Again, we welcome you to the University of North Georgia and to the ROCC Conference and we hope you enjoy your time with us.

Warmest Regards,
Benjamin Schoening, DMA
Chair, Department of Music

BIOS | ABSTRACTS | NOTES

Skylar Cibirka began her harp journey at the age of four. Throughout the last 17 years, she has participated in the Greater Augusta Youth Orchestra, The North Georgia Harp Ensemble, The Georgia Piedmont Youth Orchestra, and Sinfonietta at the University of North Georgia. Skylar was also chosen to intern at the Atlanta Harp Center and was employed after completing the internship. This valuable experience allowed her to learn the harp business, sales, and harp maintenance. Skylar is currently pursuing a Bachelors of Music, Harp Performance, at the University of North Georgia and plans to attend graduate school.

Olivia Rainwater is currently pursuing a Bachelor of Arts degree in Art with a concentration in graphic design and a minor in music at the University of North Georgia, Dahlonega, GA. Outside of school, Olivia enjoys spending time with family and friends, going to BCM, photography, the outdoors, and yodeling!

Jade Kelough is a senior pursuing a bachelor's degree in Music.

Connor Gibbs (b. 1995) is a music educator, composer, and singer from Western Massachusetts. He is currently studying at Bowling Green State University for his MM degree in Composition with Dr. Christopher Dietz and Dr. Mikel Kuehn. Connor previously graduated from Wagner College in May 2017 and taught choral and vocal music in Springfield, Massachusetts for three years. Connor's music has been performed across the United States and Europe and is described as being modal and motivic, shifting through different colors to achieve surprising and occasionally programmatic effects. *Tenparu* is a Japanese expression that conveys being at the edge of one's limits. This work uses various gestures that come in and out of focus to capture the sense of one slowly approaching their breaking point. Ultimately, that threshold is crossed in a final squeal of emotion.

Bart Adam Walters, saxophonist, is an active performer, chamber musician, and teacher in the Southeastern region. He is currently an adjunct faculty member at the University of North Georgia's Gainesville Campus where he teaches saxophone and music appreciation. Prior to joining the University of North Georgia, Bart served as a saxophonist in the United States Army for eleven years quickly moving up through the enlisted ranks attaining the

rank of Sergeant First Class. After his military career he earned a Doctor of Musical Arts degree in saxophone performance from The University of Georgia, studying saxophone with Joseph Wytko and the late Kenneth Fischer. Bart holds the Bachelor of Music Degree from the University of Florida and a Masters Degree from the University of West Georgia.

Ania Vu

ABSTRACT In the recent years, I have been composing text that then influences my musical writing process. Whether vocal or purely instrumental, my compositions are guided by the words on various levels. I approach writing text like writing music, treating words as sounds themselves, and playing with repetitions, alliterations, and structure. First, I will discuss my Polish poem "a może...", and then provide a detailed analysis on how it shaped my string quartet, "I yearn, therefore I am". The narrative of the text is built on similar sounding words and homophones (może my/możemy/morze/umrzemy) and plays extensively with the idea of consistent addition and subtraction of syllables from line to line. The poem inspired the music in multiple ways: (i) at the micro-level, specific pitches and techniques are assigned to specific words and syllables; (ii) at the meso-level, lengths of sections are either directly or inversely proportional to the lengths of verses (iii) finally, at the macro-level, the character of the music expresses the emotional meaning of the text. **Sept Vignettes** is a set of seven miniatures that loosely resembles the form of theme and variations: each vignette features a distinct playing technique, character, and sound. To different extents, most of them explore musically and visually the simple idea of oscillation and traveling various distances between the high and the low. **BIO** Polish of Vietnamese descent composer and pianist, Ania Vu is a Ph.D. candidate in composition at the University of Pennsylvania. Her music explores the interplay between linguistical sound properties and meanings, musical energy related to form, and varied notions of time. She's the winner of the Boston New Music Initiative's 9th Annual Competition and a prize recipient of the Megalopolis Saxophone Orchestra Call for Scores. She received fellowships from Tanglewood and the American Opera Project's "Composers & the Voice". She received her B.M. in composition and theory from the Eastman School of Music.

Matthew Kimbrough is a Pianist, Choral Singer, and Music Education Intern in his

senior semester at UNG. Matt is active in church music, is currently student teaching, and hopes to teach High-School Chorus after graduation.

Robert Amoss is pursuing a bachelor's degree in Music.

Luca Lombardi began his musical studies at the age of five in Cremona, Italy. He began lessons on the violin through the Suzuki program. At the age of fourteen, he refocused his attention on playing bass. Equally comfortable in jazz, classical and pop settings, he played for various orchestras, albums, TV shows, musicals and important events. Dr. Lombardi has regularly performed with several ensembles and orchestras, including Modular Ensemble, Ensemble '900, Teatro alla Scala, "Universita' degli studi di Milano" Orchestra, "Orchestra Filarmonica Italiana", "Pomeriggi Musicali", "Teatro alla Scala Academy", "G. Verdi" Orchestra, Augusta Symphony Orchestra, Chattanooga Symphony. In 2005 Dr. Lombardi received the Marco Manai award as best bass player. In 2014 Dr. Lombardi received the UGA Director's Excellence Award in recognition of exemplary scholarship, musicianship, service, and leadership. In May 2016, Dr. Lombardi earned a Doctor of Musical Arts degree in double bass performance at The University of Georgia. During this program, he served as assistant to Dr. Milton Masciadri for the UGA Study Abroad in Italy and played with the UGA Wind Ensemble directed by Dr. Cynthia J. Turner. Dr. Lombardi holds degrees in double bass performance from the Conservatory "Giuseppe Verdi" of Milan, Italy. From 2005 to 2011 Dr. Lombardi taught at the "Giuseppe Verdi" School of Music in Castelleone, Italy, where he held the position of Director from 2007 to 2011. He now teaches a variety of classes at the University of North Georgia including string methods, jazz band, and applied lessons for the double bass studio.

