

Dr. J. ANTHONY ALLEN, Ph.D.

3210 Garfield St NE • Minneapolis, MN. 55418 • Phone: (612) 270-6461
HOMEPAGE: www.janthonyallen.com • EMAIL: j@janthonyallen.com

SHORT BIOGRAPHY

J. Anthony Allen (b. 1978) has worn the hats of composer, producer, songwriter, engineer, sound designer, DJ, remix artist, multi-media artist, performer, inventor, and entrepreneur. He is a versatile creator whose diverse project experience ranges from works written for the Minnesota Orchestra to pieces developed for film, TV, and radio. Most recently, he has focused on producing EDM (electronic dance music), on writing music for video games, and on UX (user experience) sound design. He sits on the board of the American Composers Forum.

Dr. Allen's career has focused on the intersections of electronic music and "art music". His works have received national and international attention for their unashamed breadth of influences. He is a sought-after educator, and in 2011 founded Slam Academy in his adopted hometown of Minneapolis, MN.

NOTABLE ACCOMPLISHMENTS

- Performances by the Minnesota Orchestra, Academy of Conductors Orchestra (Aspen), and Peabody Conservatory Orchestra
- Works performed in all areas of the U.S., and overseas including Denmark, France, Hungary, and the Czech Republic, among others.
- Teaching engagements at McNally Smith College of Music (present), MacPhail Academy of Music, Slam Academy, The University of Minnesota, Universiteit van Amsterdam (Amsterdam, Netherlands) Minnesota School of Business/Globe College (Brooklyn Center, MN), and Peabody Conservatory of Music of the Johns Hopkins University (Baltimore, MD).
- Research published in MIT Press and Cambridge University Press.
- Several commercial albums released of chamber, electronic, EDM, and other music, Original Film Soundtracks, and music for video games
- Board Member of the American Composers Forum; CEO of Slam Academy
- Industrial Sound Designer for various commercial hardware products / UX Designer (User Experience, Sound Design)
- Studied at the Centre de Création Musicale Iannis Xenakis (CCMIX) in Paris, France, as well as the Aspen Music Festival and School for two summers.
- Conference Host/Chair: 2013 Society of Electro-Acoustic Music in the United States (SEAMUS) National Conference.

- Received top honors (academic and artistic) from the Peabody Conservatory (Johns Hopkins University) while completing two masters degrees in two years.

EDUCATION

2011	Ableton Live Certified Trainer	St. Paul, MN, USA
2003 – 2011	Ph.D. in Music Composition University of Minnesota <i>Minor: Art</i> Successfully defended December, 2011 <i>Doctoral Dissertation Fellow</i> <i>Liberal Arts Technology Fellow</i> <i>Lloyd Ultan Advanced Composition and Electronic Music Fellow</i> <i>Harvey V. Berneking Graduate Fellow</i>	Minneapolis, MN., USA
2009	Certified Forensic Analyst Certification Course in DC Live Forensics (Audio Forensic Analyst), National Enforcement Training Institute	Lakewood, CO., USA
2005	Independent Study and Research Centre de Création Musicale Iannis Xenakis (CCMIX) (6 week program)	Paris, FRANCE
2004, 2005	Independent Study and Research Aspen Music Festival and School (5 week program, two years)	Aspen, CO., USA
2001 – 2003	Masters of Electronic Music Peabody Conservatory of Music of the Johns Hopkins University	Baltimore, MD., USA
2001 – 2003	Masters of Music Composition Peabody Conservatory of Music of the Johns Hopkins University	Baltimore, MD., USA
1996 – 2001	Bachelor of Arts in Music Grand Valley State University <i>Distinguished Young Alumni Award</i>	Allendale, MI., USA

Continuing Education:

2011	<i>Excelling as a Manager or Supervisor Training</i> Skillpath Seminars
2010	<i>McNally Smith College of Music</i> Advanced Audio Production and Synthesis Courses

- 2010 *Giant Steps MN*
Interactive conference on the arts, digital media promotions,
education, and career advancement.
- 2010 *Creative Capital: Internet*
Workshop focusing on social media for artists, web development, and
technology-centric artistic development.

SELECTED AWARDS AND HONORS

- 2012 Distinguished Service, Minnesota Music Educators Association
- 2011 ICMC (International Computer Music Conference) Jury Member
- 2011 MRAC Next Step Grant (Metropolitan Regional Arts Council)
- 2010 Minnesota State Arts Board *Artist Initiative* Grant for *Kinesthesia II: Evoked Potentials*.
- 2010 Creative Capital Workshop Scholarship (presented by Springboard for the Arts)
- 2009 Zeitgeist Composer Workshop Residency: Two works commissioned and performed
- 2009 ASCAP Standard Award
- 2009 Meet The Composer *Creative Connections* Grant
- 2008 *Distinguished Young Alumni*, Grand Valley State University
- 2008 Eric Stokes Song Contest, adjudicator
- 2007 *Subito* Grant, American Composers Forum
- 2007 Featured in *Networked_Performance* blog
- 2007 Meet The Composer *Creative Connections* Grant
- 2007 Featured in *VWork* blog
- 2007 ASCAP Standard Award
- 2006 Minnesota Orchestra Composers Institute: *Sunder* selected for participation
- 2006 University of Minnesota Doctoral Dissertation Fellowship
- 2006 Society for Electro-Acoustic Music in the United States (SEAMUS)
“Electro-Clips” contest winner
- 2006 ASCAP Standard Award
- 2006 Arts Quarter Collective Grant
- 2006 University of Minnesota Travel Grant
- 2005 Susan and Ford Schumann Fellowship, Aspen Music Festival and School
- 2005 ASCAP Standard Award
- 2005 Peabody Conservatory Alumni Career Development Grant
- 2005 University of Minnesota College of Liberal Arts Technology Fellowship
- 2005 Arts Quarter Collective Grant
- 2005 University of Minnesota Travel Grant
- 2004 University of Minnesota College of Liberal Arts Technology Fellowship
- 2004 Susan and Ford Schumann Fellowship, Aspen Music Festival and School
- 2004 ASCAP Standard Award
- 2004 SCI/ASCAP (Society of Composers/American Society of Composers,
Authors and Publishers) Student Commissioning Prize (Regional winner)
- 2004 University of Minnesota Travel Grant
- 2003 Lloyd Ultan Advanced Composition and Electronic Music Fellowship,
University of Minnesota

