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## APPLICATION – Reference Number: 18/25

Universitätsprofessur für Performance Practice in Contemporary Music (PPCM)

– Live Electronics and Performance

Universität für Musik und darstellende Kunst Graz

## Table of Contents

1) Cover Letter - - - - -	1
2) Teaching Statement - - - - -	4
3) Artistic Research Statement - - - - -	7
4) Diversity Statement - - - - -	10
5) Representative Portfolio of Artistic Work - - - - -	12
a. Upcoming Works	31
6) Dissertation (link) & Abstract - - - - -	32
7) C.V. - - - - -	33
a. References	54
b. Supplemental Document to C.V.	55
c. Biography	73
8) Catalog of Works and a list of previous artistic activities - - - - -	75
a. Program Notes (2012-23)	77
9) List of publications and lectures - - - - -	85
a. Invited Lectures: Conferences, Festivals, Universities (2011-present)	86
10) List of courses taught - - - - -	90
a. Hochschule für Musik ‘Carl Maria von Weber’ Dresden, 2022-present	90
b. University of Texas at Austin, 2020	91
c. College of Music, Mahidol University, 2018-2022	92
d. Eastman School of Music, 2014	94
e. University of Nevada, Las Vegas, 2008-2010	94
f. Teaching Experience as Guest Lecturer	95
g. Teaching Experience at Festivals and Private Instruction	97
h. Experience as Teaching Assistant and Tutor	99
i. Teaching evaluations, University of Texas at Austin (2020)	101
j. Syllabus, Introduction to Composition II, 2020 - - - - -	103
k. Syllabus, Introduction to Computer Music, Visual Programming with Max, 2020 - - - - -	106
11) Proof of academic qualifications - - - - -	113
a. Ph.D., Eastman School of Music, 2019 - - - - -	113
b. Fulbright Fellowship, Hochschule für Musik Hamburg, 2010-11 - - - - -	114
c. M.M., University of Nevada, Las Vegas, 2010 - - - - -	115
d. B.M Composition & B.A. Music Technology, San Jose State University, 2008 - - - - -	116



Hochschule für Musik  
Carl Maria von Weber Dresden

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March 11, 2025

Institute of Composition, Theory of Music, History of Music and Conducting  
University of Music and Performing Arts Graz

Dear colleagues and members of the search committee,

I am writing to apply for the position of University Professorship for Performance Practice in Contemporary Music (PPCM) — Live Electronics and Performance at the University of Music and Performing Arts Graz. I am a composer, intermedia artist, and music technologist, working since 2022 as Künstlerischer Mitarbeiter (Artistic Associate/Lecturer) in New Media and Digital Technologies for Music at the Hochschule für Musik ‘Carl Maria von Weber’ Dresden, Germany. In Dresden, I teach seminars in Electroacoustic and Intermedia Composition, the graphical programming language Max, Network/Telematic Performance, A/V post-production, generative video, a colloquium for composers and experimental musicians, and individual lessons and consultations. As a member of the Hybrid Music Lab, I conduct artistic research with regard to the fusion of technology and live performance, and serve as a team member of our MULDIG project, focused on bringing digital fluency to music curriculum in Germany. I perform with the HML’s ‘Ensemble Sound & Fury’, and offer technical and artistic support for the Hochschule’s New Music Ensemble, with world-renowned guest composers each semester alongside works by both faculty and students. The HfM Dresden is a leading institution for contemporary music and composition, where I am honored to teach alongside my colleagues Stefan Prins, Marc André, Manos Tsangaris, Franz Martin Olbrisch, and Artemi Maria-Gioti.

