

**Profile**

Composer-performer working at the intersection of percussion, interactive media, and spatialized electroacoustic practice.

**Education**

- Sept 2023 - May 2026      DMA Performer-Composer (expected May 2026, ABD Sep 2025)  
 California Institute of the Arts  
 Topic Driven Research portfolio: “EMBODIED MANIFESTATIONS of SPACE: cybernetics, immanence, and productions of space in contemporary artmaking” - *submitted 10/27/25*  
*Supervisors: Tim Feeney, Nicholas England Chair in Music; Volker Straebel, Dean Emeritus, Richard Seaver Distinguished Chair in Music, and; Andrew Grueschow, Co-director, World Music Performance*
- Sept 2021 - May 2023      M.M. – Music Composition  
 The Peabody Institute of The Johns Hopkins University  
 Thesis: “Cybernetics, dialectics, and phenomenology in the works of Sebastian Suarez-Solis composed during 2022-2023”  
  
*Supervisors: Sky Macklay, Associate Professor, composition; Oscar Bettison, Chair of Composition Department; Felipe Lara, Chair of Composition Department*
- Sept 2017 - May 2021      B.M. – Music Performance, Percussion  
 The University of Central Florida  
  
*Supervisors: Thad Anderson, Director of Percussion Studies; Kirk Gay, Director of Undergraduate Admission; Jeff Moore, Dean of the College of Arts and Humanities*

**Academic & Professional Appointments**

- Sept 2023 - May 2026      *Lecturer (DMA Performer–Composer), Herb Alpert School of Music, California Institute of the Arts; .5 FTE*
- *Led BFA Composers’ Forum (UG, ~20) and Writing for Percussion (GR, ~12), developing syllabi, assignments, and assessment rubrics.*
  - *Integrated Max/MSP and digital-forward composition methods; supported student work across score-based, electroacoustic, and interdisciplinary practices.*
  - *Curated and produced the BFA Composers’ Concert series (2023–2025) and supervised 5–10 individual-lesson students per semester.*
- May 2024 - Jan 2026      *Instructor, West Coast Music Academy*
- *Taught ~40 students weekly (ages 6–20) across multiple instruments; delivered individualized lesson plans and skill progression.*
  - *Developed and iterated curricula emphasizing transferable technique between instruments.*
  - *Coordinated with parents and program leadership; prepared students for winter and spring recital programs.*
- Apr 2022 - Feb 2026      *Artistic Director, Dex Digital Sample Library*
- *Founded and directed a CC-BY 4.0 digital sample library, publishing 5TB of curated recordings and performances by 25 artists.*
  - *Secured federal nonprofit status and administered local grant funding, distributing \$5,000 in*

*artist support.*

- *Built audience reach through Google for Nonprofits, generating ~250K annual ad impressions, ~25K yearly site visits, and ~20K Drive engagement events (2024–2025).*

Sept 2021 - May 2023

*Librarian Assistant (PT), Arthur Friedheim Music Library, Peabody Institute*

- *Developed strategies for reorganizing one of the largest university equipment cages in the US, moved to receipt based API model.*
- *Helped manage a music collection of over 120,000 physical items*
- *Digital encoding of materials with best practices for archival; bookbinding and sewing*

**Teaching Experience**

*Writing for Percussion, GR, California Institute of the Arts, Spring 2026*

- *Led a graduate-level seminar in percussion writing for 12 composition students, using a transfer-based framework that maps shared concepts and muscle groups across disparate instruments to build idiomatic fluency across the percussion family.*
- *Structured the course around iterative score labs and four in-class reading sessions with percussionists, emphasizing revision cycles, notation clarity, and playability as core compositional skills.*
- *Integrated detailed setup diagrams, part preparation, and rehearsal logistics into assignments so students learned to translate conceptual ideas into practical, performer-friendly materials for studio, ensemble, and stage contexts.*
- *Incorporated 20th- and 21st-century percussion masterworks (e.g., Xenakis, Rzewski, Gordon, Hurel, Akiho, Hennies) as analytical and performative reference points, enabling students to situate original composition within established contemporary practice.*