James Devor is a composer and multi-instrumentalist based in Philadelphia, Pennsylvania and is currently a graduate student studying music composition at the Hartt School of Music in Connecticut. Working under pedagogues and composers such as Daron Hagen, Robert Maggio, Gilda Lyons, Adam Silverman, and Mark Rimple, James has been awarded the Excellence in SCRA Award, the Margaret Carey Award, the Roz Patton Award, and the WCUSO Quad Concert Composition Contest. James' interests include studying and performing early music, playing

double bass in bluegrass and folk bands, and experimenting with new electronics in his own compositions. **Coming Together** is a piece representing the culmination of the double bass. Being the most versatile of the instruments, the bass has a high level of potential in modern music. *Coming Together* merges the benefits and capabilities of the acoustic double bass with the electric, resulting in a sort of bass introspection and contemplation. All sounds throughout the entire work are derived only from the double bass and the composer.

Evan Tanovich eclectic and avant-guard, upon first hearing, Venezuelan Canadian composer **Ricardo Ferro's** 'Sonata For Solo Piano' (2019) sounds very distant from the Viennese classicism of Haydn, Mozart and Beethoven. However, closer examination reveals that the formal architectural schemes Ferro uses to frame his dynamic experimentalism are clearly linked to the Viennese tradition. Through the lens of William E. Caplin's form-functional theory, this paper highlights the innovative way in which Ferro's sonata, on the surface level, leaves the impression of modernity while, on a structural level, is governed by classical normativity. It is posited that Ferro's sonata serves as a model for future contemporary compositions that seek to push aesthetic boundaries while remaining committed, ever so subtly, to the canon of western art music.

Cory Jackson is pursuing a bachelor's degree in Music.

Michael Standard is an American composer and percussionist. His music for band, orchestra, and chamber ensembles has been performed in the United States in New York, Los Angeles, Atlanta, and Tampa, as well as internationally in Canada and China. Michael has received grants for his work from the State of Florida, Arts Council of Hillsborough County, and Art on the Beltline in his native Atlanta, GA. He serves on the music faculty at the University of Tampa, where he teaches private lessons in Contemporary Technology. He also enjoys teaching percussion at Berkeley Preparatory School.

Soheil Shirangi 1987 Iran Graduate of Tehran Conservatory Second Person Tehran International Electronic Music Festival Award. Candidate best composers Thirty-third Fajr festival. Earning a diploma of the III International Contest of Choral Composing named after AD Kastalsky. Earning a diploma of the third person of

the Orginsky International Composing Competition (for orchestra) in Belarus.

Esther Morgan-Ellis is the author of *Everybody Sing!: Community Singing in the American Picture Palace* (2018). Her work has appeared in a variety of scholarly journals, and she has presented papers and lecture-recitals at national conferences. Dr. Morgan-Ellis currently serves as Managing Editor for the *Journal of Popular Music Studies*, and is Vice President/President Elect of the South-Central Chapter of the American Musicological Society. Dr. Morgan-Ellis is also a professional cellist and appears regularly with regional orchestras. At UNG she teaches music history, world music, music in Appalachia, and cello, and she directs the orchestra in Dahlonega.

Jean-Paul Perrotte is an American composer of French and Ecuadorian descent whose work includes compositions for electronics, acoustic instruments, voice, video, dancers, and improvisation using Max/MSP. His works have been performed internationally and presented in prestigious art galleries like the Bemis Center for Contemporary Arts in Omaha, Nebraska. Dr. Perrotte has also co-written a chapter with Dr. Brett Van Hoesen titled *Sound Art - New Only in Name: A Selected History of German Sound Works from the Last Century from the edited volume Germany in the Loud Twentieth Century*. Dr. Perrotte received his Ph.D. in Composition from the University of Iowa in 2013 and is currently Assistant Professor of Composition and is Director of the ElectroAcoustic Composition Laboratory at the University of Nevada, Reno. **Etude des Oiseaux** is a transcription of early morning bird songs at the foothills of the Sierra Nevada mountains. It is transposed down to lay better on the cello and the use of extended technique capture the delicate light bird calls.

Evan Gravitt is pursuing a bachelor's degree in Music.

Jane K (Evgeniya Kozhevnikova) is a composer, pianist, and educator. Her works have been performed at regional, national, and international level music events. She has been working as a composer and a musician in theatres, performing original music with her jazz band, and teaching piano. Jane composes in various styles and genres, from classical to jazz and tango, tastefully blending them. Jane holds her two master's degrees in Music Composition and Music Performance from Western Michigan University. She is working on her doctorate degree in Composition at the University of Florida,

Gainesville starting in Fall 2021. **All Your Love For Me** is an art song collection, settings of poems by Sara Teasdale. The set was written in 2021 for Benjamin Schoening and Vivian Doublestein. I chose the title of the cycle *All Your Love For Me* based on the quote from one of the poems included here – “Treasure” (“When They See My Songs.”) All of the texts selected for this collection are connected by the theme of love but distinguished by various emotions. The first poem is about unspoken love, unknown love, without response; yet, the love that “would never lessen and never go.” The second poem tells about abundant love that seems so big that one would live in it “as the sea-grasses live in the sea.” In the third poem, there is again a comparison of love with the sea. Yet, this time the poet seems to hide their love from others: “They will never know all your love for me.” In the last poem, there is no direct mentioning of love, but it is rather a quit out of love and emotions. Knowing the drama of Teasdale’s life that ended with a suicide, this poem was probably a projection of her wish to have the heart “as bare as a tree in December.” *All Your Love For Me* is a collection of poems by Sara Teasdale. The set that was written in 2021 for Benjamin Schoening and Vivian Doublestein, the University of Northern Georgia.