In 2022 I served as interim Managing Director of the Mizzou New Music Initiative at the University of Missouri, producing an active season of concerts, residencies, and festivals, culminating in the annual Mizzou International Composers Festival with Alarm Will Sound. Prior to this directorship, from 2018-2022 I served as Lecturer in Composition, Theory, & Electroacoustic Music Composition at the College of Music, Mahidol University in Thailand. Mahidol’s College of Music is a leading institution in Asia, and as Department Chair of Composition & Theory from 2019-22 I oversaw thirteen faculty members, serving two-dozen composition majors and over 1,200 music students at the graduate, undergraduate, and pre-college levels. In 2020, I concurrently served as Visiting Lecturer in Composition and Interim Director of the Electronic Music Studios (UTEMS) at the University of Texas at Austin’s Butler School of Music, teaching private lessons for eight graduate student composers, an Introduction to Computer Music course, and our UTEMS Electronic Music Seminar, developing proprietary software and sophisticated Telematic performance projects with student composers during the Covid-19 pandemic.

As a composer, I maintain an active international profile with recognition through awards, fellowships, commissions, and performances with ensembles and organizations throughout the U.S., Europe, and Asia, including a 2024 Bogliasco Residency and accompanying Aaron Copland Bogliasco Fellowship for Music, a 6-month residency at the Embassy of Foreign Artists (Switzerland), a Fulbright Fellowship at the Hochschule für Musik und Theater Hamburg (DE) as a visiting scholar, and nomination for the 2015 Gaudeamus Prize. Works-in-progress include commissions from HYPERCUBE, the Hong Kong New Music Ensemble, NADAR Ensemble, a chamber concerto for cellist Mariel Roberts and the TACETi Ensemble, and an upcoming commission with a 3-visit residency at EMPAC with the [Switch~ Ensemble].

My Ph.D. dissertation at Eastman comprised both practice and research components: a multimedia opera titled *Hunger* integrating live performance, electronics, and real-time video processing, and a research paper titled “Behavior and Compositional Process in Georges Aperghis’ *Luna Park*”, exploring the ways in which Aperghis’ methodology serves a collaborative process to guide performers’ behavior in creating intricate musical and theatrical situations. This corresponds to my work on *Hunger*, which received performances at the 2014 Internationales Musikinstitut Darmstadt with Ensemble Interface, The Industry’s FIRST TAKE with Wild Up (Los Angeles), and the MATA Interval Series (NYC) with the [Switch~ Ensemble]. As a guest composer, I have been invited to discuss and present performances of my artistic research at dozens of universities and institutions throughout Europe, Asia, North America, and Oceania, including the University of Chicago, UC Berkeley, Queen’s University Belfast (Ireland), the University of Auckland (New Zealand), the Bergen Center for Elektronisk Kunst (Norway), the Yong Siew Toh Conservatory of Music (Singapore), the Transit Festival (Belgium), and Stanford University, among others.

I would be thrilled to join your faculty at the KUG in Graz, and am excited by the prospect of becoming a member of your highly esteemed musical and artistic community. Meine Deutschkenntnisse sind derzeit auf B2-Niveau, mit guten Konversationsfähigkeiten. Ich wäre bereit, ab 2026-27 Fachseminare und Unterrichten auf Deutsch anzubieten, nachdem ich mir mehr Fachvokabular und grammatischen Schärfe angeeignet habe. I seek to join an institution which emphasizes creativity, artistry, and innovation, with colleagues who embrace teaching methods that inspire critical thinking.

I would enthusiastically welcome the opportunity to contribute to your existing programs, developing new curriculum and initiatives to foster creativity within your community and beyond. I would be happy to teach courses, mentor, and advise students in each of my areas of expertise, which include acoustic, electroacoustic, and intermedia composition, computer music, theory, and analysis, as well as topics such as experimental music theatre, live audiovisual processing systems, human-machine interaction, telematic performance, and sound art. Further, I would gladly collaborate in the design of a new master’s programme in ‘PPCM Live Electronics and Performance’, as well as the organization of accompanying new programs and activities, drawing from a broad range of knowledge and experience as a composer and director of festivals, ensembles, and academic departments. I would be enthusiastic about creating a laptop orchestra or technologically-focused mixed ensemble, encouraging students and teachers in the PPCM Instrument and PPCM Vocal programs to collaborate and perform together using both acoustic and electronic instruments in various modes of performance, composition, and/or group improvisation.

