

## Personal Details

### Full Name

Anna Savery (née Okunev)

### Gender

Female

### Date and Place of Birth

February 2nd, 1985. Moscow, Russia.

### Citizenship

Australian

### Current residence (include contact number)

Sydney, Australia. +61 493 266 328

### Email address

anna@annasavery.com

## Education

### PhD, Faculty of Engineering and IT, Creativity and Cognition Studios

UNIVERSITY OF TECHNOLOGY, SYDNEY

Jan 6, 2022

- Principal Supervisor: Andrew Johnston. Co-supervisor: Samuel Ferguson
- Awarded the UTS Research Excellence Scholarship of \$40,000 per annum
- Expected completion date: 05 January, 2025

### M.F.A Integrated Composition, Improvisation and Technology

UNIVERSITY OF CALIFORNIA, IRVINE

Aug 2014- May 2016

- GPA (course grade) 3.968 out of a possible 4
- Masters Thesis: Intermedia Storytelling
- Fully funded with stipend through Graduate Research/Teaching Assistantship

### Diploma of Music (Jazz Performance)

SYDNEY CONSERVATORIUM OF MUSIC, UNIVERSITY OF SYDNEY

Jan 2008- Dec 2010

- Course grade: 75.68 (Distinction)
- Studied Jazz Improvisation and Composition with Dale Barlow, Kevin Hunt, Judy Bailey and Bill Motzing

### B.Mus (Classical Performance)

AUSTRALIAN INSTITUTE OF MUSIC, SYDNEY

Jan 2004- Dec 2006

- Course grade: 82.78 (Distinction)
- Scholarship recipient
- Studied classical violin with Sophie Rowell (Concertmaster - Melbourne Symphony Orchestra) and Dr. Robin Wilson (National Academy of Music)

## Other Education and Training, Qualifications and Skills

### Introduction to Programming for the Visual Arts with p5.js

Online

KADENZE.COM

2021

- Course led by Lauren McCarthy, Chandler McWilliams and Casey Reas

## Code in Place

STANFORD UNIVERSITY

- Introduction to Python course led by Chris Piech, Mehran Sahami and Julie Zelenski

Online

2021

## Banff International Workshop for Jazz and Creative Music

LED BY DAVE DOUGLAS

- Awarded a \$500 scholarship to attend

Alberta, Canada

2010

## Meadowmount School of Music

GERARDO RIBEIRO'S STUDIO

- Awarded a work scholarship to attend

Westport, USA

2006

## Licentiate Diploma in Music

AUSTRALIAN MUSIC EXAMINATION BOARD

- Studied with Sophie Rowell - Concertmaster, Melbourne Symphony Orchestra

Sydney, Australia

2003

## Methodist Ladies College

HIGH SCHOOL

- Awarded a Full Music Scholarship to attend High School

Burwood, Australia

1998

## Non Traditional Research Outputs

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### Brevity

COMPOSER, TECHNOLOGIST, AUTHOR

- Created an audio-visual work with computer processed photo and video footage and manipulated sound using a new software that was developed based on the work of Harriet Padberg.
- Co-authored a research paper describing my creative process that was accepted into the New Interfaces for Musical Expression, Brazil.
- See link to Brevity here.
- See link to paper here.

Atlanta, USA

2019

### Fragments Of A Heartbeat: Thesis Capstone Recital

COMPOSER, VIOLINIST, IMPROVISER, TECHNOLOGIST

- Composed, programmed and performed four interactive audio-visual works for small and large ensemble and a dancer.
- Wrote and published a thesis paper about my research.
- See link to highlights from Fragments of a Heartbeat here.
- See link to paper here.

Winifred Smith Hall, UCI

2016

### ICIT Symposium. New Expressions: Women in Music Technology

MEMBER OF ORGANIZING COMMITTEE. ON-SITE TECHNICAL SUPPORT

- Assisted in organizing the weekend symposium, celebrating the diverse work of contemporary female artists in the field of music technology
- See link to event here

Claire Trevor School of Music, UCI

2016

### Festival of Discovery: University of California

COMPOSER, TECHNOLOGIST

- Commissioned by the Festival of Discovery Committee to compose music and program a piece for a string quartet and electronics in the style of Ravel, entitled *Ravel Unraveled*.
- See LA Times article here.

