

Stephen de Filippo

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SUMMARY

Interdisciplinary teaching artist with over six years of university-level experience delivering curriculum across music, postcolonial studies, cultural history, and technology-focused arts. My teaching practice is rooted in student-centered, inclusive pedagogy and extends into sound-based research, environmental storytelling, and cross-disciplinary collaboration. I bring a record of excellence as a lecturer, mentor, and course designer, particularly in general education and liberal arts contexts. My work supports curriculum in science, technology and society (STS), media studies, and the cultural politics of sound.

EDUCATION

- **University of California, San Diego** La Jolla, CA
Ph.D. in Music Composition December 2025
 - **Dissertation:** *Music as a Journalling Place-Making Exercise: a multimodal composition and sonic cartography project*
 - **Committee:** Emeritus Professor Roger Reynolds (Chair), Distinguished Professor Steven Schick, Associate Professor Amy Cimini, Associate Professor Julie Burelle
- **University of California, San Diego** La Jolla, CA
M.A. in Music Composition 2020
 - **Thesis:** *Portfolio of Compositions*
 - **Committee:** Emeritus Professor Roger Reynolds (Chair), Distinguished Professor Chinari Ung, Associate Professor Wilfredo Terrazas
- **University of Western Australia – Conservatorium of Music** Perth, Australia
B.A. (Honours) in Music [First Class] 2017
 - **Thesis:** *Reconciling Complexity, Socialism, and the Symphony Orchestra: a comparative analysis of two works by Richard Barrett*
 - **Supervisor:** Dr. Christopher Tonkin
- **University of Western Australia** Perth, Australia
B.A. in Music and Anthropology 2016

FELLOWSHIPS

- **Harvard University – Department of Music / Committee of Australian Studies** Cambridge, MA
Visiting Research Fellow 2023
 - **Project Title:** *Place in Australian Vernacular Culture and New Classical Music*
 - **Research Focus:** Exploration of national identity through sonic vernaculars in contemporary Australian composition
 - **Supervisor:** Professor Chaya Czernowin
- **Edith Cowan University – West Australian Academy of Performing Arts** Perth, Australia
Visiting Scholar 2021
 - **Project Title:** *Cultural Cringe and the Music of Australian Composer Peter Sculthorpe*
 - **Research Focus:** Auditory nationalism and postcolonial sonic representation
 - **Supervisor:** Associate Professor Jonathan Paget

RESEARCH PROJECTS

- **COBALT / Team Zostera – Working Group 1: Bioregional Systems Storytelling** Augusta, ME
Affiliate Researcher and Artist 2025 – Present
 - **Project Focus:** Environmental storytelling, bioregional mapping, and transformation systems involving acoustic ecology and interdisciplinary fieldwork
 - **Role:** Contributed to Casco Bay bioregional narrative frameworks integrating sound, spatial data, and ecological storytelling techniques
- **Scripps Institution of Oceanography – Interdisciplinary Fieldwork Collaborations** San Diego, CA
Collaborating Media Artist 2024
 - **Project Scope:** Developed sound-based visualizations and media installations based on environmental and marine data. Explored acoustic communication, site listening, and data sonification.
- **ACTOR Project – Composer–Performer Research Ensemble (CORE)** UCSD + International
Composer–Research Collaborator 2019 – 2025
 - **Project Scope:** International research-creation initiative exploring orchestration, perceptual acoustics, and ensemble problem-solving across McGill, UCSD, UBC, UdeM, and UofT
 - **Contributions:** Composed and workshopped original études; participated in rehearsals and peer-led analysis sessions across multiple CORE rounds
 - **Research Engagement:** Engaged with comparative score/audio documentation protocols; contributed to archived materials used for timbre and orchestration analysis in cross-institutional settings