Interdisciplinarity, collaboration, and innovation are integral components of my artistic practice. Furthermore, as former chair of a composition, theory, and electroacoustic music program, and through my experience as director of the [Switch~ Ensemble], the Mizzou New Music Initiative, the UT Austin Electronic Music Studios, the VIPA Festival (Spain), MICF (Missouri), the TICF Academy for Young Composers in Thailand, and as a faculty member for the ICIT program of the IntAct Festival in Bangkok for the past six years, I am adept at developing and managing programs for talented young composers and musicians, as well as the service activities that accompany them: recruitment, supervision, advising, and examinations, providing opportunities and resources for students, hosting a colloquium, steering interdepartmental collaborations, identifying funding sources, event organization, technical support, and more. Serving as a faculty member at the University of Texas at Austin, I have supervised four doctoral dissertations written by students who studied with me at that time, as well as artistic research and compositional projects of dozens of graduate students across many international institutions in Europe, the United States, and Asia.

Since 2012 as Artistic Director of the [Switch~ Ensemble], we have specialized in innovation: the creation of electroacoustic and intermedia works which integrate performance and technology. We engage with composers through residencies at institutions such as Harvard University, the University

of Chicago, Cornell, UC Berkeley, the SinusTon Festival in Germany, Colby College, UCSD, and returning engagements at the University at Buffalo and the June in Buffalo Festival, with upcoming projects planned in Norway, Germany, Thailand, California, New Mexico, Tennessee, Kentucky, and New York, with academic residencies at Indiana University Bloomington, California Polytechnic, and Vanderbilt University. With [Switch~], I have led projects and secured funding from entities such as NYSCA, the MAP Fund, the Barlow Endowment, the Ernst von Siemens Music Foundation, the Mid Atlantic Arts Foundation, the Fromm Music Foundation, and EMPAC.

I will be delighted to answer additional questions, discuss my artistic vision, research, and teaching philosophies, or provide additional materials upon request. A media-rich portfolio with samples of my work can be found here: [http://bit.ly/ThorpeBuchanan\\_Portfolio](http://bit.ly/ThorpeBuchanan_Portfolio).

Working internationally for the past 15 years I am uniquely qualified for this position, and an ideal candidate due to the breadth of my experience, the interdisciplinary nature of my practice, and my work engaging and collaborating with students and faculty across diverse fields of research and practice. I look forward to an opportunity to contribute to the artistic and academic communities at the KUG Graz, and thank you for your thoughtful consideration.

Sincerely,



Jason Thorpe Buchanan

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2026 SWR Experimentalstudio Fellow  
2024-25 Artist-in-Residence, Experimental Media and Performing Arts Center (EMPAC), New York  
2024 Aaron Copland Fellow, Bogliasco Foundation, Italy  
2022 Interim Managing Director, New Music Initiative, University of Missouri  
2020 Visiting Lecturer & Interim Director of the Computer Music Studios, University of Texas at Austin  
2018-22 Department Chair & Lecturer in Composition, Theory, and Electroacoustic Music, Mahidol University  
2019 Ph.D. Eastman School of Music, University of Rochester  
2018 Artist-in-Residence, Embassy of Foreign Artists, Switzerland  
2015 Artist-in-Residence, American-Scandinavian Foundation/USF Verftet, Norway  
2010-11 Fulbright Fellow & Visiting Scholar, Hochschule für Musik und Theatre, Hamburg

## Teaching Statement

March 11, 2025

I have always felt that my work as an educator is tied directly to my artistic practice in a reflexive process. Teaching is crucial to my artistic life because it is an opportunity to share knowledge and experience in a meaningful way with students, the future leaders of our field, and provide them with tools to enrich our discipline and make advances that we ourselves cannot yet foresee. Exploring new ideas together and being a member of a creative community inspires me, fostering an environment which is conducive to creativity, innovation, and outside-of-the-box thinking. At all academic levels, I strive to inspire critical thinking, curiosity, and reflection in my students, and expect the same commitment to excellence from my colleagues and institution. Empowering students with these strong foundations can bolster the confidence they need to bring incredible new works to fruition, instilling a sense of artistic purpose and the desire to apply themselves as creative problem-solvers beyond the classroom.