Irvine, USA

2016

### Culture Night: Experimental Music at Orange County Museum of Art

ARTISTIC DIRECTOR, COMPOSER, VIOLINIST, TECHNOLOGIST

- Curated and organized artists to perform at the Orange County Museum of Art in conjunction with a R. Luke Dubois exhibition *NOW*.
- See event poster here.

Santa Ana, USA

2015

### Diverse Perspectives

COMPOSER, VIOLINIST, TECHNOLOGIST

- Commissioned by Diverse Educational Community and Doctoral Experience (DECADE) to compose a series of works, reflecting the cultural diversity of Orange County. This project was funded by the DECADE Community Commission Grant with the sum of \$2000.
- The project culminated with two performances and a presentation for the DECADE committee. See link to performance program here.

Irvine, USA

2015

## Two compositions for Violin, Visuals and Technology

MoCap Studio, UCI

COMPOSER, VIOLINIST, TECHNOLOGIST

2015

- Composed two short interactive audio-visual works for violin, visuals and technology as part of my MFA research project.
- *Squeek, Sqwak, Click* was written for solo violin and laptop. The audio samples are triggered by timed events and specific pitches from the violin. See link to performance here.
- *Little One* was written for solo violin and interactive visuals and electronics. The audio samples are triggered by a foot pedal and the animation is processed in real time using Max/MSP and Jitter. See link to performance here.

## Previous Positions: Educator

### Young Musicians Federation

Los Angeles

GENERAL MUSIC AND VIOLIN INSTRUCTOR

2016 - 2017

- Taught violin and general music to students in high risk areas around downtown Los Angeles

### Jazz Workshop Australia: Summer Jazz Camp

Sydney

STRING TUTOR, JAZZ ENSEMBLE TUTOR, MUSIC TECHNOLOGY ELECTIVE TUTOR, GUEST PERFORMING ARTIST

2017

- JWA Summer Jazz Camp is a five-day residential program for students ages 10 to 18 offering immersion in the wonderful world of jazz. Tutors and guest performances include some of Australia's biggest talents in Jazz, including James and John Morrison and Emma Pask
- See link here

### University of California, Irvine

Irvine

TEACHING ASSISTANT

2014-2016

- Music 3: General Education Class, 300 students, held weekly office hours, graded papers
- History of the Beatles: 3 semesters, General Education Class, held weekly office hours, graded papers
- Jazz History: 2 Semesters, General Education Class with 150 Students
- Multicultural Education: 200 Students, held weekly office hours, graded papers
- See proof of employment here

### Australian Institute of Music

Sydney

LECTURER IN CONTEMPORARY VIOLIN

2012

- Taught undergraduate students contemporary violin repertoire and improvisation
- Prepared students for their juries

### NSW Performing Arts Unit - State Music Camp

Sydney

VIOLIN AND ORCHESTRAL INSTRUCTOR

2011

- Conducted string sectionals
- Taught improvisation workshops
- Prepared students for annual gala concert

### North Sydney Boys High School

Sydney

GUEST VIOLIN, VIOLA AND ORCHESTRAL INSTRUCTOR

2011

- Rehearsed the school Orchestra
- Conducted violin and viola sectionals

### Jazz Workshop Australia

Sydney

VIOLIN, IMPROVISATION, JAZZ COMBO AND HOLIDAY JAZZ CAMP INSTRUCTOR

2009-2013

- Taught private lessons in classical and jazz violin
- Led weekly rehearsals for small jazz combos for children 4 and older, culminating in an end of semester showcase
- Taught improvisation, composition and ensemble skills during holiday camps to children 4 years and older

### SHORE and Trinity Boys Grammar School

Sydney

VIOLIN AND STRING ENSEMBLE TEACHER

2005-2013

- Taught private violin lessons, rehearsed string ensembles, taught theory and musicianship