*BFA Composers' Forum, UG, California Institute of the Arts, Fall 2023-2025*

- *Redesigned course structure around the Lerman/Borstel Creative Response Process, replacing traditional critique with dialogic and asynchronous feedback models that prioritize student agency and depth of reflection*
- *Instituted a bifurcated 2-hour format – lecture plus student presentation –fostering both conceptual study and professional presentation practice*
- *Launched and curated the BFA Composers' Concert series, organizing all aspects of production, livestreaming, and faculty liaison work to showcase student projects across media*
- *Integrated creative coding, Max/MSP, Fmod, and VCV Rack into project workflows; students produced scores, installations, films, and game-audio works connecting composition with contemporary media*

*Independent Study - Suarez-Solis, Spring 2025, Fall 2025, Spring 2026*

- *Supervised MFA students on individual longform composition projects: game soundtracks, albums, films.*
- *Guided students as they worked with developers and studios to deliver files in commercial environments*

*MFA Composers' Forum, Spring 2024*

- *Revised syllabus; 25 students*
- *Provided-realworld industry development through guest lectures*
- *Co-taught with senior faculty Vinny Golia.*

*BFA Half Hour/Hour Lesson & MFA Half Hour/Hour Lesson, Spring 2024-*

- *Mentor ~10 BFA and MFA composers through individualized, dialectical instruction, emphasizing composition as inquiry –linking phenomenology, systems thinking, and technique*
- *Employ constructivist models of dialogue, centering reflection on why musical phenomena*

*operate rather than rote replication of harmonic devices*

- *Integrate technology-forward practices including Max/MSP, TouchDesigner, and LeapMotion sensors; guide students in cross-media composition, installation, and interactive performance*
- *Support student projects across performance, recording, and installation contexts, supervising portfolio reviews and recital preparation both within and beyond CalArts*
- *Cultivate self-directed learning and artistic identity development; adapt teaching dynamically to each student's evolving ontology of making and performing*

#### *Guest lectures*

Large Format Composition, UG/PG Herb Alpert School of Music Project Week, CalArts, Spring 2025

- *3-hour workshop on recent large format (longer than an hour or bigger than A3/Tabloid) compositions*
- *Led hands-on case studies with demonstrations of project files and compositional methodology*
- *Digital-first approach, pushing programs (and students) to create documents not in manufacture-intended use case*

New Music Ensemble, UG/PG, University of Central Florida, 2023, guest lecture

## **Research Profile**

Gramscian and Lefebvrian analysis of embodied social practices as manifestations of the production of space. Musicological, ethnographical, and cybernetic approaches to research methodology. Subjects include genremaking in Venezuela and West Africa, ontologies of performance in the arts, cybernetics and eigenvalues in art and artmaking.

## **Creative Works**

### *Selected Compositions / Installations*

2025 – *Organum quadruplum “lux nova”*, for bowed dalle de verre glass and four exciter-amplified pianos

2025 – *St(i)ng*, interactive surveillance-art installation (stop-sign sculpture + Raspberry Pi Wi-Fi probe + multichannel density imaging); in progress, forthcoming Summer 2026, CalArts, Los Angeles.

2025 – *GPTOSC*, ChatGPT-generated modular acousmatic piece for solo VCV Rack through OSC, python, and OpenAI tokens.

2025 – *CONSTRUCTIONS*, set of 6 oversized kinetic sculptures exploiting LED, incandescent and monochromatic low-pressure sodium vapor street lighting, plus associated eponymous chamber symphony performed with sculptures as light-based percussion instruments. Premiere, CalArts Wild Beast, Los Angeles.

2024 – *Amplifications*, one movement in a suite of works from *AMPLIFICATIONS* (2023); Marimba solo, uses piano resonant body amplification to create live modified reverb. Los Angeles.

2023 – *musica sublimata*, score for solo electronics, waterphone and dry ice; premiered at Cohen Davenson Family Theatre, Peabody Institute, Baltimore

2022 – *String Quartet No. 2 “soundnoisemusic”* 24-tone hybrid graphic/notated score for PARKER Quartet. Premiered in Residence at Leith Symington Griswold Hall, Peabody Institute, Baltimore.