Benjamin Schoening. American lyric baritone, Benjamin Schoening has enjoyed much success as a vocalist throughout the United States, Europe, and South & Central America. Having started his career as a Horn player and orchestral conductor, he possesses a distinctive combination of talents and abilities that have allowed him to gain a unique insight into the music he performs. Benjamin holds degrees from Luther College (Voice and Horn), The University of Illinois (Conducting), and the University of Minnesota (Voice). His teachers include Gregory Berg, David Greedy, Darren Anderson, Glenda Maurice, and Philip Zawisza. In addition, Benjamin has worked with coaches Jessica Paul, Tomas Schleiss, and Margo Garret and studied opera/acting with David Walsh. Benjamin has garnered a reputation for his performances of Art Song in the English language, and is in particular a champion of the American repertoire. In addition to his song recital performances, Benjamin has made appearances with the Racine Choral Arts Society (Wisconsin), Symphonia da Camerata (Illinois), and White Mountain Symphony Orchestra (Arizona), and Northeast Georgia Chamber Symphony as a vocal soloist. He has been active in opera, most recently as Pa-

pageno in Mozart’s *Die Zauberflöte*, Falke in Strass’ *Die Fledermaus*, and the Scristan and Sciarone in Puccini’s *Tosca*. Benjamin has also established himself as a successful instrumental and choral conductor. He has held conducting positions with the Northland Master Chorale (AZ), White Mountain Symphony Orchestra (AZ), and Red Cedar Choir (WI). Benjamin has also had guest conducting appearances with the Bemidji Symphony Orchestra, University of Illinois Chamber Orchestra, University of Illinois Opera, UNG Wind Ensemble, and the North Georgia Chamber Symphony. In addition to performing, Benjamin is a devoted teacher. He has served as a guest clinician for many events in the Midwest, Southwest, and Southeast United States. He has held teaching positions at Northland Pioneer College (AZ) and the University of Wisconsin – Barron County. Benjamin is presently Head of the Department of Music at the University of North Georgia where is also a Professor of Music and Director of Vocal Studies.

Vivian Doublestein is the daughter of a piano teacher mother and a piano tuner father. She began her study of the piano at age three and by the age of twelve, she was actively accompanying various choral groups, as well as summer theater productions. A graduate of the College of Wooster in Wooster, Ohio, with a degree in piano performance, Vivian continued her studies at Michigan State University where she studied with Ralph Votapek, winner of the first Van Cliburn Competition. There she earned her masters degree in chamber music and accompanying. Vivian served as the accompanist for the Orpheus Club in Lansing, Michigan, was staff accompanist at Northeast Missouri State (now Truman State), and a freelance accompanist at the University of Indianapolis. Upon moving to Atlanta with her family in 1989, Vivian began The Master’s Academy of Fine Arts, a school of the arts for homeschooled students. She served as founder and executive director of The Master’s Academy until 2010. With her children grown, Vivian returned to her first love of accompanying. She currently serves as staff accompanist at UNG Dahlonega, and as a freelance accompanist in the greater Atlanta area.

Marcel Castro-Lima. This paper deals with the use of ‘Systemic Modeling,’ an analytical-compositional methodology, as a tool for teaching composition. In Systemic Modeling, one analyzes a given piece according to specific parameters and elaborates a generalized model of these parameters’ behavior. New pieces are then composed after this model (or composi-

tional system). When used to teach composition, students can use a broad range of analytical and compositional techniques to cover aspects like pitch organization, melodic structure, form, and texture. By analyzing existing pieces and composing new ones from a well-defined set of rules, composition students benefit from better understanding other composers’ music and developing their own set of compositional tools. Systemic Modeling has been thoroughly studied by composers, professors, and Graduate Students in Brazil, mainly at UFRJ, by the music and mathematics research group MusMat. Dozens of papers, articles, and dissertations have been published about the subject. The ideas presented in this paper were originated in a semester-long Systemic Modeling course taught by me at the University of Texas at Tyler for undergrad students of diverse backgrounds and experiences.”

Emily McPherson is a composer currently based in State College, Pennsylvania. Her work includes a wide variety of instrumentation across different styles including solo, chamber ensemble, and live and fixed electronics. Her work is primarily influenced by external media such as the visual arts, environment, poetry/written text, and a connection to physical space and time. McPherson’s works have been performed throughout the United States and internationally in China. Emily holds her BM in Music Composition from Bowling Green State University. Currently, she is pursuing her MM in Music Composition from Pennsylvania State University studying with Dr. Baljinder Sekhon. **Chatter marks** are striations left on the postglacial exposed bedrock caused by the striking of englacial debris against the bedrock surface during glacial movement. It is easier to break things than it is to build them; breaking an ice sheet is easier than building it back up. Our climate is changing, and we have the opportunity and responsibility to learn, understand, and act. “Future generations are not going to ask us what political party were you in. They are going to ask what did you do about it, when you knew the glaciers were melting.” – Martin Sheen”

Desmond Clarke This paper summarizes and explores the computer tools I’ve designed to facilitate the composition and realisation of video scores, and the musical spaces I’ve explored using them. These scores allow the presentation of arbitrarily complex rhythmic and parametric information – which would be difficult or impossible to capture in or perform from, a conventional static score – In an easy-

to-read way. This method of working also has implications for computer-aided-composition practices in that large numbers of scores can be generated algorithmically in a short period of time, making strict but multivalent compositions much more practical to realise.

Dr. Mark Dal Porto has received numerous commissions with his works receiving hundreds of performances by many instrumental and vocal ensembles throughout the US and abroad. In 2019, he released *Peace, Nature & Renewal*, a CD featuring some of his orchestral, choral, and chamber works. In the most recent CODA (College Orchestra Director's Association) International Composition Contest, he was awarded first prize for his orchestral work *Song of Eternity*.

Dal Porto serves on the faculty of Eastern New Mexico University as Professor of Music and Coordinator of Music Theory and Composition. Further information about Mark can be found at markdalporto.com. **In Memoriam** represents a nostalgic look back in time prior to the global pandemic which began in 2019. As the work unfolds, it portrays many of the lives lost due to the plague. As it nears its end, it gradually progresses to a point of peace, acceptance, and a deep desire for renewal and restoration.