## Previous Positions: Professional Performance Engagements

### Recording Artist - Violin, Viola

Tunewelder Music Group  
Studio

TURNER CLASSIC MOVIES: *When Then Meets Now*

2021

- Recorded violin and viola parts for TCM promo reel. Music composed and recorded by Jason Todd Shannon.
- See video here

## Pit Orchestra Violinist and Recording Artist

Los Angeles

LOS ANGELES MUSICIANS COLLECTIVE

2013-2018

- Played and recorded music theater shows in the greater Los Angeles area. Some highlights include:
- **Seussical the Musical with Cathy Rigby**
- **Joseph and the Amazing Technicolor Dreamcoat**
- **Singing in the Rain**

## Violinist, Recording Artist

Sydney, Australia

MEDIA MUSIC

2005-2013

- Worked as an orchestral, chamber orchestra and small ensemble violinist for Media Music on stage and television. Sessions included Australian Idol, Eric Idle's *Not The Messiah* and Florence and the Machine at the Sydney Opera House
- <https://www.mediamusic.com.au/>

## Mandolinist

Sydney Opera House

JIRI KYLIAN'S BELLA FIGURA

2013

- Played Antonio Vivaldi's *Andante* from Concerto for two mandolins in G major for the Australian Ballet: Vanguard
- See SMH article [here](#)

## Previous Positions: Festivals

### Lukas Ligeti's Notebook

LACMA

VIOLINIST, IMPROVISER

2017

- A double bill that featured leading experimental composers with Hungarian roots, presented by Balassi Institute-Hungarian Cultural Center in New York and the Los Angeles County Museum of Art
- See Jazz News article [here](#)

### Nicole Mitchell's Mandorla Awakening

XMPL Theater, UCI

VIOLINIST, IMPROVISER

2013

- A multi-arts collaboration of new electro-acoustic music by creative flutist/composer Nicole Mitchell, choreography by Lisa Naugle and video by Ulysses Jenkins
- See Jazz News article [here](#)

### Bellingham Jazz Festival

Bellingham

BAND LEADER, COMPOSER, ARRANGER

2013

- Performed with *Annushka* ensemble.
- <https://annaosavery.bandcamp.com/album/annushka>

### Kinetic Jazz Festival

Sydney

BAND LEADER, COMPOSER

2011

- Album launch for my Debut Album - *Anna Savery Quintet*
- <https://annaosavery.bandcamp.com/album/anna-savery-quintet>

### Good Vibrations Festival

Sydney, Melbourne, Perth

VIOLINIST WITH KANYE WEST - *Graduation* ALBUM

2008

- Performed with a string quartet for Kanye West's Australian Tour

### Converge Festival

Sydney Conservatorium of Music

VIOLINIST, IMPROVISER, COMPOSER, BAND LEADER

2008

- A collaborative Jazz Festival involving Outstanding Students of the Sydney Conservatorium of Music and Renowned Australian Jazz Musicians.  
Anna Savery/Richard Savery Quintet featuring Special Guest – Phil Stack (Thirsty Merc)