2022 – *Sonata for Saxophones*, graphic saxophone quartet; written for Alba Music Festival and Estrella Consort. Premiered in Citta di Alba, Italy.

2022 – *Seven Sounds for Strings*, prepared harpsichord solo; curated in Score Follower's Follow My Score 2022 series; premiered at Cohen Davenson Family Theatre, Peabody Institute, Baltimore.

2021 – *Toma Aire*, flute solo performed in one breath; written for Kathryn Williams. Premiered at

*Leeds University, Leeds.*

2020 – *Dynamo*, chamber piece for open instrumentation; 5-meter scrolling tapestry score, using cell-based composition to mirror RPG platforming conventions. Premiered by Mind on Fire in Baltimore.

Selected Recordings / Releases

2024 – *feedback music*, album of music exploiting feedback; Bandcamp; digital disc.

2023-2025 (forthcoming 2026) – *25HUNDRED*, interactive electroacoustic 10-album compendium

2023 – *Amplifications*, piano body resonator album; Bandcamp; digital disc.

2023 – *Free Temper*, prepared harpsichord album I; Bandcamp; digital disc

## Performances

2026 – *WaveCave Installation*, “THE TUB”, California Institute of the Arts, Los Angeles, CA

2025 – *Paul Yorke*, Mid-Residency recital, California Institute of the Arts, Los Angeles, CA

2025 – *CalArts African Dance*; 51st Annual World Music and Dance Festival; Bamaaya; Sharon Disney Lund Theatre, Los Angeles, CA.

2025 – *CalArts Advanced African Ensemble*, CalArts 51st Annual World Music and Dance Festival; Afa, Tokue, Horsetail Atsia; Axatse, Kagan, Kidi, Sogo; Sharon Disney Lund Theatre, Los Angeles, CA.

2025 – *Fontomfrom*; Boma, Gankogui; CalArts 51st Annual World Music and Dance Festival; CalArts Ex-Box, Los Angeles, CA.

2025 – *CalArts Percussion Ensemble*, Young “Just Water, No Lemon” and Hennies “Growing Block”, percussion; Roy O. Disney Family Theatre, Los Angeles, CA.

2025 – *Premiere*, CONSTRUCTIONS, vibraphone, snare drum; Wild Beast, Los Angeles, CA.

2024 – *dexFest 2024*, cyber-theremin; LA Artcore, Los Angeles, CA.

2024 – *Treglia “THE DRAGONS IN MY LIFE”*, prepared amplified harpsichord in free temperament, conductor; world premiere at Oracle Egg BROILER Residency, Los Angeles, CA.

2024 – *Solo show*, Coaxial Arts Foundation, Los Angeles, CA

2023 – *Amplifications: MARIMBAIdeefixe*, musical installation demonstration at CalArts Doctoral Showcase, Roy O. Disney Family Theatre, Los Angeles, CA.

2023 – *Encore*, Cameron Church; durational artwork involving controlled waterboarding of consenting performer based on audience participation, stanford experiment for the concert hall; premiered at Leith Symington Griswold Hall, Peabody Institute, Baltimore, MD.

2023 – *Critical Error Takes over Peabody*, weeklong festival of performances in residency at Peabody Institute during graduation week. Baltimore, MD.

2023 – *Pentomino (2022)*, Cameron Church, bass viola da gamba, Cohen Davenson Family Theatre, Peabody Institute, Baltimore, MD.

2022 – *Tile the Plane*, Cameron Church; 144-channel laptop quartet, Virginia Tech New Music + Technology Festival at the Cube, Blacksburg, VA.

2022 – *Live Election Bingo*, Thomas Milovac, Tyler Jordan, Sebastian Suarez-Solis, Baltimore tour; premiere at An Die Musik Live, Baltimore MD.

2022 – *madre, de mar, darne*, improvised conducting for commissioned piece for Common Tone New Music Festival, Moscow, WA.

2021 – *Khan Variations*, Alejandro Viñao, McCormick Marimba Festival, University of South Florida Concert Hall, Tampa, FL.

2020 – *Solo Concert*, Viñao, De Visee, Bach, Suarez-Solis, University of Central Florida Rehearsal (Recital) Hall, Orlando, FL.