Students today experience the world in a way which is fundamentally different from my own experiences as a student—the world itself has changed. Often, their ideas regarding aesthetics and musical problem solving are in sharp contrast to my own. Discovering these differences is an exciting process, and there is much to learn from one another. My desire to understand what motivates and inspires their artistic choices, with a deep curiosity and interest in the creative process itself, facilitates improved clarity of communication and understanding. The internet and our devices are not new and novel innovations, but intrinsically linked to how we experience the world. The spread of both information and disinformation is faster than ever, and the effect of big data on the arts increases exponentially. For these reasons, I believe intermedia composition and hybridity will remain a topic of interest for the foreseeable future. Our students are perhaps even better prepared than ourselves to address and explore some of the fundamental questions regarding our relationship to technology, which itself is perpetually evolving, and I encourage them to critically examine these intersections between art and technology.

As a student, a mentor observed that throughout my studies I consistently took responsibility for my own education, applying skills I had acquired in courses and lessons to real-life situations, making academic requirements into larger artistic projects involving guest performers and productions beyond the expectations of the department. In doing so, I was better prepared for professional life, and attuned to a mode of compositional thought and conceptual rigor which would serve me artistically in the years to come. As a mentor to young composers of starkly diverse backgrounds, I am perpetually considering ways in which I—and resources at my disposal—can most effectively support students in exploring, refining, and realizing their artistic and academic goals. To some extent, students must learn to take responsibility for their own education and realization of musical situations they imagine, developing strategies to apply their own unique skill set. To that end, I see myself as a consultant and partner in finding creative solutions to musical problems, and I adapt my mentorship to the needs of each student, working together to discover strategies which magnify unique facets of their individuality.

Extensive knowledge of work in contrasting aesthetic styles, creative mediums, and contrasting methodologies can be beneficial to all artists. Because of this, I feel it is my responsibility as an educator to remain up-to-date, informed, and connected to broader artistic movements and research both within and beyond our discipline. This is perhaps one of my greatest strengths as a teacher, and one of my strongest motivations as a member of the global artistic community.

In my teaching I emphasize the study of works by living composers and musicians of diverse identities and backgrounds, placing these works in a clear historical and cultural context—critical for any student within our broader discipline. Exposure to new ideas and ways of thinking necessitates contact with the outside world; engaging other artists in the field, and building awareness of work being done internationally, is invaluable. Dialogue with artists on the cusp of new modes of exploration can be deeply beneficial, and crucial to the future of our discipline as composers and musicians. In developing curricula that reflect a diversity of aesthetic, cultural, and technological perspectives and the importance of individuality, we prepare students for their future careers and direct collaboration. Communication and experimentation with others throughout the creative process is essential to the development of new modes of creativity, performance, and growth. I work closely with students to hone these crucial communication skills, not only in one-on-one or classroom instruction, but in workshops and rehearsals with musicians.

I have increasingly become mindful of the needs of different types of learners and ways in which they absorb information. I endeavor to create deeply engaging course content, as well as to contextualize each module or tutorial by presenting students with a potential real-world application in their own creative work before systematically breaking a concept down into manageable components, reconstructing analytical, theoretical, and technical concepts to make them more directly accessible and applicable to each student's artistic goals. Students benefit from project-oriented courses flexible enough to accommodate them individually, while also motivating them to work independently, deepening their knowledge and curiosity. If they are inspired by a topic's potential application in their own creative work, they will be more successful in implementing it with greater clarity and imagination.