EMPLOYMENT

- **Canadian University of Dubai – Department of Creative Industries** Dubai, UAE
Assistant Professor of Music 2025 – Present
 - **Music Appreciation & Communication:** (Fall 2025). Introducing students to the fundamentals of music and its role in society, with a focus on the development of Western art music and its function as a medium of communication. Topics include musical elements, historical trends, cultural influence, and listening strategies.
- **University of California, San Diego – Department of Music** La Jolla, CA
Associate Lecturer / Teaching Assistant 2018 – Present
 - **Music of Australia: Place, Politics & Power:** Associate Lecturer (Summer I & II 2025, Summer I 2024). A hybrid online course exploring Australian music as a reflection of the nation's identity, including Aboriginal traditions and contemporary genres, framed through historical and political contexts.
 - **Introduction to Western Music:** Associate Lecturer (Summer 2025, Winter 2024, Fall 2024). A survey of Western music from the Middle Ages to the present. Includes lectures, listening labs, and live performances. Typically enrolls over 200 students.
 - **Music Fundamentals 1a:** Associate Lecturer (Fall 2023). The first course in a sequence introducing musical literacy through harmonic/melodic dictation, rhythm, and sight singing. Large-enrollment lecture and lab format (200+ students).
 - **Opera:** Teaching Assistant (Spring 2025). A general elective course on the history of opera, examining stylistic periods, major works, and social context.
 - **Digital Audio Production:** Teaching Assistant (Winter 2025, Summer 2024). A foundational course in recording, editing, and mixing using digital audio workstations. Includes sound design projects and discussions on contemporary music tech applications.
 - **Discover Jazz:** Teaching Assistant (Spring 2024, Winter 2020). Introduces key jazz performers, styles, and improvisational techniques, covering the genre's history and social context.
 - **History of Western Music:** Teaching Assistant (Winter 2022). A survey of Western music from the Middle Ages to the present. Includes lectures, listening labs, and live performances.
 - **Music of the 20th Century:** Teaching Assistant (Spring 2022). A critical analysis course on music from 1900 to the present, focusing on cultural ideas and their sonic embodiment.
 - **Music Fundamentals 1a:** Teaching Assistant (Fall 2021, Fall 2018). Introduces musical literacy through harmonic/melodic dictation, rhythm, and sight singing.

- **Hip-Hop:** Teaching Assistant (Spring 2021, Winter 2021, Spring 2020). Covers the chronological evolution of hip-hop from the late 1970s to the present, with emphasis on cultural, political, and musical developments.
- **Popular Music:** Teaching Assistant (Fall 2020, Fall 2019, Spring 2019, Winter 2019). Focuses on popular music genres and eras, analyzed through lectures, films, and listening assignments. A lower-division humanities course.

- **Composers Conference – New Music / New Communities Program**

Mentor

2020, 2022

- **Mentorship:** Guided underserved communities through the creation of first-time percussion compositions. Supported creative development, rehearsal, and performance at the Composers Conference.

- **St. Mary's Anglican Girls' School**

Perth, Australia

Music Composition Teacher

2017 – 2018

- **Instruction:** Taught grade 11–12 students composition, music theory, and notation. Mentored final-year portfolio preparation for music curriculum assessments.

- **University of Western Australia – Center for Social Impact**

Perth, Australia

Marketing Manager – Social Impact Festival

2017 – 2018

- **Leadership:** Led marketing and engagement strategies for a 50+ event festival that attracted over 10,000 attendees. Oversaw talent liaison, public relations, and digital content development.

- **University of Western Australia – Conservatorium of Music**

Perth, Australia

Venue and Production Manager

2015 – 2018

- **Production Oversight:** Managed over 200 concerts and performances, coordinating sound, lighting, and stage logistics. Supported faculty concerts, student recitals, and guest artist residencies.

SERVICE & PROFESSIONAL ACTIVITIES

Grant Review

- **Kimmel Harding Nelson Foundation Center for the Arts**

Nebraska City, NE

Music Fellowship Reviewer

2025

- Reviewed applications for music residencies and participated in jury selection.

- **American Australian Association**

New York, NY

Arts Fund Reviewer

2023–Present

- Evaluated proposals supporting cross-cultural artistic exchange between Australia and the U.S.