2018 – *Bernstein’s MASS*; UCF Symphony Orchestra, UCF Celebrates the Arts; Walt Disney Theater; Dr. Phillips Performing Arts Center, Orlando, FL.

## Performance Experience

Laptop

2023 – *Creation of “Cyber-Theremin” feedback engine and several feedback patches for laptop, performance practice and methodology of laptop feedback*

2022 – *critical error*, 5 member laptop ensemble formed at Peabody Conservatory (under the supervi-

*sion of Niloufar Nourbakhsh)*

*2021-2022 – Peabody Conservatory Laptop Orchestra*

*Percussion*

*2024-2025 – Fontomfrom, Yeko Ladzepko-Cole and Kevin Moran*

*2023-2026 – Ewe drumming, Yeko Ladzepko-Cole and Andrew Grueschow*

*2023 – Electronic Percussion, lessons, Amy Knoles*

*2018-2021 – UCF Percussion Studio, Thad Anderson, Kirk Gay, Jeff Moore*

- *Major lessons Snare & Multi-Percussion I-IV, Drumset I-IV, Mallet I-IV*
- *UCF Percussion Ensemble*
- *UCF Symphony Orchestra*
- *UCF Wind Ensemble, Principal Percussion*
- *Solo Recital: De Visee “Suite pour lute et theorbe”, Suarez-Solis “Meditations on the Nature of Change”, Viñao “Khan Variations”, Bach BWV 1004 Chaconne, Aperghis “Le Corpe a Corps”, Young “Compositions 1960”, Rollins “St. Thomas”, Noble “Cherokee”*
- *Masterclass with The Percussion Collective at UCF*
- *UCF Steel Pan Ensemble “Black Steel” Bass Pan*
- *UCF Theatre & UCF Opera*

*2017-2021 – Florida Symphony Youth Orchestra, Principal Percussion,*

- *Europe tour, Salzburg, Vienna, Prague, Munich, Regensburg*
- *US tours, Charleston, DC, New York City*

*Viol*

*2021-2023 – John Moran Studio*

- *Viol consort at Peabody Conservatory*
- *Viol free improvisation, contemporary viol collaborative improvisation; Pentomino (2022) by Cameron Church, improvised viola da gamba*

*Harpsichord*

*Adam Pearl, continuo, harpsichord tuning and maintenance*

*Premiered prepared harpsichord solo “Seven Sounds for Strings” at Peabody Conservatory*

*Conducting*

*2024 – Trevor Treglia Ensemble, THE DRAGONS IN MY LIFE, BROILER Residency at Oracle Egg*

*2022 – TORCH Collective, improvised conducting for premiere of “madre, de mar, darne” at Common Tone New Music Festival.*

*Visuals & Theatrics*

*2025 – CONSTRUCTIONS, lighting design and conceptualization*

*2023 – Critical Error takes over Peabody, 4 weeklong graduation week performance installations throughout Peabody Institute;*

*2022 – Action painting, action sculpting at An Die Musik, Baltimore*

*2022 – Action sculpting at Peabody Conservatory*

*2022 – meta-improvisation no. 1, visual installation for gamba*

*2022-2023 – theatric recitals with critical error, 5 person laptop ensemble*

*2018-2021 – Rzewski “To the Earth”, Aperghis “Le Corps a Corps”, Evan Chapman “Buttonwood”, Sebastian Suarez-Solis “Meditations on the Nature of Change”, La Monte Young “Compositions 1960” at University of Central Florida under Jeff Moore and Thad R. Anderson.*

**Funding & Awards** *2023-2025 – Dean’s Discretionary Fund, Herb Alpert School of Music, CalArts*

- *3x \$2,000 awards for doctoral performance research*



2024 – Zeffy/Individual Donors

- \$3000 in donations raised as professional support for 33 Strings, a local organisation, through funding drives, festivals and concerts
- ~\$500 in in-kind business merchandise donations or sponsorships

2024, –Google for Nonprofits’ Google Ad Grants (in-kind)