With regard to computer music, I believe that pedagogy today must not only include programming and synthesis, but also cultivate a deep knowledge of repertoire and history. In working with technology, I encourage students to carefully evaluate its role in their creative process, considering how it may influence their performance practice, behavior, and perception. Augmentation of human performance requires an understanding of our limitations, and ways in which we can push boundaries to achieve new experiences. As music continues to evolve in the future, we must work to bring greater relevance, meaning, and conceptual rigor to the intersections between live performance and technology, regardless of the software or means utilized. An electronic music studio and the community which surrounds it can, at its best, be a positive environment to instill a love of self-learning, providing resources to assist students in pursuing their own creative interests, and guidance to develop their own vision and artistic identity.

Music is an inherently collaborative discipline, and throughout my career, community building and enrichment has been integral to my artistic practice, creating opportunities for young artists to grow and create. I would gladly collaborate with your community on these continued endeavors, carry on your outstanding legacy of innovation, and contribute pedagogical and artistic excellence. As a mentor, I offer years of international teaching experience spanning three continents, which has reinforced my passion for encouraging and advocating for the work of artists and composers in a variety of diverse backgrounds, aesthetics, and ideological positions. I believe that commitment to outstanding, imaginative student mentorship at the highest level is vital to the future of our field.

Students of electroacoustic and intermedia composition, as well as performance and sound art, must not only learn the technical means to fully realize their creative vision, but to grasp the great expanse of expressive potential that is available *through* the use of technology.

**Below, I include ten learning objectives and focus areas for courses in electroacoustic music, composition for interactive media, sound art, and computer programming:**

1. Vision & planning. Develop the ability to envision, prototype, and implement new software tools for interactive performance. Designing each component to be expandable in the future, or repurposed for the next compositional or musical work.
2. Modular thinking & programming skills. Ensuring that each component can interface and communicate with others, or be parameterized and controlled from a single, easily programmable central point allowing a clear overview of functions.
3. Data & signal flow. Ability to troubleshoot, analyze, & verbalize the function of each component of their own work, as well as those of other computer musicians. In the same way that analysis of musical scores provides insight into another composer's creative process, observing alternative strategies for DSP, signal flow, and event management can lead to new methodologies and optimization.
4. Historical context. Developing an understanding and appreciation for how artistic works have been constructed in the past, as well as how limitations and technical boundaries have led to innovation. This can help us devise creative solutions to current musical problems and reach artistic goals.
5. Digital Signal Processing, traditional synthesis techniques, and thinking about music parametrically. Includes computational efficiency & musical expressivity, as well as pragmatism.
6. Human-Machine Interfaces & interactivity. Harnessing data from external sources to create compelling musical situations which augment the physical behavior of human musicians (sensors, gestural tracking, computer vision, etc.)
7. Networking & laptop orchestra. Protocols, devices, peripherals, and strategies to exchange data between machines (UDP, TCP/IP, websockets, Mira, Node, Syphon, OSC, MIDI, Arduino, DMX, NDI, etc.)
8. Generative music, creative coding, notation, & algorithmic or computer assisted composition, as well as machine learning and real-time information retrieval. (bach library, OpenMusic, Orchidea, Max, PD, Mubu, Flucoma).
9. Telematic performance. Exploring resources to collaborate and perform in real-time over the internet (Collab-Hub, SonoBus, Jamulus, Zoom, OBS, NINJAM, Audiomovers, JackTrip).
10. Video processing. Capture, generation, and manipulation, parametrically controlling elements using devices and strategies already familiar to us from the audio realm (Jitter, TouchDesigner).