Judging Panels

- **West Australian Music Awards – Song of the Year**

Perth, Australia

Experimental Category Judge

2025

- Judged submissions for the experimental category in a national songwriting competition.

- **Scholastic Art & Writing Awards – Maine Chapter**

Augusta, ME

Digital Arts Category Judge

2025

- Assessed digital artwork submissions from students in grades 7–12 across Maine.

Curriculum Committees

- **West Australian School Curriculum & Standards Authority**

Perth, Australia

Music Curriculum Panelist

2018

- Reviewed and advised on Grade 11–12 music curriculum to improve access for rural students.

- **West Australian School Curriculum & Standards Authority**

Perth, Australia

Composition Portfolio Examiner

2018

- Assessed student composition portfolios and issued final evaluations for secondary certification.

Other Contributions

- **Iona Presbyterian Ladies' College** Fremantle, Australia
Band & Orchestra Arranger 2016–2017
 - Arranged popular and classical works for school wind and orchestral ensembles.
- **The Winthrop Singers** Perth, Australia
President 2016
 - Managed choir operations including repertoire planning, fundraising, and tour logistics.

ADDITIONAL TEACHING APPOINTMENTS

As a piano/keyboard tutor at the following Australian primary schools and private music institutions, I was responsible for preparing students for AMEB examinations and recitals, designing tailored lesson plans, supporting ensemble rehearsals, and coordinating internal studio performances.

- **West Coast Music School** Carine, Australia
Piano/Keyboard Tutor 2017
- **Yokine Primary School** Yokine, Australia
Piano/Keyboard Tutor 2017
- **Sound Centre Music Gallery** Morley, Australia
Piano/Keyboard Tutor 2015–2017
- **Walther School of Music** Guildford, Australia
Piano/Keyboard Tutor 2015
- **Vibrations Music** Bunbury, Australia
Piano/Keyboard Tutor 2013
- **Southwest College of Music** Bunbury, Australia
Piano/Keyboard Tutor 2012–2013

ADDITIONAL TEACHING QUALIFICATIONS

Instructional and compliance training completed through UC San Diego:

- Cyber Security Awareness (2025)
- Sexual Violence and Sexual Harassment Prevention (2024)
- Syllabus and Course Design Series (2023)
- Introduction to College Teaching (2023)
- Family Educational Rights and Privacy (FERPA) (2019)
- Confidentiality of Student Records and Privacy Rights (2019)
- Student Integrity and Plagiarism Training (2018)
- Teaching Assistant Training (2018)

PUBLICATIONS

Creative Research Output

- de Filippo, S. (2024). *Lake Hebron, ME* [Map]. ArcGIS. <https://arcg.is/1e4nm1>
- de Filippo, S. (2024, September 26). *Spectral Breathing Apparatus* [Video artwork]. Resonance Film Festival, Grosso Modo Gallery, Tel Aviv, Israel. Performed by N. Dell (oboe), videography by A. Guyton, mixing by J. Bradbury.
- de Filippo, S., Carlstrom, M., & Chin, E. (2024, May 24). *Reading Mantle Petrology* [Performance]. IDEAS: Initiative for Digital Exploration of Arts & Sciences, Atkinson Hall, Qualcomm Institute, UC San Diego.

- de Filippo, S. (2024, May 15). *Travelogue: Surat → Hat Yai*, sul G for solo violin, electronics, and video [Performance]. Conrad Prebys Experimental Theater, UC San Diego. Performed by S. Saviet.
- de Filippo, S. (2024, March 15). *Spectral Breathing Apparatus* [Video artwork]. Performing Media Festival, South Bend Museum of Art, IN.
- de Filippo, S. (2024, March 14). *Spectral Breathing Apparatus* [Performance]. CAMPGround Festival, Tempus Projects, Tampa, FL.