- \$120,000 in yearly ad credits for Dex Digital Sample Library project

2023 – Peabody Institute/ LAUNCHPad Peabody Launch Grant

- \$5,000 award as seed funding for Dex Digital Sample Library project

2023 – Alba Commission Competition Award Winner

- \$300 prize, commission by Alba Music Festival for Transient Canvas

2022 – Common Tone New Music Festival

- Fellowship, \$750 stipend

## Service

### Governance

2024-2025 – Ethical Investment Committee (EIC), Office of the President, CalArts

- Appointed to a student-led institute committee reporting directly to the Institute Council and President to overhaul the school’s investment policy.
- Co-led the drafting and ratification of CalArts’ ESG Policy alongside leadership and investment partners.

### Teaching Service

2025 – CalArts HASOM Project Week, guest lecture, Dizzy Gillespie Digital Recording Studio

- Volunteered a self-designed lecture module on large format compositions

2023 – CalArts Artist in Residence (AiR) Week, Host

- Opened AiR week with a curated Q/A session with guest artists Pamela Z, Attah Poku, Ela Orleans, Cory Smythe, and Yosvanny Terry
- Hosted AiR week’s final concert and reception at the Wild Beast

## Engagement

### Outreach

2023 – UCF Recruitment Zoom Call-in, UCF New Music Ensemble/Dr. Thad Anderson

## Publications

2025 – Topic Driven Research portfolio (thesis), California Institute of the Arts: “EMBODIED MANIFESTATIONS of SPACE in ARTWORKS”

——— “CONCERNING HUMAN UNDERSTANDING: The Case for a Radical Constructivist Approach in Music and Aesthetic Theory” LEONARDO LABS, under review (submitted 10 Feb 2026)

——— “IMMANENT PRACTICE: The Metaontology of Percussion Performance” LEONARDO LABS, under review (submitted 10 Feb 2026)

——— “Afro-Venezuelan Music Rituals in Caribbean Venezuela and their diasporic connection to Ewe Music” LEONARDO LABS, under review (submitted 10 Feb 2026)

2025 – “Fulia as an embodied product of space and placemaking” (in preparation)

2024 – “NO NEUTRAL SPACES: How Placehood Creates Subjectivities” (in preparation)

2023 – “Miles Davis, Paul Buckmaster, and Teo Macero at 50: A Retrospective Reclamation of ‘Jazz’s Most Hated Record’ (with Enrico Merlin)” (in preparation)

2023 – MM Music Composition, Peabody Institute of the Johns Hopkins University “Cybernetics, dialectics, and phenomenology in the works of Sebastian Suarez-Solis composed during 2022-2023”, Johns Hopkins Libraries, [https://catalyst.library.jhu.edu/permalink/01JHU\\_INST/t3c16/alma991060710320007861](https://catalyst.library.jhu.edu/permalink/01JHU_INST/t3c16/alma991060710320007861)