- 2003 Harvey V. Berneking Graduate Fellowship, University of Minnesota
- 2003 Macht Orchestra Prize (Peabody Conservatory): First prize, *Tears of Eros*
- 2002 Peabody Conservatory Career Development Grant
- 2002 Prix d'Été Composition Prize (Peabody Conservatory): First Prize, *Requiem*
- 2002 P. Bruce Blair Academic Award in Composition (Peabody Conservatory)
- 2001 Yamaha Featured Composers Prize, Urban Institute for Contemporary Arts (Grand Rapids, MI.)
- 2000 Composition Scholarship, Grand Valley State University
- 1999 Chamber Music Scholarship, Grand Valley State University
- 1998 Chamber Music Scholarship, Grand Valley State University
- 1997 Chamber Music Scholarship, Grand Valley State University

RECENT RESIDENCIES

- 2012 Zivix; Writing music for games
- 2009 Macalester College
Ruth Easton Guest Artist
- 2009 Zeitgeist Composer Workshop
- 2008-2009 Polynation Pictures

SELECTED COMMISSIONS

- 2013: *Zivix Games* (electronic, orchestral) Over 10 hours of music composed for various computer games (Xbox, Ps3/4, iPad, others)
- 2012: *Graveyards* (electronic, remix) Album-length composition, collaborations with Joshua Clausen (as *Ballet Mech*)
- 2011: *The Dvorak Project* (electronic, theater/radio play) Commissioned by Rachel Perlmeter for the Czech/American society of St. Paul, MN.
- 2010: *Fanfare* (solo piano) commissioned by Kristin van Dorn, St. Paul, MN.
- 2010: *Marat/Sade* (Musical for 2 saxophones, percussion, flute, 10 singers, and electronics) Based on the original Peter Weiss play. Directed by Rachel Perlmeter, Commissioned by Macalester College. Collaboration with Joshua Clausen and Noah Keesecker
- 2009: *Dry Cell* (alto saxophone, electronic sounds & video) commissioned by Michael Strauss (Amsterdam, Netherlands) and an international consortium of saxophonists
- 2008: *Virus* (two soprano saxophones and tape) Commissioned by Michael Strauss and Griffin Campbell
- 2008: *Pierrot Variations* (violin, cello, piano, percussion, and interactive electronics) commissioned by the Grand Valley State University for the

- Grand Valley New Music Ensemble as part of the
Distinguished Young Alumni Award
- 2007: *Kinesthesia I* Concerto for string quartet and electronic instruments,
Commissioned by the Southern Theater with the Jerome
Foundation, American Composers Forum, and Meet the
Composer
- 2006: *996 Variations* (solo guitar) commissioned by Mathew Dorn, Minneapolis,
MN
- 2007: *Electra and Iphigania* (two pianos) commissioned by the Renegade Ensemble,
Minneapolis, MN
- 2006: *Perpetual No. 2* (flute and marimba) commissioned by Andrew Martin
- 2005: *Where I Should Look* (soprano and piano) commissioned by the Aspen Music
Festival and School CIS Institute, Aspen, CO
- 2001: *Hyperacusic* (alto saxophone and electronics) commissioned by Scott
Jones
- 2001: *Metro* (brass quintet) commissioned by Grand Valley State
University, Allendale, MI
- 2000: *Still Life* (steel drum/pan ensemble) commissioned by Grand Valley
State University Steel Drum Ensemble, Allendale, MI
- 2000: *El poeta pide a su amor le escriba*
(mezzo-soprano and two guitars) commissioned by Andrea
Coates, Grand Rapids, MI
- 1999: *Three Pieces from the Tomato Collection*
(mezzo-soprano, TTBB chorus, tape, and guitar)
commissioned by Cooperfly Books and Music. Grand
Rapids, MI

SELECTED CONFERENCE AND FESTIVAL PRESENTATIONS & PERFORMANCES

- 2013 **St. Paul, MN**
APME (Association for Popular Music Education) National Conference
Ableton Live for Music Education, presentation
- 2012 **Baton Rouge, LA**
“The Laptop Marching Band: Solutions for Mobile Amplification”
Presentation for SLEO (Symposium on Laptop Ensembles and Orchestras,
Louisiana State University.)
- 2012 **Minneapolis, MN**
“Concepts not Mouse-Clicks: Teaching Music Technology in a K-12