## Artistic Research Statement

March 11, 2025

As a composer and intermedia artist, I am fascinated by the potential that technology offers for the manipulation of experiential time, as well as its influence on society, our perception, and the human condition. My work often explores fragmentation, causality, and variability. The use of notation that influences behavior rather than rigidly prescribing sonic events increasingly provides creative freedom to interpreters of my music and significant variability. Fragile, delicate sounds enable both performers and listeners, creating a musical space that is malleable and fluid, in favor of rigid execution of a fixed score. One of the most exciting aspects of art making is the dialogue that takes place as discrete layers of “things” create a composite and contextualize one another, exploring relationships between individual layers. As an artist in the 21<sup>st</sup> century, I feel a responsibility to find new ways of producing experiences that are relevant, analytical, and respond to the sociopolitical and technologically mediated landscapes that surround us, particularly now. Some of the most interesting artworks today are a sort of experiential mirror, which reflect our shared social constructions, challenges, and experiences. Fundamentally, this is the reason why I am passionate about interdisciplinary collaboration: through an experimental process and engagement with other disciplines, a new constellation of “things” can come into being to create an experience which would otherwise have never been possible.

My research interests include networked computing and performance alongside audiovisual processing systems driven by various interfaces and modalities, such as gestural tracking using wearables, machine-learning, self-built feedback instruments, and real-time audio analysis. I am fascinated by interactivity, as well as human memory, multiplicity, and the effects of technology on our behavior. Until somewhat recently, multimedia works had limited flexibility for real-time expansion, development, or reactivity to live performers. In many cases, causality had been only an illusion, due to fixed automation or pre-recorded media triggered at predetermined synchronization points. In response, work largely concerns the development of real-time audiovisual processing systems which respond to a musician’s moment-to-moment artistic choices, heightening expressive potency to achieve meaningful and seamless integration of technology into the dramaturgical fabric of a new generation of immersive audiovisual works. A critical component of this is increased emphasis on causality and clearly perceivable correlations between processes—a system responding to physical action and decisions in real-time. This serves to refine, explore, and augment the relationship between physical and digital realms as they continue to converge. Increasingly, it is with the notated score as a departure point—rather than an ideal to be adhered to—that unexpected and fantastic musical situations can arise.

In addition to my work as a music technologist, my past research interest have ranged widely, from analyses of György Ligeti’s *Zehn Stücke für Bläserquintett*, Richard Strauss’ *Vier letzte Lieder*, Fausto Romitelli’s *Amok Koma*, and “Xenharmonic Musical Systems”, to Pierre Audi and Jonathan Meese’s production of Wolfgang Rihm’s opera *Dionysos*. Beyond my academic work, my writing has included an essay for The Industry in Los Angeles, *On Dealing With Time (Writing an Opera)*. This article unpacks my compositional process with regard to the creation of my multimedia opera *Hunger*, including motivation to utilize multimedia, and the exploration of psychological fragility and deterioration in a way that permeates each element of the opera. As one could argue that all opera utilizes multimedia, it felt essential that each aspect, including musical material, electronic processing, video, text, and physicality of performance should be considered equal and structurally integrated.

*PANIC ARCHITECTURE* (2017) for the Talea Ensemble evokes a participatory framework demanding compulsive interaction and attention. The relentless influx of email, messages, and notifications compel our constant engagement and response, functioning both as our tether to

society and primary mode of interpersonal contact. Intermittent reinforcement entices users to obsessively check for new content. Digital panic occurs when multiple, simultaneous systems of demand a user's attention concurrently. In 2015, *walkside, lost* and *gimme shelter* both explored the structural intersection of precise physical gestures, fragile sounds, and speech alongside live audio and video processing. Three speaking percussionists manipulate household objects, microphones, and speakers embedded in wooden boxes while cameras generate a reservoir of video files. These files are created, retrieved, re-organized, and composited against one another, creating temporal, aural, and visual dissonances between past and present actions.

In 2018 as Artist-in-Residence at the Embassy of Foreign Artists in Switzerland, I developed an interactive processing environment for *surface, tension* (2018), responding directly to the discrete physical gestures of performers, governing the behavior of an audiovisual processing system through wearable technology and gestural tracking. Two cameras capture video of the performers, who are facing the audience but obscured by a large, suspended paper screen. In one hand, each holds a contact microphone within a plastic resonator. In the other, an accelerometer traces the coordinates of their arm's gestures, the values of which are mapped to audiovisual parameters which change during the performance, controlling the processing of incoming signals and soundfiles. Audio is sent to two exciters, placed in each corner of the paper screen, transforming it into a large electroacoustic transducer—similar to a speaker cone. The contact microphones against its surface create a feedback loop, filtered and manipulated by both the position of the resonator and the sensor in the opposing hand. Similarly, the cameras behind the screen act as an inverted mirror, doubling and refracting the images that are captured.