## Composition Appendix

2025 – *Organum quadruplum “lux nova”*, for bowed dalle de verre glass and four exciter-amplified pianos  
 2025 – GPTOSC, OSC protocol for ChatGPT-generated chamber score; performance score and installation instructions  
 2025 – CONSTRUCTIONS, six sculpture performance installation; sod, steel, glass, plastic, grass, douglas fir timber, LED/incandescent/low-pressure sodium-vapor light bulbs, LA streetlight fixtures c. 1970-2010; performance installation chamber symphony  
 2024 – AMPLIFICATIONS: I. marimbaideefixe, for solo piano-amplified marimba  
 2023 – [REDACTED], open chamber graphic score based on redactions of other texts  
 2023 – SYNESDOCHESYNTHESIS, tactile visual score based on Messiaen’s Modes of Limited Transposition  
 2023 – Light Study A, temporary parthenon sculpture modification; stochastic light sculpture  
 2023 – Light Study B, stochastic light sculpture  
 2022 – meta-improvisation no. 1, video installation remixing gamba samples  
 2022 – Rasga for theorbo  
 2022 – Seven Sounds for Strings for prepared harpsichord  
 2022 – pasos invisibles, sculpture score for continuo and at least one other player  
 2022 – LIVE ELECTION BINGO, fixed composition of a week’s worth of music, sculpture, and painting  
 2022 – Hapax Legomenon, for lipsynching ensemble  
 2022 – mere particle of a machine, with less will, for acoustic instrument & MaxMSP patch (1-2 players)  
 2022 – String Quartet No. 2 “soundnoisemusic”  
 2022 – great dane, piano trio  
 2022 – String Quartet No. 1  
 2022 – madre, de mar, dar-me, suite for jazz orchestra and improvisatory conductor  
 2022 – Sonata for Saxophones, saxophone quartet  
 2022 – MALLET QUARTET No. 1 “Corriente”, graphic quartet for two vibraphones and two marimbas  
 2022 – Double Concerto for Violin and Percussion “Sonata da Camera” (2022-), for violin, 3 percussionists  
 on 6 amplified film cameras, film technicians, and orchestra  
 2022 – \$20 Symphony, a game of greed for any large group  
 2022 – Meditation for orchestra  
 2021 – Toma Aire for flute, to be performed in one breath  
 2021 – socorro for soprano saxophone  
 2021 – GEMS, twelve theatrics for any soloist  
 2021 – dynamo for 3 or more players with the help of 2 assistants  
 2021 – PRISMA: Book of Moves, a suite for theatrical quartet  
 2021 – Meditations on the Nature of Change, concerto for a theatrical percussionist  
 2021 – Synchrony: A Symphony of Theatrics for any large group  
 2020 – Films from Wooded Landscapes for prepared vibraphone and film  
 2020 – A Scene and Fantasy for horn  
 2020 – alma mater for piano and twelve obbligato instruments

Recording Appendix 2023-2025 (forthcoming 2026) – 25HUNDRED, Bandcamp

2024 – *feedback music*, Bandcamp  
 2024 – *Amplifications*, Bandcamp  
 2023 – *valence*, Bandcamp  
 2023 – *String theory*, Bandcamp  
 2023 – *SHORT DRONES*, Bandcamp  
 2023 – *Free Temper*, Bandcamp  
 2022 – *Seven Sounds for Strings*, YouTube, *Follow My Score* series  
 2022 – *MALLET QUARTET No. 1 “Corriente”*, graphic quartet for two vibraphones and two marimbas, YouTube, Ben Giroux  
 2021 – *Summer Knights*, UCF Steel Pan Ensemble “Black Steel”, Bass Pan; Flying Horse Records  
 2019 – *Zodiac Concerto*, UCF Wind Ensemble, Percussion; Flying Horse Records

## Software

### *Laguages and environments*

flux, a programming language, command-line interface, and developer environment for creating and playing autonomous, reactive scores; <https://fluxspec.org>  
 Praetorius, a developer environment and command-line interface for creating responsive artist portfolios with audio-linked PDFs; <https://cbassuarez.github.io/praetorius>  
 Viable Prompt Protocol, an MLOps-based recursive protocol for prompting language and tokenizing models, founded on cybernetic practice; <https://viableprompt.org>

### *iOS/macOS*

Tenney, a just intonation tuner and lattice for ratios up to 31 limit; <https://tenneyapp.com>  
 SyncTimer, a synced stopwatch for timed event pieces; <https://synctimerapp.com>

### *Open-source libraries*

microrimba, a microtonal marimba sound library; <https://cbassuarez.github.io/microrimba>  
 Dex Digital Sample Library, open-access digital sample library non-profit; <https://dexdsl.org>

## Skills & Technical Abilities

### *Software and Programming*

Max/MSP, SuperCollider, Python, Swift, TypeScript/JavaScript, Chuck, tone.js, three.js  
 Pro Tools, Logic Pro, VCVRack, Pro Tools, Ableton Live;

### *Theory*

Just intonation (study under Andrew McIntosh/Wolfgang von Schweinitz)

### *Fabrication*

Wood, metal (aluminum, steel), acrylic/plexiglass, soldering, electrical, coatings

### *Instruments*

Percussion (concentrations: marimba, multi-percussion, theatrical percussion, Ewe and Ashanti drumming) drum set, laptop, cybertheremin (proprietary acoustic laptop feedback engine), harpsichord, viol, experimental conducting

## References

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