- Environment” Presentation for the Minnesota Music Educators Association annual conference.
- 2009 **Omaha, NE**
Saturations III-C presented at Ensemble A.M.I Concert
- 2009 **Richmond, VA**
Third Practice Festival: *Dry Cell* Premiere
- 2008 **Budapest, Hungary**
Kibu.Projects.Social, *Urban Echo* installation
- 2008 **Minneapolis, MN**
Spark Festival of Electronic Music and Arts, performance of *Anti*
- 2007 **Copenhagen, Denmark**
International Computer Music Conference (ICMC): *Urban Echo* (collaboration with Christopher Baker)
- 2007 **Minneapolis, MN**
Southern Theater, Electric Eyes Festival. Premiere of *Kinesthesia* for string quartet, data gloves, and video
- 2006 **St. Paul, MN**
Minnesota Museum of American Art, 3-month installation of *Urban Echo* in the Found/Sound exhibition
- 2006 **New Orleans, LA**
International Computer Music Conference (ICMC): *Saturations III-C*, with choreography by Tulane University dance professor Barbara Hayley
- 2006 **Eugene, OR**
Society of Electro-Acoustic Music in the United States (SEAMUS) National Conference: *Lazarus* (video and stereo sound)
- 2006 **Minneapolis, MN**
Spark Festival of Electronic Music and Art: *Hyperacusic* (alto saxophone and tape) and *Trance* (alto-saxophone and interactive electronics)
- 2006 **Baltimore, MD**
Morgan State University: *Hyperacusic* (alto-saxophone and tape)
- 2006 **Philadelphia, PA**
Temple University: *Hyperacusic* (alto saxophone and tape)
- 2005 **Aspen, CO**
Aspen Music Festival and School: *String Quartet No. 3*
- 2005 **Paris, France**
Centre de Création Musicale Iannis Xenakis (CCMIX): multiple works presented throughout course of study.
- 2005 **Minneapolis, MN**
Spark Festival of Electronic Music and Art: *Lazarus* (video and stereo sound)
- 2005 **Minneapolis, MN**
Spark Festival of Electronic Music and Art: Panel moderator: *The Polarized Composer: Addressing the Conflict of Musical Upbringings of Today’s Young Composers.*
- 2005 **Minneapolis, MN**
Spark Festival of Electronic Music and Art: Paper presentation: *Jonathan Harvey’s Mortuous Plango, Vivos Voco: A Method for Timbre Analysis and Notation*

- 2005 **Muncie, IN**
Society of Electro-Acoustic Music in the United States (SEAMUS):
Saturations III-B (for 8-channel tape)
- 2004 **Tempe, AZ**
Society of Electro-Acoustic Music in the United States (SEAMUS) National
Conference: *Saturations III-A* (for 8-channel tape)
- 2004 **Romeoville, IL**
Electronic Music Midwest: panelist *Globalization in Music Roundtable*
- 2004 **Romeoville, IL**
Electronic Music Midwest: *Saturations III-B* (8-channel tape)
- 2004 **Aspen, CO**
Aspen Music Festival and School: *Where I Should Look* (mezzo-soprano and
piano)
- 2004 **Aspen, CO**
Aspen Music Festival and School: *Sunder* (for orchestra) by the American
Academy of Conductors Orchestra
- 2004 **Iowa City, IA**
Society of Composers, Inc. (SCI) National Conference: *Saturations III-A* (8-
channel tape)
- 2004 **Minneapolis, MN**
Spark Festival of Electronic Music and Art: *Firewire* (fire- dancer and
interactive electronics)
- 2004 **Minneapolis, MN**
Spark Festival of Electronic Music and Art: *440* (8 sensor controllers)
- 2004 **Miami, FL**
International Computer Music Conference, "off-ICMC": *Krupa* (digital
gloves, modified trumpet, video)
- 2004 **Minneapolis, MN**
University of Minnesota 100th Anniversary Gala: *Yhinx Remix*
- 2003 **Kansas City, MO**
Electronic Music Midwest: *Saturations III-A* (8-channel tape)
- 2003 **New York, NY**
Music at the Anthology: *440* (8 sensor controllers)
- 2002 **Buffalo, NY**
June in Buffalo: *Metro* (brass quintet)
- 2002 **Baltimore, MD**
Johns Hopkins University Film Festival: *Lazarus* (video and stereo sound)
- 2001 **San Diego, CA**
San Diego State University Film Festival: *Fingers* (short film with complete
soundtrack)
- 2001 **Grand Rapids, MI**
Yamaha Featured Composer Series, Urban Institute for Contemporary Arts:
Recital of works including: *Saturations II-A* (cello quartet), *Saturations II-C*
(cello quartet), *Letters from K.* (song cycle for mezzo-soprano, piano, and
tape), *En Souvenir* (violin and guitar), *To The Deepest Depths I Peered*
(saxophone quintet), and *...Or Not To Be* (stereo tape).

MUSIC FOR FILM AND THEATER

2011	<i>The Dvorak Project</i>	Evening-length work for stage, directed by Rachel Perlmeter
2011	<i>Genderf*kation</i>	Original Motion Picture Soundtrack. Directed by Chris Durant. (Feature-length) <i>Honorable Mention: LA Movie Awards, 2012</i>
2010	<i>Marat/Sade</i>	Musical: Original Score. Collaboration with Joshua Clausen and Noah Keesecker. Commissioned by Macalester College.
2009	<i>The Good Life</i>	Original Motion Picture Soundtrack. Short Film. Directed by Andrew van Baal
2009	<i>The Scientist</i>	Original Motion Picture Soundtrack, featuring <i>Cantus</i> . Feature-length, Unreleased. Directed by Zac Lebeau
2005	<i>Quartet</i>	Through-composed music. Short Film. Directed by J. Anthony Allen
2002	<i>Lazarus</i>	Through-composed music. Short Film. Directed by Kajsa Brown
2000	<i>Fingers</i>	Through-composed music. Short Film Directed by Andrew van Baal

SELECTED INSTALLATIONS

2014	<i>Production</i>	<i>In Progress</i>
2007	Urban Echo	Collaboration with Christopher Baker. <i>Urban Echo is an ongoing series of interactive sound and video installations. The project has appeared in many forms ranging from intimate outdoor video sculpture to large interactive public façades. Urban Echo aims to collect and creatively represent the thoughts and imaginings of city-dwellers.</i>
2005	Radio Sub Rosa	Collaboration with Christopher Baker. <i>Radio Sub Rosa is a Wi-Fi enabled plush toy. When squeezed, the plush toy recites live romance chatroom conversations harvested from the web. Radio Sub Rosa was designed using a Gumstix Linux computer, Wi-Fi card, Flite text-to-speech software and other custom Java and C software.</i>
2005	Coffee Cantata	Collaboration with Christopher Baker. <i>Coffee Cantata is a</i>

performance that brings two remote locations together via the Internet. The performance space, which is designed to simulate a coffee shop, is equipped to receive a live video and text stream from a remote coffee shop. The incoming text consists of live “sniffed” chat conversations from the wireless network at the coffee shop. The performers then treat the incoming chat conversations as a script, “performing” these live displaced narratives using improvised gesture, song and spoken word. The live video feed of the “real” coffee shop forms the backdrop for this dynamically scripted performance.