## Previous Positions: Stage, Film and Television

### Love Never Dies

Capitol Theater, Sydney

PIT ORCHESTRA VIOLINIST

2012

- Andrew Lloyd Webber's Sequel to The Phantom of the Opera

### Australian Idol

Fox Studios, Sydney

STRING SECTION VIOLINIST

2003-2009

- Ken Laing Productions, Media Music

<b>Carnival Circus Opera</b> VIOLINIST, CAST <ul style="list-style-type: none"> <li>Portrayed the character of <i>Freckle</i> in the Circus Opera by Chloé Charody at the Fairmont Resort and Spa in Blue Mountains</li> <li><a href="https://www.chloecharody.com/circusopera">https://www.chloecharody.com/circusopera</a></li> </ul>	Blue Mountains 2011
<b>I, Spy: The Rise and Fall of a Master Spy</b> VIOLINIST, CAST <ul style="list-style-type: none"> <li>A documentary film by Peter Butt.</li> <li><a href="https://www.imdb.com/title/tt1839502/">https://www.imdb.com/title/tt1839502/</a></li> </ul>	ABC, Blackwattle Films 2010
<b>Marianna Ensemble</b> VIOLINIST, IMPROVISER, ARRANGER <ul style="list-style-type: none"> <li>Performed a live broadcast concert with the Marianna Ensemble for ABC Classic FM's <i>Sunday Live</i> series</li> </ul>	ABC Classic FM - <i>Sunday Live</i> 2009
<b>Mao's Last Dancer - Soundtrack</b> ORCHESTRAL VIOLINIST, RECORDING ARTIST <ul style="list-style-type: none"> <li>Ken Laing Productions, Media Music</li> </ul>	Trackdown, Sydney 2009
<b>Australia - Soundtrack</b> ORCHESTRAL VIOLINIST, RECORDING ARTIST <ul style="list-style-type: none"> <li>Ken Laing Productions, Media Music</li> </ul>	Trackdown, Sydney 2008

## Select Discography

<b>Duets: Strategic Tension</b> VIOLINIST, IMPROVISER <ul style="list-style-type: none"> <li>Duets: Strategic Tension features a new take on four songs from Donovan Raitt's 2012 Album of the same name. Featuring Virtuoso Jazz violinist Anna Savery.</li> <li><a href="https://donovanraitt.bandcamp.com/album/duets-strategic-tension">https://donovanraitt.bandcamp.com/album/duets-strategic-tension</a></li> </ul>	Irvine, USA 2014
<b>LIE - Flowers for Convicts</b> VIOLINIST, ELECTRIC VIOLINIST, IMPROVISER <ul style="list-style-type: none"> <li>An all original album by Richard Savery:</li> <li><a href="https://richardsavery.bandcamp.com/album/flowers-and-convicts">https://richardsavery.bandcamp.com/album/flowers-and-convicts</a></li> </ul>	Free Energy Device Studio 2013
<b>Anna Savery Quintet</b> COMPOSER, IMPROVISER, VIOLINIST <ul style="list-style-type: none"> <li>Debut album, funded by the Australia Council for the Arts:</li> <li><a href="https://annaosavery.bandcamp.com/album/anna-savery-quintet">https://annaosavery.bandcamp.com/album/anna-savery-quintet</a></li> </ul>	Studio 301 2012
<b>Marianna Ensemble</b> VIOLINIST, IMPROVISER, ARRANGER <ul style="list-style-type: none"> <li>A collection of Russian folk and Gypsy music as well as original compositions by Maria Briggs (nee Okunev) :</li> <li><a href="https://richardsavery.bandcamp.com/album/2012">https://richardsavery.bandcamp.com/album/2012</a></li> </ul>	Sydney 2012
<b>Annushka</b> VIOLINIST, ARRANGER, IMPROVISER, VOCALIST <ul style="list-style-type: none"> <li>A collection of Russian Gypsy Jazz and original compositions:</li> <li><a href="https://annaosavery.bandcamp.com/album/annushka">https://annaosavery.bandcamp.com/album/annushka</a></li> </ul>	Trinity Grammar School 2011
<b>Banff</b> COMPOSER, IMPROVISER, VIOLINIST <ul style="list-style-type: none"> <li>Four original compositions composed and recorded during my residency at the Banff International Workshop in Jazz and Creative Music:</li> <li><a href="https://annaosavery.bandcamp.com/album/banff">https://annaosavery.bandcamp.com/album/banff</a></li> </ul>	Banff Center 2010
<b>Red Liquid Triangular Condition</b> VIOLINIST <ul style="list-style-type: none"> <li>An original composition by Hayden Wolf for Soprano, violin and piano:</li> <li><a href="https://annaosavery.bandcamp.com/album/red-liquid-triangular-condition">https://annaosavery.bandcamp.com/album/red-liquid-triangular-condition</a></li> </ul>	Eugene Goossens Hall ABC 2010
<b>Alan Cimming: I bought a blue car today</b> VIOLINIST <ul style="list-style-type: none"> <li>Guest violinist on Alan Cumming's Debut Album</li> <li><a href="https://open.spotify.com/album/2Keo6lChss0JTQYa2Iov0G?autoplay=true">https://open.spotify.com/album/2Keo6lChss0JTQYa2Iov0G?autoplay=true</a></li> </ul>	Yellowsound Label 2010