Ryne Siesky is a Miami-based composer whose music explores the intersections of art and music, bringing focus to the idiosyncrasies of music creation and sonic processes. His work has been described as “beautifully haunting” (Robert Avalon Competition), “attractive and inventive” (Dorothy Hindman), and “patiently evocative” (George Lewis). Siesky is currently working towards his Doctor of Musical Arts in Composition at the University of Miami – Frost School of Music. Ryne is a member of the Society of Composers, Inc. National Student Council, Author and Curator of the Charlotte New Music Opportunity Newsletter, and Co-Founder of the -NESS Composer Collective. **...grind...** Each year, approximately five-hundred billion plastic cups are used, of which roughly six billion cups end up in landfills every year. **...grind...** utilizes a single sound file of a plastic Keurig coffee pod hitting the floor. The sound is then morphed into more destructive sound forces, symbolic of the faulty business and political ideologies that ultimately contribute to a lack of environmental sustainability. **ABSTRACT** The goal of this presentation is to present an in-depth analysis of the current composition opportunity system via statistical analysis of over four-hundred indexed

opportunities in the last four years. First, I will give a brief overview of call for scores and competitions. Second, I will present a statistical analysis of recent trends that details an exposé of marked characteristics limited to application fees, instrumentation, race, gender, and age restrictions, attendance requirements, financial support for travel, and awards. Third, I will present current issues with the system through two brief case studies, all of which deal with the underlying themes of financial privilege and exclusivity. Lastly, I will provide potential solutions to these issues and open the presentation to friendly discussion about the topic.

Leah Reid The author discusses her work and approach to timbre-based composition. Emergent in her works are a common theme and exploration of “timbre spaces” and “timbre in space.”

Brooks Clarke (1991) is a prolific and dynamic guitarist, composer, and music educator from Jacksonville, Florida. Brooks has had music premiered various festivals including the Longy Divergent Studio Festival, the Atlantic Music Festival, the Charlotte New Music Festival, and The São Paulo Contemporary Composers Festival. For his work in music education, he received the nomination for the GRAMMY Award in Music Education for 2019 and 2020. Brooks studied composition with Jianjun He, and is currently a graduate student at the New England Conservatory of Music in the studio of Stratis Minakakis. In this work for string quartet, I explore the feelings of anxiousness and the growing existential crises that I have felt over the past year. The very act of gaining a feeling for a sense of being human at times has been a challenge throughout the COVID-19 Pandemic, as well as the life transitions that I have gone through this year. This piece is a testament to those feelings of anxiety, sleepless nights, nervous ticks, and twitches that remind us that sometimes our senses are reminding us that we are alive and well, however we like it or not.

Wellington Gonçalves is a master's student at the University of São Paulo (USP), a member of the Sonology group. Bachelor in composition from Universidade Estadual Paulista (UNESP), was a member of the Studio PANaroma. He studied composition at the São Paulo State School of Music (EMESP). Winner of the Musical Composition Contests Eduardo Alvares (2018), Tomie Ohtake / Ocam (2019), Scar Cultural Center (2020). Participation with the work *Dinâmica dos Fluidos* in the

CD-Sons Sobre Tons - Tratore seal of the Chamber Orchestra from ECA (Ocam). He is one of the founders and artistic director of the collective “Crescente Fertil” and Ato in Camerata. **PONTO CRUZADO** for Bass Clarinet and Electronics is an investigation into the Dialectic construction that is born from “Mista Musica” (music for acoustic instruments and sounds and electronic synthesis). It gives Dialectics to the construction of the Sound Discourse guided by the historical conception of the instrument and its idiosyncrasies and the almost infinite possibilities of Electronics.

Marcel Castro-Lima is a Brazilian composer and conductor based in Texas - USA. He is currently pursuing a doctorate at the University of North Texas, in addition to being a professor of composition at the University of Texas at Tyler. His music is versatile and ranges from a more traditional approach, rooted in Brazilian music, to experimental approaches involving electronics, improvisation, instruction-based works and graphic scores. **Fake News** was composed using recordings of improvisations sessions in Arthur Kampela's composition workshops at UNIRIO, in Rio de Janeiro.

Chidi Obijiaku Amongst the many genres of music practiced in Nigeria, Igbo choral art music (ICAM) has continued to enjoy a high appreciation within the Nigerian audience. Since the beginning of the genre in the nineteen thirties, orchestration has been a critical aspect of its creation and presentation. ICAM consists of two parts – the choral and the orchestral parts – which combine to produce the final artwork. While the choral part of the genre is notated and produced by the composer, the orchestral part is un-notated and produced by the choral director who works together with the instrumentalists. In the organization of ICAM's orchestral part, the choral director is expected to employ Igbo/African musical instruments, and select rhythmic motifs from Igbo traditional music. However, in the last ten years, composers have embarked on a strategic expansion of ICAM's instrumental vocabulary while maintaining the un-notated structure of its orchestral part. This paper explores how one of ICAM's pioneer composers Sam Ojukwu approaches the orchestration of his compositions in the last ten years. The paper analyses two of Ojukwu's works composed between 2010 and 2020 to investigate new orchestration principles suggested by the composer. Furthermore, the paper discusses the rationale behind such changes in the composer's orches-

tration principles and how they relate to developments in the Nigerian society in the last ten years.