TV AND RADIO PERFORMANCES & APPEARANCES

- 2011 MN: Minnesota Public Radio: Classical (Technical consultant for St. Paul Chamber Orchestra Performance)
- 2011 MN: Minnesota Public Radio: News (Feature on *The Dvorak Project*)
- 2011 MN: KMOJ Radio Interview
- 2010 MN: Fox TV Morning News: Interview and performance of the Laptop Marching Band, promotional for McNally Smith SoundCrawl event.
- 2008 CA: Solipsistic Nation podcast
- 2007 MN: Minnesota Public Radio Interview and story by Chris Roberts
- 2007 OH: WOBC, Foldover Radio Program
- 2007 MN: Fox TV Morning News, Interview and performance on wearable sensor controllers (glove controllers)
- 2007 MN: KAUG Radio (Augsburg College Radio)
- 2006 MN: Minnesota Public Radio Interview and story by Chris Roberts
- 2006 MN: Fox TV Morning News Interview and performances of *Trance* (alto-saxophone and tape) and *Hyperacusic* (alto-saxophone and tape)
- 2006 MA: WBZ/CBS News Radio Boston, MA. Interview and story by Jon Maclean
- 2006 New Music Box (online) Interview and story about the Spark Festival by Justin Schell
- 2003 MD: University of Maryland Public Radio Five works featured on the *art@radio* program
- 2001 DC: WETA, National Public Radio Washington, D.C. Interview and performance of *Requiem* (SATB chorus)
- 1999 MI: WGRD Grand Rapids, MI. Interview, two on-air performances

ORGANIZATIONAL & ADMINISTRATIVE PROJECTS

- 2013 – present American Composers Forum national board
- 2011 Technical Consultant: St. Paul Chamber Orchestra
- 2009 – 2012 Founder and Director: McNally Smith New Media Lab
“The New Media Lab at McNally Smith College of Music 's mission is to discover, study, utilize and synthesize new and emerging forms of media that serve to establish, develop, and promote the work and careers of students at McNally Smith College of Music.”
- 2009 – 2012 SoundCrawl (McNally Smith) Festival Producer
- 2009 – 2012 Founder and Director: Laptopia: McNally Smith's Laptop Marching Band

- 2007 – 2010 Program Manager: American Composers Forum
- 2006 – 2007 Stephen Paulus, personal assistant
- 2003 – 2009 Producer: Spark Festival of Electronic Music and Art, University of Minnesota
- 2006 Adjudicator: American Composers Forum *Subito Grant Program*
- 2005 – 2008 Co-Founder and organizer of the The 3136 Concert Series
- 2003 – 2005 Co-Founder and Co-Editor of ComposersOnline.org
- 2001 – 2005 Co-Founder of the Dal Niente Composers Group
- 2002 Assisted Dr. Mark Katz in research for publications in the Beethoven Journal and publications in the University of California Press.
- 2001 Judge: Baltimore County Schools “Reflections” Composition Contest (county and state divisions)

DISCOGRAPHY AND PUBLICATIONS

- 2013 **Sound Designer** for various hardware products / UX Designer (User Experience, Sound Design)
- 2012 **Graveyards**
[sound recording] Remix album of Jeremy Messersmith music. Collaboration with Joshua Clausen (as Ballet Mech). Available on iTunes, Spotify, Amazon, and similar digital outlets.
- 2012 **“The Laptop Marching Band: Solutions for Mobile Amplification”**
Symposium on Laptop Ensembles and Orchestras (AVATAR Initiative in Digital Media, Center for Computation & Technology, Louisiana State University)
- 2012 **Kinesthesia**
[sound recording] Complete Kinesthesia I & II, for string quartet, data-gloves, and electronic sounds. Recorded by the Cantiamo String Quartet. Innova Records.
- 2012 **Dvorak Project**
Stage Production and recording
- 2011 **Envelop(e)**
[Sound Recording] Composed and Produced for Skewed Visions
- 2010 **MST: Varia**
[sound recording] Remixing, Production work and collaboration. Panacea3 Records
- 2009 **MST: Rise, Start, Go**
[sound recording] Remixing, Production, songwriting, and collaboration. Panacea3 Records
- 2008 **MST: II/VI**
[sound recording] Remixing, Production and songwriting.

Panacea3 Records

- 2007 **“Expectations of Virtuosity: Thoughts on Longevity in Electronic Instrument Design.”**
[print publication] MIT Press, Living Music Journal LEA Special Issue: My Favorite Supplement: The Joy of the Gizmo, Leonardo Electronic Almanac Vol. 15, No. 11-12 (2007). 31 Dec. 2007
http://leoalmanac.org/journal/vol_15/lea_v15_n11-12/JAAllen.asp.
- 2007 **Society of Electro-Acoustic Music in the United States (SEAMUS) Electro-Clips Album**
[sound recording] Produced by SEAMUS for their 10th Anniversary. SEAMUS Recordings
- 2006 **“Sydney Hodkinson: An Interview”**
[print publication] The Living Music Journal, Vol. 20, No. 2
- 2005 **“Playing with Fire: An Unexpected Collaboration”**
[print publication] Organized Sound, Cambridge University Press Volume 9, Number 3.
- 2004 **“Jonathon Harvey, *Mortuos Plango, Vivos Voco*: An Analytical Method for Timbre Analysis and Notation”**
[print publication] Proceedings of the Third Annual Spark Festival of Electronic Music and Art, University of Minnesota, pp. 78-79.
- 2004 **“Review: The Aspen Music Festival and School Composition Program.”**
[online publication] ComposersOnline.Org, 9/2004.
- 2001 **The Tomato Collection Songbook: 50 Songs for Children**
[print publication] Co-editor, Transcriptionist, Copyist.
Published by Cooperfy Books and Music
- 2001 **Compositions of J. Anthony Allen**
[sound recording] Full length album of original works.
Published by Hyperacusic Music
- 2000 **The Tomato Collection – The Big Album**
[sound recording] Contributed four compositions. Published by Cooperfy Books and Music
- 1999 **Radioactive Vol. IV**
[sound recording] Compilation album featuring one original work.
Published by WGRD Radio, Grand Rapids, MI.