Published Scores

- de Filippo, S. (2023). *Pop Blocks: For wood blocks (3 players) & electronics*. ISMN 979-0-67315-745-3. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2022). *Stone Compression: For violin, megaphone & electronics*. ISMN 979-0-67315-743-9. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2022). *Spectral Breathing Apparatus: For solo wind instrument (w/o mouthpiece) & electronics*. ISMN 979-0-67315-742-2. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2020). *Micropraxis: For solo alto flute*. ISMN 979-0-67315-744-6. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2019). *Star Picc: For amplified piccolo, vocoder, tape, and a big drum*. ISMN 979-0-67311-456-2. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2019). *a moment lost: For mixed chamber ensemble*. ISMN 979-0-67311-770-9. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2018). *a moment like this...?: For bass flute, percussion, piano & violoncello*. ISMN 979-0-67311-307-7. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2017). *Micropraxis: For piccolo and bass flute*. ISMN 979-0-67311-166-0. Australian Music Centre, Sydney, Australia.

Dissertations

- de Filippo, S. (2025). *Music as a Journalling Place-Making Exercise: A multimodal composition and sonic cartography project* [Doctoral dissertation, University of California, San Diego].
- de Filippo, S. (2020). *Portfolio of Compositions* [Master's thesis, University of California, San Diego]. <http://escholarship.org/uc/item/7rh2h49k>

DISCOGRAPHY

- de Filippo, S. (2024). *Lake Hebron, ME*. Solo field recording album. Supported by Monson Arts. <https://defilippo.bandcamp.com/album/lake-hebron-me>
- de Filippo, S. (2023). *Thailand's State Railways*. Solo electroacoustic album. Supported by Harvard University and the University of California. <https://defilippo.bandcamp.com/album/thailands-state-railways>
- Spectrum Duo WA (de Filippo, S. & Tenadii-Hay, K.). (2022). *Expeditions, Vol. 3*. Independent release. <https://spectrumduo.bandcamp.com/album/expeditions-vol-3>
- Spectrum Duo WA (de Filippo, S. & Tenadii-Hay, K.). (2021). *Expeditions, Vol. 2*. Independent release. <https://spectrumduo.bandcamp.com/album/expeditions-vol-2>
- Glinka, I. (2018). *Two Minutes*. Phasma Music. Featured track: *Micropraxis*. <https://www.discogs.com/release/15829310-Iwona-Glinka-Two-Minutes>
- Spectrum Duo WA (de Filippo, S. & Tenadii-Hay, K.). (2017). *Expeditions, Vol. 1*. Independent release. <https://spectrumduo.bandcamp.com/album/expeditions-vol-1>

- The Winthrop Singers. (2015). *Music of Love, Loss, and Separation*. Featured track: *Ecce Homo*. Independent release.

GRANTS & AWARDS

Commissions & Prizes

- **Low Frequency Trio – Call for Scores** 2023
Commission Award for new ensemble work
- **Situ8 Hotel / STRUT Dance** 2022
Site-Specific Composition for Link Dance Company at the Alex Hotel
- **APRA AMCOS Art Music Fund** 2021
Commission for Spectral Breathing Apparatus, premiered at Audible Edge Festival
- **Homophonic Pride Prize** 2019
Prize commission for Star Picc, toured at six national festivals
- **Cybec Foundation – Melbourne Symphony Orchestra** 2018
21st Century Composer Award for Static Anxiety
- **Rosetta Contemporary Ensemble – Osaka** 2018
International Composition Prize for Banned... unbound

Creative & Academic Grants

- **University of California System** 2025
Travelling Fellowship to support travel and premiere of a new work at the .acadeca Music Festival in Slovenia
- **UC San Diego – Department of Music** 2025
Graduate Student Travel Grant – Stanford University presentation
- **Dean of Arts and Humanities – UC San Diego** 2024
Travel support for Monson Arts residency participation
- **University of California System** 2023
Travelling Fellowship to support Kimmel Harding Nelson Foundation residency
- **WA Department of Local Government, Sport and Cultural Industries** 2021
Creative Development Grant – Harvard Fellowship support
- **Ian Potter Cultural Trust** 2021
International Travel Grant – \$10,000 for Harvard research
- **American Australian Association – Arts Fund** 2020
Cross-cultural development grant for research in the US
- **Harvard University – Committee of Australian Studies** 2020
Research Microgrant – \$2,000 for Australian musical nationalism project
- **WA Department of Culture and the Arts** 2017
Creative Development Grant – Kalv Festival premiere support