## Publications and Conferences

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### PEER REVIEWED CONFERENCES AND JOURNALS

Co-authored *Learning from History: Recreating and Repurposing Sister Harriet Padberg's Computer Composed Canon and Free Fugue*  
Presented paper at New Interfaces for Musical Expression Conference, Porto Alegre, Brazil, 2019

[Read paper here](#)

Anna Savery *Intermedia Storytelling*

Master of Fine Arts, Thesis, UC Irvine Electronic Theses and Dissertations, 2016

[Read paper here](#)

## Previous Awards

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### Travel and Research Grant

UNIVERSITY OF CALIFORNIA, IRVINE

2016

- US\$450 grant awarded for the purchase of Ableton Live Suite.
- [See full report here](#)

### Alpha Association of Phi Beta Kappa in Southern California

UNIVERSITY OF CALIFORNIA, IRVINE

2015

- US\$2,000 International Scholarship Award for excellence in academic achievement
- [See award letter here](#)

### Diverse Educational Community and Doctoral Experience (DECADE)

COMPOSER COMMISSION

2014

- Awarded a US\$2000 commission by Diverse Educational Community and Doctoral Experience (DECADE) to compose a series of works, reflecting the cultural diversity of Orange County.

### Australia Council for the Arts

PROFESSIONAL DEVELOPMENT GRANT

2013

- AUD\$10,000 highly competitive grant awarded to artists, seeking to further develop their careers in their chosen fields.
- I used the award to study improvisation and composition with Myra Melford (UC Berkeley), violin with Movses Pogossian (UCLA) and mandolin with Chris Acquavella. These lessons provided a networking opportunity essential to establishing a career as a newcomer in California.
- [See remittance advice here](#)

### Australia Council for the Arts

ARTSTART

2011

- AUD\$10,000 highly competitive grant awarded to recent creative arts graduates who are committed to establishing a career as a professional writer, visual, hybrid or performing artist, or a creative practitioner working in community arts or cultural development.
- I used the award to record my Debut Album of original compositions and purchase a five string electric violin.
- I also had private composition lessons with renowned Australian composer, producer and jazz pianist, Stu Hunter.  
<http://stuthehunter.com/>
- [See Mosman Daily Article here](#)
- [See remittance advice here](#)

## Skills

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<b>Programming Languages</b>	Python, p5.js, Javascript
<b>Audio Software</b>	MaxMSP, Logic Pro, Ableton Live, Sibelius, Audacity
<b>Languages</b>	English (advanced), Russian (native), learning Spanish

## Selected Press

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- May 2017 **The Göz/Kurtág Jr./Lukács Trio and Lukas Ligeti**, All About Jazz
- May 2017 **Innovative Composer-Percussionist/Improviser Lukas Ligeti Makes His UCI Debut with Between Many Worlds**, UCI Claire Trevor School of the Arts
- Apr 2017 **Fresno State Opera to perform 'Die Fledermaus' with live orchestra**, Fresno State College of Arts and Humanities
- Feb 2014 **Valentine's Day Concert**, The Downey Patriot
- Nov 2013 **Nicole Mitchell Premieres Collaborative Multi-Arts "Mandorla Awakening"**, All About Jazz
- Jul 2013 **Марианна – «История любви»**, Unification Newspaper of the Russian Community in Australia
- Jun 2013 **VANGUARD FROM THE ORCHESTRA PIT**, The Australian Ballet
- May 2013 **Reading Into Jazz**, The Music
- Jan 2012 **Ансамбль «Марианна» представляет свой новый альбом «Аннушка»**, Unification Newspaper of the Russian Community in Australia
- Jul 2011 **String In Her Bow**, The Mosman Daily

## Referees

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### **Kojiro Umezaki (MFA Chair)**

kumezaki@uci.edu

UNIVERSITY OF CALIFORNIA, IRVINE

- Professor of Music and Informatics.
- Shakuhachi player and composer with the Silk Road Ensemble

### **Christopher Dobrian**

dobrian@uci.edu

UNIVERSITY OF CALIFORNIA, IRVINE

- Professor of Music and Informatics

### **Janet Davies (Violin teacher)**

ms.davies@sydney.edu.au

SYDNEY CONSERVATORIUM OF MUSIC

- Lecturer in violin, orchestral studies and chamber music.
- Alexander Technique practitioner.