*all-forgetting-is-retrieval* (2019) for ensemble and augmented conductor, as well as my current works-in-progress for Hypercube, [Switch~], and EMPAC, utilized sensors and gestural tracking to explore the formation of human memory, retrieval, and failure, as well as the potential ramifications of our relationship with technology. What effect does the internet have on our social memory and personal interactions? Living with the internet, we are trapped in a never-ending loop with our former selves, and that reflection and accompanying information available to us pervades our existence. I experience apprehension toward falling into familiar creative patterns and relying on my past compositional work, which, for me, seems to share a similar cognitive and emotional space as "lost" experiences—the inability to be truly present in a moment, or further commit to memory experiences that are simultaneously both formative and fleeting. The rapid loss of their fidelity is staggering, and these works attempt to confront that impermanence and decay.

Before the Covid-19 pandemic and later as interim director of the Electronic Music Studios at UT Austin, I began investigating the potential for telematic performance to collaborate with performers and composers in remote locations. This led to my development of proprietary software called "TeleRouter" used to help our composition students and guest musicians exchange data via Max/MSP and Supercollider over the internet, remotely controlling and monitoring audio, data, and video on computers of individual musicians to rehearse, perform, and record together from a dozen discrete locations on three continents simultaneously. This enabled me to produce Telematic performances and recordings with the [Switch~ Ensemble] of new compositions by students at UT Austin and Mahidol University. From Thailand, I successfully recorded audio, performed digital signal processing, and captured webcam video on each machine locally, which was then uploaded to the cloud and compiled in post-production for future public release. This software is now again in development for future collaborations and networked performances. Alongside my colleague Prof. Lisa Fornhammar (voice), we are collaborating with the Hochschule der Künste Bern (Switzerland) and the Universität Mozarteum Salzburg (Austria) on remote, telematic collaboration between our institutions utilizing this software to produce performances with students in the Master Neue Musik and Komposition programs using networked data, audio, and video in three cities simultaneously, as

well as to realize the possibility of remote, low-latency telematic rehearsals with musicians in each location.

Following my initial research and work with telematic performance and real-time audiovisual processing, as an extension of these efforts I have developed systems involving music information retrieval, machine learning, distributed computing, and real-time timbral classification to drive generative processing systems in my upcoming commission from the Experimental Media and Performing Arts Center (EMPAC) in Troy, New York with the [Switch~ Ensemble]. This premiere will take place in September 2025, with networked cameras, projection, DMX lighting, and ambisonics, each of which are audio-reactive and responsive to the spontaneous choices made by each musician in the ensemble. As a Bogliasco Fellow, I have been composing for this system and a septet of musicians, exploring their individual agency within and against this complex network, and this system will be a departure point for my 2026 workstay at the SWR EXPERIMENTALSTUDIO in Freiburg for a commission from the Nadar Ensemble in Belgium.

My focus will soon shift to a new cycle of works for Hypercube in New York, the TACETi Ensemble in Bangkok, and the [Switch~ Ensemble], collectively titled *The End of Forgetting*, further expanding on the work that I have undertaken over the course of the past ten years. In 2010, Jeffrey Rosen's New York Times article stated: "the fact that the Internet never seems to forget is threatening, at an almost existential level, our ability to control our identities; to preserve the option of reinventing ourselves and starting anew." Kate Eichhorn's 2019 book *The End of Forgetting: Growing Up with Social Media* argues that forgetting the past is an important component of development, and that 'growing up' is effectively the process of forgetting who you were in the past. "The real crisis of the digital age may be the specter of a childhood that can never be forgotten... Forgetting is ultimately about freedom."

