

# Hunter Brown Percussion/Composition/Music Technology

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## Education

- University of Chicago (expected 2025)  
PhD in Music Composition
- Dartmouth College (2017-2019)  
Masters of Arts in Digital Musics
- Oberlin Conservatory of Music (2013-2017)  
Bachelor of Music in Percussion Performance  
Minor in Technology in Music and the Related Arts (TIMARA)

## Honors and Awards

- ASCAP/SEAMUS Student Commission Competition Finalist (2021)
- University of Chicago Fellowship (2019-2025)
- Dartmouth College Fellowship (2017-2019)
- Neukom Institute Travel Grant (2018)
- Dartmouth College Dean's Travel Grant (2018)
- Dartmouth College Alumni Research Award (2018)
- SEAMUS Allen Strange Composition Award (2017)
- Oberlin Conservatory Dean's Merit Scholarship (2013-2017)
- Avedis and Armand Zildjian Percussion Scholarship (2016)

## Primary Instructors

- Percussion: Tomas Fujiwara, Michael Rosen, Phillip O'Banion, John R. Beck
- Composition: Sam Pluta, Augusta Read Thomas, Taylor Ho Bynum, Michelle Lou, Spencer Topel, Michael Casey, Joo Won Park, Aurie Hsu

## Music Festivals, Professional Conferences

- Darmstädter Ferienkurse (2021)
- Line Upon Line Summer Residency, w/ *Other Plastics* (2021)
- New Interfaces for Musical Expression (2018-2019)
- International Workshop on Multilayer Music Representation and Processing (2019)
- International Computer Music Conference (2018)
- Society for Electro-Acoustic Music in the United States National Conference (2017)
- IRCAM Manifeste Computer Music Course (2016)
- New York City Electroacoustic Music Festival (2016-2017)
- Oberlin Percussion Summer Institute (2015)
- Eastern Music Festival (2013)
- Interlochen Arts Camp (2012)
- Brevard Music Center (2011)

## Publications

- H. Brown, "Heretic: A New Live Algorithm", *Dartmouth College Master's Thesis in Digital Music*, 2019
- H. Brown and M. Casey, "Heretic: Modeling Anthony Braxton's Language Music." *2019 International Workshop on Multilayer Music Representation and Processing (MMRP)*. IEEE, 2019
- H. Brown and S. Topel, "DRMMR: An Augmented Percussion Implement," in *Proceedings of the International Conference on New Interfaces for Musical Expression*, Porto Alegre, Brazil, 2019

## Significant Solo Performances and Presentations

- Midwest Tour w/ *Other Plastics* (2020)
- International Computer Music Conference: Daegu, South Korea, *Falter/Cleanse* (2018)
- New Interfaces for Musical Expression: Blacksburg, Virginia, *Other Plastics* (2018)
- Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference: St. Cloud, Minnesota, *Bicorporal* (2017)
- IRCAM: Paris, France, Presentation on real-time timbre tracking and automated 8-channel spatialization performance system for vibraphone (2016)

## Compositions

- *Bunk* for sextet & Computer, (2021/2022)
- *Loud Music* for carillon & Computer, (2021)
- *AlexaVoiceScramble* for audio/visual installation, (2021)
- *Moët Music* for saxophone quartet, (2021)
- *30 sec loops* for video & stereo audio, (2020)
- *Layers* for Percussion Trio & Electronics, (2020)
- *False Translations* for Saxophone & Computer, (2020)
- *Edge* for Two Instruments & Computer, (2019)
- *Heretic* for Solo Drum-Set & Autonomous Computer Music System, (2018-Present)
- *Contingencies\_v1* for Cornet, Electric Bass, Percussion, & Autonomous Computer Agent (2018)
- *String Quartet #1 (Metal & Feedback)* for String Quartet, Objects, Metal Sheets, & Computer (2018)
- *Falter/Cleanse*, Viola & Live Electronics (2017-2018)
- *Grit*, Fixed Media (2017)
- *Confined Restraint (No Ceilings)* for Percussion Quartet & Electronics (2017)
- *Bicorporal: An Interactive Performance System*, Percussion & Electronics (2016)
- *4 Episodes*, Fixed Audio-Visual Media (2016)
- *Audiovisual Improvisation System*, Live Electronics & Animation (2016)

## Collaborations

- *Other Plastics*: Analog/Digital Improvisation System, with Dominic Coles (2017-Present)
- *Sill Happening*: Interactive Electronics & Dance, with Nusha Martynuk & Maddie Klein (2017)
- *Rope Study*: Interactive Installation, with Christy Rose & Leah Newman (2017)

## Professional Experience

- Workshop Instructor, University of Chicago Winter Festival (2021)  
*Responsibilities include: Teaching students with no previous experience; field recording, audio production, and electronic music composition.*
- Teaching Assistant, Dartmouth College Music Department (2017-2019)
  - Music 20: Introduction to Music Theory
  - Music 21: Melody and Rhythm
  - Music 23: Timbre and Form
  - Music 26: Electronic Music Synthesis*Responsibilities include: Holding office hours, grading assignments, and acting as substitute lecturer during the absence of the primary instructor.*
- Assistant Audio Engineer, Marlboro Music Festival (2017-2018)  
*Responsibilities include: Concert recording, maintaining an archival recording database, and concert hall microphone rigging.*
- Audio Engineer, Oberlin Conservatory Audio Department (2014-2017)  
*Responsibilities include: Live Mixing, concert recording, sound reinforcement, and studio recording for Oberlin Conservatory concerts and events.*
- TIMARA Department Winter Term Instructor, Introduction to Electronic Music (2016)  
*Responsibilities include: teaching electronic music to entry-level students, designing the curriculum, and grading assignments.*
- TIMARA Department Teaching Assistant & Secondary Lessons Instructor (2015-2017)  
*Responsibilities include: teaching electronic music and audio production lessons to entry-level students, assisting with TIMARA department concert productions, and holding electronic music lab hours in which students and community members seek assistance with audio and video production.*

**References available upon request**