## Evidence of drawing on knowledge from a range of sources and applying it to professional practice

In 2014, during my first year at the University of California, where I was enrolled as a Master of Fine Arts student, majoring in Integrated Composition, Improvisation and Technology at the Claire Trevor School of Music, I applied for a Community Commission Grant worth \$2000, aimed at celebrating and reflecting on the cultural diversity within Orange County.

In order to receive the grant, I had to put together a detailed proposal explaining how my research would culminate in either an installation or a performance. My idea was to compose a series of works based on personal stories of musicians from a range of cultures .

After my application was approved on December 1st, 2014, I began a search for my research subjects. I chose seven artists from a range of backgrounds, including Taiwan, Russia, Persia, Mexico, Balkans, Scotland and the United States. I spent time with each artist, interviewing them, work shopping ideas, improvising and recording snippets to use as compositional ideas. After these initial sessions, I started creating pieces that reflected my interpretation of their cultural heritage. I used my existing knowledge as a composer, improviser and performing artist to help me create these pieces, but all the data that I was gathering during my one on one sessions with the artists was steering my existing knowledge and compositional style in new, diverse directions. For example, one of the artists whose cultural heritage was Persian, chose to play a setar. This meant I had to learn the tuning system and range of that particular instrument and research Persian modes and tonalities. Another piece required me to extend my knowledge of rhythmic patterns to create a work that would reflect the complexities of Balkan music. Although I had previous knowledge of playing and writing in odd time signatures and polyrhythms, I was by no means an expert. Working with this artist helped me draw on my existing knowledge and apply it into a new creative setting. The artist who's background was Hispanic was a percussionist. In order to collaborate with him, I had to express my ideas in such a way that would be clear to him and in return be sensitive to understanding his feedback.

Every other week, I would present my compositions and ideas to my mentor, Nicole Mitchell <https://www.nicolemitchell.com/ensembles>, who would give me feedback and constructive criticisms. This process continued for a period of four months. It was difficult at times to get one on one time with the artists due to scheduling conflicts and rehearsal space availability. However, our meetings were always productive, with feedback from the artists which helped steer my research and musical creations in the right direction.

In April 2015, I started working towards concreting performance venues and dates. I used my personal connection with the concert director of the CANVAS Church to book a performance night at this venue <https://canvasoc.org/> as well as securing a large performance space at the Claire Trevor School of Music. Leading up to the two concerts, which were held in May of 2015, I was responsible for organizing the rehearsal times, booking rehearsal spaces, booking necessary equipment such as a drum kit and amps and assembling a spreadsheet of gear inventory needed for both concerts. This included the gear available at the venue and gear that needed to be brought on the day of the concert. I also needed to liaise with the venue coordinators and stage managers to make sure that everything was ready to go on the day. I was also responsible for publicizing the events in order to attract an audience. I reached out to the Department of Art to see if I could get someone to help me design a poster. I was able to find an amazing artist who I then commissioned to create an artwork that I used in both the poster and the programs. Both concerts were successful with a strong audience turnout, and my commission concluded with a full report to the Diverse Educational Community and Doctoral Experience (DECADE) members.

Upon reflection, the experience was beneficial in teaching me about different styles of music from around the world and challenging my compositional skills to create works that were uniquely my own yet still reflected the voices of the artists who participated in the project. The experience also taught me to time manage and improve my organization skills. My only regret is not having better documentation of the project. I feel like this project in particular would not have been successful had I not already had years of experience in writing grant applications, organizing musicians, running rehearsals, being open to feedback and constructive criticisms and everything that is involved in putting on a professional concert and performing in it. I was also very comfortable in greeting the audience and communicating with them during and after the performances, which I feel is a crucial part of any live event.