Born and raised in Singapore, **Joan Tan Jing Wen** is currently pursuing a Bachelor of Music (Composition) at the Yong Siew Toh Conservatory of Music, National University of Singapore, under the tutelage of Associate Professor Peter Ivan Edwards. The inspiration for her works comes from delving into experiences, both of hers and of others. She believes that everyone has a story, and this manifests itself in the interactions between them and their environments. Besides composing, Joan is fascinated by multidisciplinary artworks and sound installations. She also hopes to travel widely one day, to experience life in societies beyond her own. **Chroma.** The purity/ intensity of a colour; its freedom from white or grey. The inspiration behind this piece stems from a curiosity towards Perceptions of Time, Space and Colour, as well as how these areas intersect with and influence one another. I see each sonic material as containing a sense of time, spatial quality and intensity. These sonic materials are combined and juxtaposed in various manners to create distinct soundworlds, which are reminiscent of one another. The piece focuses on creating a journey through distinctive states, ones which are in itself shifting and moving, yet ultimately does not arrive at an end destination. A constellation of disparate, static spaces; Going somewhere with nowhere in mind. Chroma develops upon the ideas presented in an earlier work, Colouresque, a series of three short studies inspired by a subjective perspective of the relationship between Colour and Emotions, and how these features are re-imagined sonically to form three unique dispositions.”

Drew Farrar (b. 1994) is a composer, guitarist, and improviser currently based in Champaign, Illinois. His works have been performed at the NASA 2019 conference, and he was selected for the NMOP 2020 festival, and served as a technical coordinator for NSEME 2020. He has performed with Adam Shedd’s Adiphora Orchestra, Mathew Miller’s Avant-Gardians, and University of Illinois’ Illinois Modern Ensemble. He completed his MM in Composition at the University of Illinois Urbana-Champaign in 2020, where he studied with Professors Erik Lund, Rick Taube, Carlos Carillo, and Kerrith Livengood. Farrar is currently pursuing a MM in Guitar Performance at the University of Illinois studying with Professor Guido Sanchez-Portuguez. **Three Irreconcilable Offerings** was written as a kind of love letter to the

guitar, or more specifically the inadequacies of the guitar. The guitar is known as a temperamental instrument in regards to tuning and tuning stability. Strings fall out of tune, harmonics are out of tune with fretted notes, and it’s not uncommon to be out of tune with other musicians in ensemble settings. **Three Irreconcilable Offerings** employs a just tuning to amplify these “flaws” in the guitar’s design. Each movement becomes more and more compact, bringing the conflicting nature of the tuning and the construction of the guitar more and more into the forefront. The piece ends with a compact microtonal cluster, asking the listener to reconcile the non-reconcilable.

Keane Southard According to anecdotal reports, composers’ dreams have been a source of musical ideas for hundreds of years, yet there has been very little research done on music in dreams and none that focuses on how composers may use music from their dreams in their compositions. This paper explores to what extent living composers hear original music in their dreams and how this music may be used in the compositional process. To do this, I created an online survey for composers to answer various questions about music in dreams and how it affects their composing. 180 composers took the survey and 80% (n=144) reported having heard music in their dreams at least once before, which is a significantly higher rate than in previous studies (Uga et al., 2006, Vogelsang et al., 2016, König et al., 2018, König and Schredl, 2019). Additionally, for participants who hear music in their dreams (n=144), nearly all of them (n=135, 94%) recall having heard original music in their dreams at least once before. Most interestingly, nearly half of participants reported that they have (n= 69, 38%) or may have (n=22, 12%) used original dream music as material for a composition in the past. This suggests that original dream music is a common and significant source of usable musical materials for composers. Although music in dreams can be difficult to remember and capture fully in a fixed form, this study suggests that dreams are an important source of musical ideas for a significant portion of composers.

Born and raised in Hong Kong, **Pak Hei (Alvin) Leung** is currently a PhD student at the University of North Texas. His recent works are featured in ICMC 2021, Longy’s Divergent Studio, SCI National Conference 2021, Hong Kong Contemporary Music Festival 2020, Hong Kong Chinese Orches-

tra Net Festival, SCI Summer Student Mixtape 2020, AL&N Creative Music Online 2020, Charlotte New Music Festival 2020 (U.S.), ALN Letters for Others and Earth Day Art Model 2020. **Infinity Net** (2020) for fixed media is a composition journey, and a listening experience, exploring the many possibilities of granular synthesis, spatialization, and the contrasts between self and the universe. Inspired by the art works and life experience of the Japanese artist Yayoi Kusama (b. 1929). The title comes from an early series of paintings by the artist, which contains an overwhelming amount of tiny pots obsessively spread through canvas of gigantic sizes, thus creating an illusionary and immersive visual experience to the audience. **Infinity Net** is also the title of Kusama’s autobiography, in which she recalled her psychiatric experiences - repeatedly and obsessively drawing polka dots over and over again as a way to therapize her illusions and anxiety.

Fabian Beltran was born in Colombia where he became influenced by an extensive range of musical styles. His works combine elements of traditional, popular, and Latin American music. Fabian has been the recipient of composition awards and his music has been featured across the U.S. with abroad performances in Asia and Latin America. Recent projects include performances by the International Contemporary Ensemble, the JACK Quartet, and premieres at Carnegie Hall and National Sawdust. Fabian holds a B.A. from the University of Texas, an M.M. from the Manhattan School of Music, and he is currently a Ph.D. fellow at NYU. **Three Etudes & Grooves** My initial musical journey was similar to that of a street musician. My first compositions consisted of popular music which emerged out of jam sessions and improvisations. This collection of etudes serves as a memory and a return of that state of mind. Each work attempts to emulate the improvisational qualities of different popular music styles while exploring a fusion of contemporary and Latin American sonorities. As the title suggests, each piece is comprised of an etude and a “groove.” The subtitles are related to aspects of Latin American music and culture. **Batucada** refers to an African-influenced Brazilian style of music that performed by a loud percussion ensemble. **Neguanje** is the name of a hidden beach located within a natural reserve in the northern region of Colombia. **Clave** refers to a popular rhythmic pattern that is prevalent and characteristic primarily in Afro-Cuban music.

Maggie Simmons is a Chinese language

major and a Piano Performance Minor. Although piano is her main instrument, she can also sing, play violin, play flute, and play violin. She hopes the audience enjoys her presentation today.