Residencies

- **Monson Arts** Monson, ME
Artist Residency 2024
- **Yefe Nof** Lake Arrowhead, CA
Artist Residency 2024
- **Kimmel Harding Nelson Foundation Center for the Arts** Nebraska City, NE
Artist Residency 2023
- **Kalv Festivalen** Kalv, Sweden
International Young Composer Residency 2017

Performance & Composition Awards

- **Domaine Forget International Music Festival** 2019
Contemporary Composition Award – a moment lost
- **West Australian Music Award** 2019
Song of the Year (Experimental) – a moment like this... ?
- **Dorothy Ellen Ransom Prize – UWA** 2018
Best Undergraduate Composition – Two Pieces for Soprano and String Quartet

Academic Distinction

- **Teaching Excellence Award – University of California, San Diego, Department of Music** 2025
Recognizing outstanding performance, service, and commitment to teaching.
- **Sir Harold Bailey Prize – University of Western Australia** 2018
Top graduate across Arts, Humanities and Law
- **UWA Choral Society Award – Conservatorium of Music** 2018
Highest overall music graduate (Honours)
- **Dr. Harold Schenberg Music Fellowship** 2018
AU\$20,000 awarded for doctoral study in composition abroad

INVITED TALKS

Conference Presentations

- de Filippo, S. (2025, April 27). *Discussant presentation (Ni Zheng) & Artist Talk*. ACTOR CORE Symposium, University of California, San Diego, CA.
- de Filippo, S. (2024, May 11). *Spectral Breathing Apparatus: Amplifying liminal sounds and reconfiguring instrumental boundaries*. Center for Electro-acoustic Music Conference, Moscow Center for Electro-acoustic Music, Moscow, Russia.
- de Filippo, S. (2024, April 15). *Colonial anxiety & Aboriginality: The music of Peter Sculthorpe through the lens of settler-colonial cultural cringe*. Oregon Bach Festival Musicking Conference, University of Oregon, Eugene, OR.
- de Filippo, S. (2023, May 10). *Spectral Breathing Apparatus: Liminality & removing the reed*. Manhattan International Composer's Conference, CUNY, New York, NY.
- de Filippo, S. (2022, June 29). *Stone Compression: A new work for Bailey Wantuch & Stephen de Filippo*. 78th Composers Conference Artist Presentation, Brandeis University, Waltham, MA.

Guest Lectures

- de Filippo, S. (2025, February 18). *Place-making through field recording and the aestheticization of the field into experimental music settings*. Department of Music, Stanford University, CA.
- de Filippo, S. (2023, July 15). *Travel documentation as music composition: Surat → Hat Yai, sul G*. West Australian Conservatorium of Music, Mount Lawley, Australia.
- de Filippo, S. (2022, September 19). *Visiting Fellow Lecture*. Harvard University, Department of Music, Cambridge, MA.
- de Filippo, S. (2022, January 15). *Approaches to listening to the music of Karlheinz Stockhausen*. UC San Diego, Department of Music, La Jolla, CA.
- de Filippo, S. (2020, July 20). *Kitsch and Australiana: Australian vernacular culture in experimental music*. West Australian Conservatorium of Music, Perth, Australia.
- de Filippo, S. (2020, July 15). *Kitsch and Australiana: Australian vernacular culture in experimental music*. West Australian Academy of Performing Arts, Perth, Australia.

Artist Talks

- de Filippo, S. (2025, April 27). *Sonic Cartography: Mapping sound and timbre in my recent works*. ACTOR CORE Symposium, University of California, San Diego, CA.
- de Filippo, S. (2023, December 21). *Third Thursday Artist Talk*. Kimmel Harding Nelson Center for the Arts, Nebraska City, NE.
- de Filippo, S. (2019, June 11). *The Music of Stephen de Filippo*. Domaine Forget International Music Festival, Saint-Ir  n  e, Quebec, Canada.
- de Filippo, S. (2018, August 9). *a moment like this... ?*. Kalv Festivalen, Kalv, Sweden.
- de Filippo, S. (2017, January 15). *Time & Notation in works by Stephen de Filippo*. Tilde New Music Festival, Melbourne, Australia.