**You can view the poster for the event here**

**And the program for the concerts here**



Another example of drawing on knowledge from a range of resources and applying it to professional practice was an opportunity that was passed down to me by my chair of the University of California, Irvine, music department, due to my impressive track record with organizing past events and extensive knowledge on the subject of the event. The request came from the Orange County Museum of Art (OCMA), to put on a live show at the museum to complement the exhibition of the works of R. Luke Dubois <https://www.lukedubois.com/>. Coincidentally, he was one of the artists whose work I had researched for my own thesis paper. So when the opportunity came up, I was eager to take the lead and use my knowledge of Dubois' work to create an exciting night of experimental works.

The project was new in the sense that I had never worked with a gallery curator and was not familiar with all the complexities of using a gallery for a live performance. This involved a lot of email exchanges and trips to the museum. There were a few other obstacles. I had reached out to all the current students enrolled in the Integrated Composition and Improvisation and Technology program to invite them to participate. There were strict deadlines in place in order for the show to work. However, the students were not always adequately responsive to emails, which meant a lot of chasing up on my end. I was in the middle of my thesis year, as well as being a first time mom of a newborn. I drew on my existing knowledge of verbal and written communication, spreadsheets and online folders to keep track of everything, making sure I was properly relaying all the requested information to the OCMA curator, and keeping all the participants on track with securing their commitment to the project, providing me with photos, biographies, gear requests, technical specifications and descriptions of their works.

Some of these works were being freshly composed specifically for the event. A week prior to the event, I had organized a dry run with as many participants as possible. Some were not available to attend. I wanted to make sure that the event had a good flow and everything made sense, spatially as the participants were allocated a specific room in the gallery that could accommodate their technical requests. For example, one room had multiple projection screens. Another had eight speakers for a spatial audio effect. The audience would walk from one room to another, following the program order and thus giving the performers a chance quickly strike their gear and allow for the next piece in that room the opportunity to set up and be ready to perform. As one of the participants in the event, I had an added responsibility of making sure my piece was properly rehearsed and all the technology was working. This was a work I had written for my thesis recital that was using violin, piano (adapted to piano-accordion for the night), bass clarinet and interactive visuals.

The initial request for participation came in on October 26, 2015 and the event was held on January 29, 2016. It was a very successful night with a very large audience turn out. OCMA was responsible for publicizing the event and they had done an amazing job. Although overall it was a stressful experience, again, I feel like the success and smooth running of the event lay in my organizational skills, knowledge of music technology, hardware, communication skills and being a highly competent composer and violinist.

**See initial request from OCMA director here**

**See example of email exchange with OCMA director here**

**See poster for the event here**

## **Provide any additional information that you think will be relevant to your application for a research degree. If you have creative works that are relevant to the application, please provide details below.**

In September 2014, I had started my MFA degree, majoring in Integrated Composition, Improvisation and Technology at the University of California, Irvine <https://music.arts.uci.edu/icit/>. It was during this two year degree that I started deepening my knowledge of incorporating technology into my creative practice through research, experimentation, collaboration and feedback. Although during this time I had created a multitude of works for different instrumental combinations, technology and visuals, I will focus on my thesis Capstone recital as a culmination of my accumulated knowledge throughout my time in the ICIT program.

The title of the recital was *Fragments of a Heartbeat*. Inspired by my research on Laurie Anderson and her lyric - "Listen to my Heartbeat" from Sharkey's Day in Home of the Brave. I created four audio-visual works that were connected by an overarching theme - a heartbeat. Each piece explored the idea of a heartbeat in a unique way, either visually or through audio sampling. These compositions were a showcase of my newfound ability to create works for interactive visuals and trigger events such as visual and audio processing, live sampling and audio playback as well as accessing specific audio sample banks. To make this possible at the time, I was using a combination of foot controllers and an

external object in Max/MSP called Sigmund that is used for audio detection and data output. In order to produce a cohesive performative experience for the audience, I borrowed some outfits from the theater department and painted the performers' faces in white, with some lip and eye color and markings of their choosing. This was meant to liberate them from any inhibitions associated with live performance, as if transforming them into a different persona and allowing them to be hidden behind a mask. Some performers chose to be barefoot on stage and other wore sandals, to immerse themselves in the feeling of comfort and liberation.