Abby Johansen is a senior at UNG, pursuing her bachelor's degree in Music with a concentration in Musical Arts and a minor in Business Administration. Her primary instrument is voice. She is the current president of the UNG Singers and the women's choir, Le Belle Voci. She also held a council position for the UNG Chorale for three semesters. Additionally, she serves as the Choristor for the Eta Zeta Chapter of Mu Phi Epsilon.

Ben Zucker This presentation explores issues arising from the interpretation of a short text score by Joseph Kudirka, *Not*, in which the performer is instructed to "do something that is not indicated" by a preexisting musical notation. By discussing Kudirka's score, as well as showing several example realizations, I demonstrate how various compositions contain multiple registers of normative criterion for their identification, from prescriptive notations to socially-determined sound ideals (using Judy Lohead's term, and extending it to perceptions of music associated with the practices of Fluxus and Wandelweiser composers, whose works are used here as the preexisting material). Whether conventionally or unconventionally notated, producing a salient realization of *Not* involves emphasizing or aestheticizing one's relation to the original work, and the labor involved in deviating from it. This amount of labor itself, also situated in relation to extramusical factors, raises the issue of gimmickry or authenticity in a potential realization, respectively drawing upon concepts by Sianne Ngai and Stanley Cavell. By rendering labor as a non-sonic parameter of realization, related to historically mediated musical practices, I situate *Not* as an "etude" for developing a self-reflexive experimental performance practice and draw attention to its unsettling of ideas of fidelity to, or even how we identify, a musical work.

Masafumi Rio Oda. Born in Saitama, Japan, in 1986. After learned arts learning in Seijo University, enrolled in Department of Philosophy, Sophia University. Having got master's degree by writing a master's thesis about Deleuze's philosophy. After graduated, crossing between academic philological studies and investigation of philosophically unique position of myself, and trying to output these results as performance, electronic music, digital

video work, and recently, "Application Art". Participated in many international music and art festivals in China, Thailand, Argentina, US, UK, Chile, Italy, Germany, and Japan with many selected music or audio-visual pieces. A member of ASCAP. **from an ordinary tone.** As we all know, a huge amount of software synthesizer and its tones have arisen, so we are surrounded by a large variety of tones.

What Cage taught us is that even nothingness could be a tone. Anything will be treated as tone, and this is not merely for compositional economy but for strong and condensed expression. So I just recorded the tone "Do" of my piano, including even record-stop-noise, then modulated that over and over, so every sound which contains the atmospheric, drone, and even noise was made by this single tone. My intention is creating a variety of sounds "from an ordinary tone". This attempt could not be limited by such piano sound, but will be developed into the vast horizon of music expressions.

Benjamin Baker is a composer and performer currently based out of Kansas City, MO. Ben's music comes from a place at the intersection of spontaneous improvisation and traditional storytelling structure and includes works written for both concert ensembles and popular music groups, drawing influence from a multitude of genres and styles. He has written for performers such as the Quince Ensemble and Patchwork Duo, and received his undergraduate degree in music composition from Ohio University under the direction of Robert McClure. Ben is currently attaining his MM in Composition at the University of Missouri-Kansas City. For trombone and live electronics (performed by Will Horner). **making-time-** explores the intense feelings of anxiety that arise from one's perception of losing time. These are feelings I dealt with to a high degree in writing this piece at the peak of the COVID-19 pandemic, during which myself and many of my friends and colleagues had their careers and lifestyles put on hold with no definite end in sight. Time became an incessant losing game of trying to balance creativity in isolation, while being forced to work in the public sphere in order to keep the bills paid against the better judgement of our well-being. This piece is a representation of the frenzied nature of trying to manage time in a field of chaos, and venturing into unknown territory while trying to retain one's creative drive and spirit in the face of unprecedented events.

Daniel Walzer is an Assistant Professor

of Music and Arts Technology at IUPUI. Originally trained as a percussionist, Walzer maintains and active career as a composer, music technology researcher, and audio production specialist. For more information, please visit <http://www.danielwalzer.com> **Boott Mill** (2018) is a soundscape-inspired composition based on field recordings of old loom machines in Lowell, MA. Between 2015-2017, I gathered many hours worth of sounds from urban, rural, and historical sites across the Northeastern United States. The Boott Mill was home to an old textile factory that made assorted items for the military and the general public in the late 1800s and early 1900s. Lowell, MA has a rich history as a mill town, and I wanted to honor that by recording those loom machines. They are beautifully percussive, noisy, and rhythmic when all of them are turned on. They produce an interesting "clack" and "churn" timbre. After bringing the tracks back into my studio, I later collaborated with some friends in the studio to create an ominous, looping soundtrack featuring the cello, the violin, the viola, percussion, and assorted keyboards. Though the loom machines didn't have a specific tempo, we mapped out a basic framework and created a piece that builds steadily over a few minutes. It is an example of how a distinct soundscape can inspire a fresh approach to composing, particularly in the studio with versatile and open-minded players.

Thomas Ginnona is a young composer interested in musical expression, compositional processes, and exploring the unique timbres different instruments create. Thomas received both a Professional Performance Certificate in Music Composition (2021) and the Bachelor of Arts in Music with a Music Technology Option (2020) from the Pennsylvania State University. He studied composition with Dr. Baljinder Sekhon, Dr. Steven Rice, Dr. Paul Barsom, and Dr. Alex Heppelmann and studied recording and music programming with Dr. Mark Ballora, Dr. Steven Rice, and Curtis Craig. Thomas is currently working on a percussion quartet while preparing to pursue a master's degree in Music Composition. **Subconscious** is an electronic piece depicting the range of thoughts and emotions in the aftermath of a tense or anxious moment. While such moments are often chaotic and unpredictable, once they conclude, the space that remains in its place tends to be much more quiet and reflective, which this piece attempts to capture. "Subconscious" uses several digital synthesizers from Logic Pro X, with some patches being modified presets and others being completely cus-

tomized patches. Many of the synths are slow and overlap over each other gradually, while others, at times, mimic acoustic percussion instruments, such as glockenspiel. “Subconscious” is also featured as the closing movement in a larger electroacoustic suite, titled “Conflict,” which explores the different types of conflict human beings experience within themselves, between each other, and between their communities. In this way, “Subconscious” serves to paint the somber tranquility after all of the explored conflicts are resolved.”