TEACHING

Overview:

- 2008 – Present: **McNally Smith College of Music**, Professor (2008-9: Adjunct; 2009- 2013: full time; 2013 - present: Assistant Department Head)
- 2012 – Present: **MacPhail Center for Music**, Instructor, online education
- 2011 – Present: **Slam Academy**, Senior Instructor
- 2008 **Universiteit van Amsterdam**, Visiting Lecturer (one semester appointment)
- 2007 **University of Minnesota, Department of English**, Teaching Associate
- 2006 – 2007 **University of Minnesota School of Music**, Instructor of Record
- 2006 – 2007 **Minnesota School of Business**, Professor (Adjunct)
- 2001 – 2003 **Peabody Conservatory of Music of the Johns Hopkins University**, Lecturer

Guest Instruction/Lecturer:

- Springboard for the Arts, guest instructor, *Web Design for Artists* (St. Paul, and various rural MN cities)
- MacPhail Center for Music, Summer Composition Seminars (Minneapolis, MN)
- Institute of Production and Recording (IPR, Minneapolis, MN)
- St. Cloud State University (St. Cloud, MN)
- Washington Academy (Maine)
- University of Minnesota, *Emerging Digerati*: “Software-based Instruments for Real-Time Improvisation”
- Peabody Conservatory of Music: Orchestration Seminar, “Orchestration Techniques in *Tears of Eros*”
- Various guest lectures/presentations/performances at high school music programs through Minnesota, Maryland, and Michigan.

McNally Smith College of Music: (2008 – Present, St. Paul, MN)

Courses include various Compositional Techniques courses, private lessons, and electronic music courses, as well as being faculty advisor for up to 17 students. Additionally, responsibilities at McNally Smith include running the New Media Lab: a student team of multi-media interdisciplinarians for education and production in all College departments.

REC266: Hybrid Performance Techniques for Studio and Stage (Fall 11, Spring 12)

Course Description:

This course will examine new techniques of live performance and production of electronic music, as well as techniques for combining live electronic music performance within a traditional

ensemble. The primary tools used will be Ableton Live, Max For Live, and Arduino microcontrollers.

REC207: Sound Design for Music Production (Fall 11, Spring 13, Fall 13 (3 sections), Spring 14)

Course Description:

This introductory course teaches the fundamentals of synthesis, sampling, and sound design, with an emphasis on the practical application of synthesis techniques and sampling for modern music production. Through a series of hands-on lab projects, students will learn how to create a broad palette of sounds using hardware and software synthesizers.

MUS382/388: Songwriting and Compositional Techniques IV (Spring 09, Fall 09, Spring 2010, Fall 10, Spring 11, Fall 11, Spring 12, Spring 13, Fall 13, Spring 14)

Course Description:

This course examines deeper level aspects, styles, and genres of 20th and 21st Century music. Throughout the course we will explore different ways of thinking about the music writing process. Topics will include Serialism, Minimalism, New Complexity, Stochasticity, Pitch Class Sets, Happenings, Post-Modernism, Extended Instrument Techniques, New Instrument Design, Sound Mass and texture modulation. Students will be expected to have an open mind and a willingness to explore different compositional styles, techniques, and approaches. Additionally, this class will focus on long-form works.

MUS271: Songwriting and Compositional Techniques II (Spring 10, Fall 10, Spring 11, Summer 11, Fall 11, Spring 12, Fall 12, Spring 13, Fall 13, Spring 14)

Course Description:

This course provides an introduction to the techniques of writing instrumental music for a wide spectrum of professional and artistic purposes, as well as focusing on how composers collaborate with other artists- lyricists, directors, choreographers, designers, game developers, poets, etc. Through a variety of assignments, workshops, and group projects the students will gain a better understanding of how instrumental and non-lyrical music has developed in modern music history, and where it may be headed in the near future.

MUS286: Remix Theory I (Summer 11, Fall 11)

Course Description:

Remix Theory I is a lecture class that focuses on the interaction and flow of idea, patterns, images, and sounds between all forgotten, existing, and yet to be defined avenues of popular artistic expression. By delving deeply into the interactive history of popular music, cinema, literature, dance, and design, the students will be exposed to the realities of "originality," revision, appropriation, imitation, homage, sampling, oral tradition, and multicultural transformation, all from the viewpoints of the artist/thief/DJ/VJ/remixer/reteller.

REC350: Sound Capture and Production I (Summer 09, Fall 09, Spring 10 [2 sections], Summer 10)

Course Description:

This course explores computer-based compositional techniques, specifically focusing on Ableton Live and Logic. Emphasis will be placed on production via experimentation, while rising electronic and electro-acoustic performance practices will be studied as well. An introduction to recording techniques will also be a focus, with an emphasis on location recording for sample

library development. Students will be expected to compose using computers in this class.

REC351/151: Sound Capture and Production II (Summer 09, Fall 09, Spring 10, Summer 10, Fall 10, Spring 11)

Course Description:

This is an advanced course in sound manipulation. We will focus almost entirely on the software Max/MSP/Jitter, using it to build our own music applications and plugins. We will use Max For Live to incorporate our work into an expressive musical performance.

REC111: Introduction to Music Technology I (Spring 09 [3 sections])

Course Description:

An introductory course on electronic music production techniques, focusing on Ableton Live and Logic.