## **0.1 How it Starts**

Written for Violin, Bass Clarinet, Piano and Visuals. This piece represented the origin of a human heartbeat, from birth. I had created a Max patch and wrote some code using JavaScript that showed a string of green lines, resembling a heartbeat as seen on a heartbeat monitor. Projected onto the back wall of the Winifred Smith Hall, the heartbeat reacted to the amplitude of our playing. So it would grow or shrink, depending on how loud we were playing. This was a simple one to one mapping. I was also using a foot pedal controller to trigger specific visuals to be displayed on the back wall during specific moments in the piece. There were some home videos of our firstborn, as well as samples of her laughing and babbling. These were processed in a similar way to the heartbeat, with a one to one mapping of amplitude, however, this time the technique was saturation and brightness. The live audio produced by our playing was detected by microphones and fed into my MacBook which was set up off slightly off stage.

## **0.2 How it Hurts**

Written for solo violin, drum samples, interactive visuals, audio samples and a dancer. Written to explore the idea of a first breakup. The piece opened up with sounds of a drum pattern resembling a slow, heavy heartbeat. This was to emphasize the feeling of pain and dread. I had met the dancer, Gunta Liepina-Miller on multiple occasions leading up to the recital to workshop the piece, block it and record video samples of her dancing. These samples were projected on the back wall of the Winifred Smith Hall and processed in realtime using Max/MSP and Jitter and the external Sigmund object. The video samples were grey-scaled to create a black and white effect and processed in such a way that created a visual trail effect. Specific pitches from my violin triggered live audio recording and sample playback. Other pitches triggered audio samples already stored within the patch. The patch was written in such a way that specific timed events and audio triggers affected the order of the video samples being displayed as well as the audio structure of the piece. The absence of a foot controller allowed me to move freely around the stage and interact with the dancer, using simple choreography we had planned out earlier.

## **0.3 The Wedding**

Written for large ensemble and interactive 3D visuals. This piece incorporated the use of 3D interactive visuals, programmed using Max/Msp, Jitter and JavaScript. A large, pulsating love heart was in the center of the 3D space that I had created, which was again, displayed on the back wall of the Winifred Smith Hall. Most of the 3D objects were imported from online libraries and then processed and animated using Jitter and JavaScript. The work explored an array of emotions that are associated with someone's wedding day - from love to anxiety and all the external pressures from extended family and friends. I used a foot controller to trigger changes in the visual display and the animation and color processing was again done using audio analysis through data picked up by microphones on stage.

## **0.4 How it Ends**

Written for large ensemble, audio samples and visuals. The final work within the recital program, it explored the transition from life and into the unknown. The use of visuals was minimal in this piece and I incorporated a short video sample of an actual heart monitor display that I then processed in Jitter to suit the aesthetics of my recital. I collected a multitude of images from the internet that took a liking to the stories I had heard from my grandmother about her mother's passing and my own mother about when her parents had passed on. Abstract images of childhood memories, of houses, people and associations. Throughout the piece, these visuals dimly appeared and faded into blackness until finally, the heartbeat had stopped.

## **Conclusion**

During my recital, there were audience members from a large general music class which I was a teaching assistant for. They were writing reviews as part of their end of quarter assignment. It was very beneficial to read these reviews and

reflect on what had worked and what can be improved or even discarded. I strongly feel that the works created in this recital and ones mentioned earlier in the CV under the Non Traditional Research Output section work as initial proof of concept for my proposed PhD research project. The interactive visuals, live processing and event triggers were all incorporated there, but without the use of a custom built interface, I was relying on foot controllers, stand microphones, a multitude of cables and unstable audio analysis objects. The proposed PhD research project will enable me bypass these visually jarring objects and create a unique performer and audience experience.

**Highlights from *Fragments of a Heartbeat* can be seen [here](#)**