FESTIVALS & CONFERENCES

My compositions and sound art have been commissioned, exhibited, and premiered at a range of international festivals, where I have collaborated with ensembles, engaged with multidisciplinary projects, and contributed to contemporary music programming as a guest artist.

- .abeceda Contemporary Music Festival — Bled, Slovenia (2025)
- Hear Now Music Festival — Los Angeles, CA (2025)
- ACTOR CORE Symposium — San Diego, CA (2025)
- Center for Electro-acoustic Music Conference — Moscow, Russia (2024)
- CAMPGround Festival – Contemporary Art Music Project — Tampa, FL (2024)
- Resonance Sound Art and New Music Film Festival — Tel Aviv, Israel (2024)
- Performing Media Festival — South Bend, IN (2024)
- Manhattan International Composer’s Conference — New York, NY (2023)
- Audible Edge Festival of Sound — Perth, Australia (2022)
- Composers Conference Festival — Waltham, MA (2022)
- Midsumma Festival — Melbourne, Australia (2020)
- ChillOut Festival — Daylesford, Australia (2020)
- Bendigo Pride Festival — Bendigo, Australia (2020)
- Geelong Rainbow Festival — Geelong, Australia (2020)
- Domaine Forget International Music Festival — Quebec, Canada (2019)
- Kalv Festivalen — Kalv, Sweden (2018)
- Tilde New Music Festival — Melbourne, Australia (2018)
- Totally Huge New Music Festival – Tura New Music — Perth, Australia (2017)
- Basklarinet Festijn — Amsterdam, Netherlands (2016)

COLLABORATIONS

My collaborations as a composer and sound artist span a range of artistic settings, where I have worked alongside esteemed performers, ensembles, and conductors. These partnerships have led to the commissioning, performance, and exhibition of my works in both sound, multimedia, classical music, dance, and experimental contexts.

Ensembles

Ensemble .acadeca (Slovenia)
Ensemble Paramirabo (Canada)
Gondwana Chorale (Australia)
Loadbang (USA)
Melbourne Symphony Orchestra (Australia)
Norrbotten NEO (Sweden)
Palimpsest Ensemble (USA)
Piñata Percussion (Australia)
Rosetta Contemporary Ensemble (Japan)
Tasmanian Symphony Orchestra (Australia)

Ensemble Apparat (Germany)
Ensemble Recherche (Germany)
line upon line (USA)
Low Frequency Trio (Mexico)
National Youth Orchestra (Australia)
OperArt Lab Chamber Orchestra (Greece)
Perth Orchestra Project (Australia)
red fish, blue fish (USA)
Schallfeld Ensemble (Austria)
West Australian Symphony Orchestra (Australia)

Soloists

Jennifer Barrington (soprano, Australia)
Niamh Dell (oboe, Australia)
Laila Engle (flute, Australia)
Kaichi Hirayama (clarinet, USA)
Sarah Saviet (violin, UK/Germany)
Bailey Wantuch (violin, USA)

Lisa Cella (flute, USA)
Julianna Eidle (flute, USA)
Iwona Glinka (flute, Poland)
Rebecca Lloyd-Jones (percussion, Australia)
Stas Venglevski (accordion, USA)

Conductors

Nikos Athanasopoulos (Greece)
Carl Crossin (Australia)
Brett Kelly (Australia)
James Ledger (Australia)
Steven Schick (USA)
Niki Zohdi (UK)

Nicholas Bannan (Australia)
Elliott Gyger (Australia)
Hamish McKeich (New Zealand)
Vimbayi Kaziboni (USA)
Sam Weller (Australia)

Interdisciplinary Creatives

Angela Guyton (UK/Spain)
Collaborative for Bioregional Action
Learning & Transformation (USA)
James Bradbury (USA)
LINK Dance Company (Australia)
Posey Moulton (USA)
STRUT Dance (Australia)

Celina Hage (Australia)
Georgia Van Gils (Australia)

Kane Tenadii-Hay (Australia)
Nikki Tarling (Australia)
Scipps Institute of Oceanography (USA)

VOCAL & ENSEMBLE PERFORMANCE

My background in vocal performance spans both liturgical and ensemble settings. I have worked as a cantor and as a member of various vocal ensembles, holding tenureships with renowned organizations and contributing to performances across a range of styles and genres.