ENS140: Composition Ensemble (Summer 10, Spring 13, Fall 13)

Course Description:

Self-assembled ensembles by composition students.

Private Lessons:

Spring 2014: APP150C, APP350C (5 students)

Fall 2013: APP150C, APP350C (8 students)

Spring 2013: APP150C, APP350C (6 students)

Fall 2012: APP150C, APP350C (7 students)

Spring 2012: APP150C, APP350C (6 students)

Fall 2011: APP150C, APP350C (2 students)

Summer 2011: APP150C (4 students total)

Spring: 2010: APP203C, APP117C (2 Students total)

Fall 2009: APP101G, APP102C (4 Students total)

Summer 2009: APP117C, APP127C (3 Students total)

Spring 2009: APP103C, APP117C, APP357C, APP367C (5 Students total)

MacPhail Center for Music (2012 – Present)

Composition and technology private lessons online. Students range from age 12 – 15 years old. Locations have included Turkey and Zimbabwe.

Slam Academy (2011 – Present)

Classes on electronic music in an informal, non-degree setting. All classes are evening classes, all ages, to a very diverse student body.

Ableton Live 1: DJ and Production Techniques (Fall '11, Spring '12, Summer '12, Fall 12, Spring 13, Summer 13, Fall 13)

Course Description:

An introductory course to Ableton Live, focusing on performing and production. This class is for anyone looking to start off as a DJ, or for the experienced looking to incorporate Ableton Live

into their set.

Ableton Live 2: Intermediate Techniques (Summer '12, Fall 12, Spring 13, Summer 13)

Course Description:

This class is designed to take each student's individual interests and focus on refining their content. The class focuses on professional production techniques and beings to explore electronic music performance.

Introduction to Electronic Music (Fall '11, Spring '12, Summer '12, Fall 12, Spring 13, Summer 13, Fall 13)

Course Description:

A general course for people with little or no experience producing electronic music. This course covers all the general aspects of music making (key, pitch, form, harmony), and basic audio concepts (waveforms, frequency spectrum, etc.) ending at basic concepts of synthesis and MIDI.

Introduction to Electronic Music (ONLINE, ongoing)

Course Description:

A general course for people with little or no experience producing electronic music. This course covers all the general aspects of music making (key, pitch, form, harmony), and basic audio concepts (waveforms, frequency spectrum, etc.) ending at basic concepts of synthesis and MIDI.

Max for Live: MAKER (Fall '11, Spring '12, Summer '12, Fall 12, Spring 13, Summer 13, Fall 13)

Course Description:

Max for Live is a toolkit for building your own devices, effects, or processors within Ableton Live. While the Max for Live package is relatively new, Max as its own program and language has been around for many years. This class begins to explore understand how to use Max within Live, and focuses on learning how to learn MaxForLive.

Universiteit van Amsterdam (University of Amsterdam, Netherlands, Summer 2008)

Guest instructional assistant to Dr. Evelyn Ch'ien, teaching Hip Hop Sound and Literature, a course we developed together at the University of Minnesota. Additionally teaching Film and Culture, focusing on American and Dutch cinema and music.

Film and Culture

Course Description:

Focusing on the intersection of American and Dutch cinema, this course investigates cinematography and music as a cultural template throughout history.

Hip Hop Sound and Literature

Course Description:

A hands-on course taking an in-depth approach to the literature, history, and production of Hip-Hop music. Students will receive Pro Tools enabled laptops and will create their own tracks, inspired by topics in Hip-Hop literature covered in class.

University of Minnesota, Department of English (Spring 07, Minneapolis, MN)

Co-teaching with Dr. Evelyn Ch'ien a single course, Hip Hop Sound and Literature. Dr. Ch'ien received a grant from the University to hire me as an assistant instructor and develop the course.

ENG3180: Hip Hop Sound and Literature [Spring 07]

Course Description:

A hands-on course taking an in-depth approach to the literature, history, and production of Hip-Hop music. Students will receive Pro Tools enabled laptops and will create their own tracks, inspired by topics in Hip-Hop literature covered in class.

University of Minnesota, School of Music (Spring 05 – spring 07, Minneapolis, MN)

MUS5950: Introduction to Music Software and MIDI [Spring 06, Fall 06, Spring 07]

Graduate and Undergraduate level Course

Course Description:

A course which introduces the basic concepts of music software and Musical Instrument Digital Interface. Topics also include digital recording and editing.

MUS5950: Advanced Notation [spring 05]

Graduate Level Course

Course Description:

Advanced study in contemporary musical notation techniques by using the Finale Notation Program. The course will be framed by weekly score study of twentieth-century composers examining both notation styles and orchestration techniques.

MUS5950: Finale Notation Software [Spring 05, Fall 05]

Graduate and Undergraduate level Course

Course Description:

A course which introduces the basic concepts of music notation using computer software, focusing on the Finale application from Coda Music Technology. No prerequisite, open to all students.

Minnesota School of Business (Spring 06 – Summer 07, Brooklyn Center, MN)

AP149: Music Fundamentals [spring 07]

Course Description:

An introduction to the fundamentals of music including functional harmony, keyboarding, repertoire, and orchestration.

MB150: Music Business Basics [spring 06, summer 07]

Course Description:

A comprehensive introduction to and overview of the most prominent aspects of the music industry: record companies, publishing, artist management and the economics of the music industry. Course will teach the structure and functions of the various aspects of the industry with an emphasis on understanding the commerce of each.

Peabody Conservatory of Music of the Johns Hopkins University (Fall 01 - Spring 03, Baltimore, MD)

350.871: Music Notation Software [Fall 03, Spring 04]

Graduate and Undergraduate level course

Course Description:

This course is designed to address issues concerning the notation and layout of musical scores using computer technology, focusing on a basic introduction to Finale, the industry standard in notation software for both the Windows and Macintosh operating systems. By working gradually through the functions of the program, the class will give you an overview of the skills that you will need to begin using it efficiently.