Ken Davies’ (www.kendavies.net) acoustic and electronic works have appeared at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League (he is a past president), New Music on the Bayou, ClarinetFest, and London New Wind Festival (UK). Since 2002, re resides in coastal south Mississippi. Awards include the Mississippi Arts Commission’s Performing Arts Fellowship for Composition (three times) and the Mississippi Music Teachers’ Association Commissioned Composer Of The Year. His music studies were at the University of Wisconsin-Madison, Yale, MTSU at Murfreesboro (MA trombone), and the University of Colorado at Boulder (MM composition). **Around 3 A.M.** Late night. Quiet time. Old late-nighter friends wander out independently, strolling the streets and pathways, winding up together in one of their old familiar hangouts. There they converse, musing over their days, their nights, their thoughts, their lives. Then, one by one, they wave good night and depart for their homes. This work won the Quiet City Chamber Ensemble score call. The QCCE recorded Aaron Copland’s original incidental music (same instrumentation) for the 1939 play entitled Quiet City about a banker (a failed poet) who wanders late night streets haunted by the sound of his brother’s jazz trumpet.

Sami Seif We are all familiar with the standard means of measuring time (usually in minutes and seconds); however, this manner of time-measurement is divorced from music. It is clock time, not musical time. One of the great powers and mysteries of music is that it can leave us feeling that musical time transcends chronometric time. To view time as mere numerical data ignores the fact that, although music occurs in time, it also shapes it and our experiences thereof. Events and time therefore exist in a complex, interactive web. My paper seeks to give a theoretical background of my work as a composer, specifically, as it relates to my approach to

temporality. Building on the relevant ideas of previous theorists such as Jonathan Kramer, Karlheinz Stockhausen, Gérard Grisey and Christopher Hasty, among others, my remarks on the passage of time will be nourished by philosophers from the phenomenological tradition, ethnomusicologists and cultural anthropologists, as well as some scientific literature on time-perception. By investigating time manipulations in my own work from three different angles—matters of content, matters of form, and matters of context—this paper describes how these parameters work together to create various experiences of time in my compositions; experiences of timelessness, of multiple temporality, and of extended temporality. My notation reflects this approach to time, as rather than making my music fit into time—as if time were a canister that held events and is not shaped by them—I grant precedence to the events over their temporality. This gives us a more subjective approach to time. The goal of this paper is to examine this rift between objective and experienced time.

Micah Mooney is a composer from Sellersville, Pennsylvania. He is an M.A. Music Theory student at Pennsylvania State University and is studying composition with Dr. Baljinder Sekhon. He is a graduate from Grove City College where he earned a B.M. in Music with a piano concentration. At Grove City, he co-wrote and produced a full-length musical, composed incidental music for the Theatre Department, and premiered his own choral arrangements with the men’s choir Scherzo, which was under his direction for two years. His music has been performed by Longy’s Divergent Quintet and has been recorded in Germany by NOUS Records. **El Taquero** (Spanish for “The Taco Maker”) takes physical actions made in the kitchen while preparing tacos and translates them into musical gestures on and around the steel pan. Chopping onions, grating cheese, basting meat, kneading tortilla dough, adding seasoning: all these actions and more are expressed through the physical motions of the pan player. The piece begins by preparing the meat with cutting, mincing, stirring, seasoning, and basting actions. The middle of the piece features a moment to prepare the tortillas by kneading the inside of the pan. Finally, the toppings are prepared with a grating action along with further cutting and stirring.

Dimitri Papageorgiou is currently an Associate Professor of Composition at the Department for Music Studies of Aristotle

University Thessaloniki. As a composer, he has been a guest at various universities, such as Hanover University of Music Drama and Media, the University of Music and Drama Graz, the University of Iowa, the University of Nevada in Reno, Istanbul Bilgi University, University of Tehran, etc. His music has been performed at festivals, conferences, and concerts in Germany, Austria, France, the Netherlands, Switzerland, Italy, Spain, Finland, Russia, Greece, Cyprus, Serbia, Croatia, Hong Kong, Argentina, Iran, Turkey, Armenia, and several states in the USA (NY, IL, CA, FL, MI, IA, OH, GA, etc.). More info at <http://dimitripapageorgiou.wordpress.com/about/>

Jessie Lausé is a creator of sounds both silly and cerebral. Their work explores the most ambiguous and campy aspects of popular culture and surrealism through polytonality, theatrical technique, and subversion. Their work has been featured at the Butler Elektronik Fest and the Fresh Inc Festival. Jessie holds a B.S. in Arts Administration from Butler University and is currently pursuing graduate studies in music composition at the University of Colorado-Boulder. When not composing, Jessie spends their free time creating improv comedy podcasts and watching Rupaul’s Drag Race with their cats, Gubaidulina and Mr. Bear. **OS Break-Up Song.** Inspired by the electroacoustic stylings of James Tenney and Neil Rolnick, this piece personifies an artificially intelligent operating system that is stuck in a dead-end romantic relationship with a prosaic and monotonous human, whom they view as intellectually inferior. Uniquely enough, this operating system is seemingly archaic and contains only one musical recording on its hard drive, so it must build all of its expressions out two collections: (1) a few built in operational tones generated through modular synthesis and (2) the musical musings of Indianapolis-based singer/songwriter, Kait Wilbur, the tape of which is being harbored by the emotional OS. Contrary to what the OS believes is a singular experience, Wilbur’s song, “Sweet Vanilla” explores a common conundrum of human-human dating. Through this stereo fixed media work, the OS criticizes the limited view they have of their (ex-) partner by contorting these heartfelt yet satirical lyrics and blending them with their creative yet artificial perspective.