- The Giovanni Consort – *The Rolling Stones Australia Tour* (2014)
- St. Patrick's Basilica, Fremantle (2016–2017)
- The Baden Street Singers (2016)
- West Australian Symphony Orchestra Choir (2016)
- St. Mary's Anglican Church, South Perth (2015–2016)
- Lux et Veritas (2015–2017)

- Schola Aedis Christi, Christ Church (2017)
- Blessed Elizabeth of the Trinity Choir (2014)

CREATIVE DEVELOPMENT PROGRAMS

I have participated in competitive national and international development programs focused on composition, creative research, and mentorship.

- Precept.Concept.Percept XII — Bled, Slovenia (2025)
- Hatched Mentorship Program — Sydney, Australia (2023)
- Australian Youth Orchestra Composition Academy — Canberra, Australia (2016)
- Tasmanian Symphony Orchestra Composition Program — Hobart, Australia (2016)
- West Australian Symphony Orchestra Young Artistry Program — Perth, Australia (2015)
- Gondwana National Choirs: National Composers School — Sydney, Australia (2015)
- National Youth Choir of Australia: Performance Program — Perth, Australia (2015)

MEMBERSHIPS

- Harvard Group for New Music — Guest Composer
- West Australian Music Industry Association (WAM)
- Australasian Performing Right Association (APRA)
- Australian Music Centre — Represented Composer
- Analysis, Creation + Teaching of Orchestration (ACTOR) — Research Affiliate, Student Composer

SKILLS

- **Music Technology & Production:** Experienced with DAWs (Ableton Live, Logic Pro, Pro Tools), field/studio recording, multichannel setups, mixing/mastering, and managing live sound environments.
- **Live/Recorded Sound Design:** Skilled in synthesis, sampling, multi-spatial configurations, and signal processing techniques for installation, theatre, and interdisciplinary contexts.
- **Composition & Digital Creation:** Proficient in acoustic/electronic composition, music for media, notation, and tech-integrated workflows for interdisciplinary and collaborative work.
- **Pedagogy & Education:** Extensive experience teaching music theory, history, ethnomusicology, composition, and popular music within liberal arts and interdisciplinary frameworks.
- **Music & Sound History:** Focused knowledge of sound technology, electroacoustic practices, and their cultural-historical influence on contemporary music.
- **Innovative Teaching Practices:** Skilled in hybrid/web-based platforms (Canvas, Zoom), integrating digital tools in pedagogy; nominated for Excellence in Teaching Award (2024).
- **Diversity, Equity & Inclusion:** Committed to DEI-aligned teaching, mentoring, and service across academic and community settings.
- **Collaboration & Mentorship:** Active in interdisciplinary collaborations; mentor to student research, creative work, and grant writing in composition and sound.
- **Artistic Practice:** International performance and exhibition of works; sustained collaborations with experimental ensembles and media artists.

REFERENCES

- **Professor Roger Reynolds**
Emeritus Professor, Department of Music, University of California, San Diego
info@rogerreynolds.com — (858) 534-3230

- **Professor Chaya Czernowin**
Walter Bigelow Rosen Professor of Music, Department of Music, Harvard University
chayaczernowin@gmail.com — (617) 495-3647
- **Professor Anthony Burr**
Professor and Department Chair, Department of Music, University of California, San Diego
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- **Professor Amy Cimini**
Associate Professor, Department of Music; Faculty Affiliate, Critical Gender Studies, UC San Diego
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- **Posey Moulton**
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