350.835: Studio Techniques [Teaching Assistant, Fall 01]

Graduate Level course

Course Description:

A course which covers advanced computer music studio techniques, including advanced use of MIDI, synthesizer programming, sample editing and processing, SMPTE Time Code and synchronization, and recording and production techniques.

INDIVIDUAL INSTRUCTION

McNally Smith College of Music (Spring 2009 – present) Composition,
Approximately 6 students per semester.

Slam Academy (2011 – present) Electronic music, DJing , and composition private lessons.

MacPhail Center for Music (2012 – present) Composition and technology, online lessons in Turkey and Zimbabwe.

Mount Cavalry Academy of Music (Fall 2003 – Winter 2008, Excelsior, MN)
Guitar (classical, jazz, rock), Music Theory and Composition. Approximately 15-20 students per semester. All ages.

Hanson's Music House (1999 – 2001, Greenville, MI)
Guitar and Bass (all styles). Approximately 15 students per semester. All ages.

Marshall Music (1998 – 2001, Grand Rapids, MI) Guitar and Bass (all styles).
Approximately 15 students per semester. All ages.

Russ's Music Shop (1994 – 1996, Clare, MI) Guitar (rock, contemporary styles).
Approximately 10 students per semester. All ages.

SELECTED REVIEWS

- 2007 Sam Wander, *Cogapp – The Art and Science of Engagement*
“It almost feels too effervescent to call an “installation” *Urban Echo...*
lightly graces the wall of a building in Copenhagen, fleetingly reflecting the
thoughts of those passing by before they fragment and fizz skyward”, “A
well-executed, beautiful and engaging use of technology. If only more such
things might interrupt our routine walks around our cities”
- 2006 **Chris Roberts**, *Minnesota Public Radio*
“J. Anthony Allen’s sound installations are like an aural hallucinogen. They
have a pleurably disorienting, even slightly disturbing effect inside your
head.”
- 2006 **Erin Belling**, *Wake Magazine*
“J. Anthony Allen’s thick textures and intense bursts of rhythm morphed
from surreal soundscapes to an exhilarating climax, while his second
movement had the kind of pulse that sends most children into epileptic
ecstasy.”
- 2003 **Tim Smith**, *Baltimore Sun*
“A Study in ominous sound and motion...thickly orchestrated chords churn
their way slowly through underlined emotions before reaching a fade-out
tinged with sad resignation.” (regarding the Peabody Symphony
Orchestra’s performance of *Tears of Eros*)

PRINCIPAL INSTRUCTORS

Composition and Orchestration

Bruno Amato (Peabody Conservatory)
McGregor Boyle (Peabody Conservatory)
Benjamin Broening (Grand Valley State University)
Chin-Chin Chen (Grand Valley State University)
Kurt Ellenberger (Grand Valley State University)
Douglas Geers (University of MN)
Paul Mathews (Peabody Conservatory)
Robert Schectman (Grand Valley State University)
Pieter Snapper (Grand Valley State University)
Steven Stucky (Aspen Music Festival and School)
Christopher Theofanidis (Peabody Conservatory)
George Tsontakis (Aspen Music Festival and School)
Judith Lang Zaimont (University of Minnesota)

Electronic Music Programming

Ichiro Fujinaga (McGill University (current) Peabody Conservatory (former))
Craig Sapp (Peabody Conservatory)

Guitar

Earl Haynes (jazz, Central Michigan University)
Mike Hyde (jazz, Aquinas College)
Brian Morris (classical, Grand Valley State University)
Pat Schepard (popular)

Voice

Margaret Vredevelde (private instructor)

Masterclasses

David Felder (University of Buffalo)
Brad Garton (Columbia University)
John Harbison (MIT)
Jonathan Harvey (Sussex University, (U.K.) Honorary Professor)
Philip Manoury (IRCAM, University of California, San Diego)
Stephen Paulus (Composer, Paulus Publications)
Bernard Rands (Harvard University)
Jøran Rudi (NOTAM – Norwegian Center for Technology in Music and the Arts)
Bruce Saylor (Aaron Copland School of Music at Queens College)
Gunther Schuller (Various institutions)
Judith Shatin (University of Virginia)

VOLUNTEER WORK

American Composers Forum (2010) Focus group research on new marketing tactics and branding

National Alliance on Mental Illness (NAMI, 2010) Volunteer for Fund raising campaigns

American Medical Student Association (2010) Volunteer programming consultant for fundraising events.

Urban Arts Academy (2006 - 2007)

Volunteer music instructor: Teaching young children in low-income school districts fundamental principals of music, musicology, music technology, and music theory.

MUSIC TECHNOLOGY & RECORDING EXPERIENCE

- APME (Association for Popular Music Education) National Conference
Ableton Live for Music Education, presentation
- Technical Consultant: St. Paul Chamber Orchestra
- Industrial Sound Designer for various commercial hardware products / UX Designer (User Experience, Sound Design)

- Engineer / Producer: Envelop(e), a radio play by Rachel Perlmeter
- Programmer and Designer: Philip Blackburn's *Singing Plant* installation, featured in the City of St. Paul (MN) Public Art Works showcase.
- College of Liberal Arts Instructional Technology Fellowship (2004-5)
Responsibilities: Encourage and aid faculty in implementing pedagogical software into music curriculums. Specifically: WebCT, Course Management Software, Notation Software, Recording and Analysis software.
- Various performances on self-built wearable sensor controllers and self-designed software
- Orchestrations for pop-music artist Angela Taylor performed on primetime national syndicated FOX television program, as well as public access *Eclipse Magazine* TV program
- Concert Setup: In charge of the technical work for a large scale, historic performance of the original version of George Antheil's "Ballet Mécanique" (2003)
- Independent work as Audio Engineer, Studio Consultant, Technical Support and Studio Design
- Audio Engineer and Sound Design: Claudia Metzko "The Teacher" installation. Shown: Weatherspoon Art Gallery, UNC at Greenshore; Angles Gallery, Santa Monica, CA.)
- Graduate Assistantship in Computer Music: Peabody Conservatory of Music (2001,2)
- Web Design for various composers and arts organizations
- Grand Valley State University Music Technology Lab Monitor (4 years)
- Grand Valley State University Recording Services Enginner (2 years)
- Hourglass Productions: Location Recording Engineer, Mastering and Post-Production work
- Farrows Music: Music Software and equipment sales