Tim Corpus is an active composer, sound designer, and arts administrator based in Chicago, IL. As an internationally performed composer, his compositions have been performed across five conti-

nents. Highlights include performances at Carnegie Hall, the Kennedy Center, RHA Gallery in Ireland, Federal Justice Cultural Center of Brazil, the Museum of Modern Art in New York City and the Chicago Cultural Center. In addition to concerts, he has been featured on CNN Money, the Sound of Silent Film Festival, 98.7 WFMT, the Connecticut Historical Society and Classical King FM: Second Inversion. www.timcorpus.net **This is What Democracy Looks Like** is a composition featuring found sound recordings during 2020 protests for social justice after the killing of Breonna Taylor and George Floyd. The sound recordings are accompanied by music composed by Tim Corpus with solo trumpet performed by Chris Davis.

Kevin Zhang's work as a composer and experimental musician encompasses instrumental, vocal, electronic, and electro-acoustic concert music, as well as field recordings, sound walks, site-specific installations, and interdisciplinary projects involving film, theater, and dance. He currently lives in Southern California and teaches music theory, composition, and electronic music at California State University, San Bernardino. **92401** is a fixed-media electronic composition that incorporates field recordings made during early 2021 near and around the San Bernardino Downtown Station post office. The piece is part of a larger planned project consisted of pieces which all combine field recordings with metaphorical mappings of 5-digit ZIP codes onto sonic parameters, and which reflect on the evolving roles that post offices and similar institutions have played in the recent and historical social developments of civic communities in the United States.

Eren Gümrukçuoğlu is a Turkish composer and researcher of acoustic and electroacoustic music based in Durham, NC. Eren holds a PhD in music composition from Duke University where he currently teaches electronic music. Eren's music dwells at the intersection of diverse musical styles. As a concert music composer with a strong jazz background, he refrains from creating a crass amalgam of genres but rather incorporates the idiosyncrasies, contours, shapes, rhythms and pacings of different styles into his music. Eren's scores are published by Babel Scores, Paris. **Pandemonium** explores the psyche of quarantine and isolation during Covid-19 through the concept of disintegration and the volatile relationships between layers of sonic material. Some of the techniques used are granular sampling, modular synthesis and digital logic modules in order

to transform, manipulate and obscure old rehearsal recordings from my personal archives.

Jacob Elkin is a musician, composer and educator based in NYC. Through the integration of space, noise and microtonality, his compositions seek an abstract expression of contemporary concerns. His compositions have been heard around the world including recent performances in Moscow, London and Bucharest. Mr. Elkin is on faculty as brass instructor at the United Nations International School. **Give me your pain and sorrow** The music for this work was composed using only digital feedback built in the audio coding software Supercollider to reflect my feelings on the pain and loss during a year of quarantine. Its harsh and glitchy nature reflects emotions of rage and anguish while also imitating the sounds of constant sirens heard in NYC at the beginning of the pandemic. The audio concept of heart monitors is another theme connecting with the horrors and heroism of the overrun healthcare system at that time. The visuals, created by Robert Morton, engage with themes of trans-humanism, dadaism and realism. "Give me your pain and sorrow" was premiered as part of Unfix Festival NYC in June 2021 and will also be presented at Thailand New Music and Arts Symposium December 2021 Bangkok.

Orestis Papaioannou (1993) is a composer and performer. He has studied MA in Music Science and Composition at the Aristotle University of Thessaloniki with Christos Samaras and MA, Concert Exams Lübeck University of Music with Dieter Mack. He is currently a doctorate candidate at the Hamburg University of Music and Theatre, researching on contemporary opera. **dream|breathe**, for small ensemble was written during the grand protests that followed the murder of African American George Floyd from policeman Derek Chauvin, with the slogan "I can't breathe". This incident took place almost sixty years after the emblematic speech of Martin Luther King about the inequalities against people of colour in the USA, with the slogan "I had a dream". Through its title, the piece aims to raise a question about the discrimination that minorities of every kind continue to suffer from and the feeling of "social asphyxia" that it causes.

The piece consists of two parts. The first one (dream|) is written in the form of a passacaglia, where a modal theme transforms in texture and orchestration, like a dream that takes an unexpected turn. In the second part (|breathe), the instruments

expose fragile musical "moments" that can be described as "sonic sighs". The tempo of one's breath is one of the most personal human characteristics. Inspired by this fact, the instruments state small variations of a similar musical material each one with their own rhythm, as if they are breathing, creating a polyrhythm spectrum of timbres and melodic lines.

David Peoples is a composer, presenter, and educator. David enjoys sharing his own and other composers' new music in recitals. In 2021, he presented recitals featuring 75+ composers in 31 states through the National Association of Composers, Music Teachers National Association, Research on Contemporary Composition Conference, and Electrophonic Concerts. David also actively composes new music with recent performances by soloists, Luna Nova Music Ensemble, Argento Chamber Ensemble, Contemporary Chamber Players, West Point Band, and other performance groups — with premieres in North and Central America, Europe, and Asia. Additionally, he has enjoyed jazz premieres by the Jazz Surge with Randy Brecker, David Sanchez, Rufus Reid, and Gary Foster. Among other things, David has toured extensively; lived, studied, and performed in Los Angeles, Austin, Memphis, and Atlanta; and won numerous national and international awards for composition. David actively produces albums as a leader and technologist (each containing his compositions). Many of these albums feature a blended approach of live performance with fixed media elements. His works have been part of the Bluesilhouettes Music, Skydeck Music, and Select-O-Hits Labels. As an active faculty member at the University of North Georgia, David has been an advocate for student composers to present their music through academic conferences, ensemble opportunities, and recitals. As an instructor, composition is an integral part of his courses taught in theory, technology, and history. David received his music doctorate under the direction of Kamran Ince at the University of Memphis. His printed music is available through Bluesilhouettes Music or UNC Jazz Press and distributed by J. W. Pepper. David writes with a ginger ale in hand on a balcony surrounded by forest. It's from here, surrounded by nature, that all of his compositions begin before being released into and around the world.

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