PERFORMING EXPERIENCE

Electronic Gadgets and Software

- Founder and Director of *Laptopia*, McNally Smith's Laptop Marching Band.
- Laptop performances on original compositions and improvisation sessions with various groups, including:

- International Computer Music Conference (ICMC), Tulane University, New Orleans, LA
- Southern Theater (Minneapolis, MN) • Zeitgeist Contemporary Music Ensemble (Minneapolis)
- Kurt Snyder (Washington D.C.) • Peabody Conservatory Computer Music Department (Baltimore)
- Performances on self-made wearable sensor controllers, recurring engagements including:
 - Southern Theater (Minneapolis)
 - Ballet Mécanique (Minneapolis)
 - Paula Cooper Gallery (New York City)
 - University of Minnesota, S.T.R.U.M Studios (Minneapolis)
 - University of Minnesota, Alumni Gala Concert
 - Other Improvisation based performances and collaborations

Classical Guitar

- Grand Valley State University - Principal Instrument
- Performance at the Guitar Foundation of America National Conference (1999)
- Various Solo Concerts (weddings, gallery openings, guest recitals, hired work for Kramer Entertainment)
- Studio Work (commercial, advertising, for-hire)

Jazz Guitar

- LSL Quartet (Rod Jones, director; Grand Rapids, MI)
- GVSU Steel Band (Greg Secor, director; Grand Rapids, MI)
- John Henry Quartet (Rod Jones, director; Grand Rapids, MI)
- GVSU Large Jazz Ensembles (Robert Schectman / Steve Talaga, directors; Grand Rapids, MI)
- GVSU Small Jazz Ensembles (Robert Schectman, director; Grand Rapids, MI)
- Various Solo Concerts (weddings, gallery openings, guest recitals, hired work for Kramer Entertainment)
- Studio Work (commercial, advertising, for-hire)

Electric Bass

- MooGoo Guy Pan: Steel Drum Ensemble (3 years, throughout Michigan)
- Grand Valley State University Steel Drum Ensemble (Grand Rapids, MI)

MUSIC COPYIST, TRANSCRIPTIONIST, AND ARRANGING EXPERIENCE

- Washington D.C. Opera (Kennedy Center)
- Judith Lang Zaimont (Minneapolis, MN)
- Dr. Mark Katz (Baltimore, MD)
- Dr. Kurt Ellenberger (Grand Rapids, MN)
- The Tomato Collection (Cooperfy Books, Grand Rapids, MN)
- Transcriptions for The Light Inbetween Music, Inc. (Grand Rapids, MN)
- Various composers and authors (For-hire)

PROFESSIONAL AFFILIATIONS

- College Music Society
- Minnesota Film and Television Board
- National Scholars Honor Society (2006 - present)
- University of Minnesota Composers Alliance (*President 2003-4*)
- American Composers Forum (ACF)
- American Society of Composers, Authors, and Publishers (ASCAP)
- International Association of Jazz Educators (IAJE)
- Society of Electro-Acoustic Music in the United States (SEAMUS)
- Society of Composers, Inc. (SCI)

LANGUAGES

- English (native speaker)
- French (moderate proficiency)

COMPUTER LANGUAGES

- Max/MSP/Jitter / MaxForLive
- C, C++ (moderate proficiency) • Java (moderate proficiency)
- Flash (moderate proficiency) • SuperCollider • HTML
- Javascript
- PHP
- CSS

SELECTED SOFTWARE APPLICATIONS

- Adobe Creative Suite (Adobe)
- Audacity (open source)
- Composers Desktop Project (Trevor Wishart)
- Csound (open source)
- Cubase (Steinberg)
- DC Live Forensics (Diamond Cut Productions)
- Digital Performer (MOTU)
- DVD Studio Pro (Apple)
- Final Cut Pro (Apple)
- Finale (MakeMusic)
- Flash (Macromedia)
- Live (Ableton) * Certified Ableton Trainer (2011)
- Logic (Apple)
- Max/MSP/Jitter (Cycling74)
- Melodyn (Celemony)
- MetaSynth (UI Software)
- Office Suite (Microsoft)
- Peak, Peak VST (Steinberg)
- Photoshop (Adobe)
- Pro Tools (Avid)
- Reason (PropellerHead)
- Renoise (Renoise)
- Sibelius (Avid)
- Soundhack (Tom Erb)

- SuperCollider (open source)

REFERENCES

Contact information available upon request.

Dr. E.C. McGregor Boyle

Chair, Composition Department Peabody Conservatory of Music of the Johns Hopkins University (Baltimore, MD)

Dr. Douglas Geers

Associate Professor, City University of New York / Director: Center for Computer Music at the Brooklyn College Conservatory (New York, NY; current)
Assistant Professor, Composition and Computer Music University of Minnesota (former)

Dr. Evelyn Chi'en

Associate Professor, Department of English University of Minnesota

Dr. Pieter Snapper

Ucer Center for Advanced Musical Research Istanbul Technical University Istanbul, Turkey

Dr. Christopher Theofanidis

Professor of Composition, Yale University (current) Professor of Orchestration Julliard School (former)
Professor of Composition Peabody Conservatory of Music of the Johns Hopkins University (former)

Dr. Geoffrey Wright

Chair, Computer Music Department Peabody Conservatory of Music of the Johns Hopkins University

Dr. Judith Lang Zaimont

Professor of Composition, retired University of Minnesota (retired)