March 11, 2025

## Diversity Statement

As an artist and scholar today, it is critical to address imbalances regarding diversity and equity with direct action. In my leadership positions, I have worked toward equity by prioritizing programming of works by women and BIPOC composers. In recent years, the [Switch~ Ensemble] under my leadership has commissioned major works from Katharina Rosenberger, Anna-Louise Walton, Zachary James Watkins, Leilehua Lanzilotti, Forbes Graham, Kelley Sheehan, and Victoria Cheah, with new works currently being commissioned from Sarah Hennies, Julie Herndon, Inga Chinilina, and Igor Santos, with support from New Music USA, the Ernst von Siemens Music Foundation, Pro Helvetia, the Barlow Endowment, the Mid Atlantic Arts Foundation, Guggenheim, and the MAP Fund.

My commitment to advancing diversity, equity, and inclusion extends to my teaching and mentorship, engaging students from diverse backgrounds while addressing their needs and interests in both programming and the curation of guest seminars and lectures. This includes my work at the HfM Dresden, University of Missouri, UT Austin, and the VIPA Festival in 2015-17 as Executive Director and faculty member, as well as dozens of projects with the [Switch~ Ensemble]. As Department Chair of Composition and Theory at the College of Music, Mahidol University in Thailand, I worked to improve the efficacy of our curriculum and seminars for young composers, founding our first ever International Academy for Young Composers during the 2019 Thailand International Composition Festival, teaching alongside guest faculty members Dr. Nina C. Young and Dr. Tonia Ko. As a pedagogue, and in my leadership positions with the [Switch~ Ensemble], Mizzou New Music Initiative, VIPA, TICF, ICIT, and other organizations, I hold a long-standing commitment to commissioning and performing works by those historically excluded from our field.

At UNLV, reported in 2018 to be one of the most diverse universities in the U.S., my courses were attended by a broad student population with regard to race, ethnicity, gender, socioeconomic status, age, religion, disability, and educational background. At Mahidol, I taught dozens of courses serving over 250 Thai and International music students, ranging from composition, electronic music, and Western classical performance majors, to students majoring in music entertainment, musical theatre, and Thai traditional music. I consistently work toward engaging and advocating for art in broader communities, sharing new music with all audiences through education and performance oriented outreach programs, and fighting for equity within and beyond our field.

It is our responsibility as artists and educators to address the interests and needs of wider audiences and remove barriers to participation, not through simplification, but through authentic and meaningful dialogue with the uninitiated, promoting awareness and mutual understanding. I have always found mentorship of young musicians deeply rewarding, and have worked to assist their careers using any and all resources at my disposal. In addition to my work with [Switch~] and past work with the VIPA Festival and SF Center for New Music, I served on the committee for the Young Thai Artist award here in Thailand, as well as the International Composition Institute of Thailand from 2019 to present, and the Thailand New Music and Arts Symposium (now IntAct Festival) as a Faculty Artist. Since before the pandemic, my weekly composition studio classes hosted a plethora of guest composers from all over the world, including Tonia Ko, Ashley Fure, Igor Santos, Kelley Sheehan, Marko Ciciliani, Anna-Louise Walton, Ravi Kittappa, Nina C. Young, Davor Branimir Vincze, Sivan Eldar, Jiradei Setabundhu, Maya Verlaak, Santiago Diez Fischer, Piyawat Louilarpprasert, Zeynep Toraman, David Mettens, Amadeus Regucera, Leilehua Lanzilotti, Alican Camci, Dahae Boo, Tze Yeung Ho, and more.

My teaching style is flexible and dynamic, reflecting the needs of students both in classroom and one-on-one teaching, and advocating for them as a champion of their work. Years of experience abroad in both Europe and Asia have increased the clarity of my communication with non-native English speakers, informing both the style of lectures as well as course content and syllabi. My time in Thailand and now in Germany has been profoundly enlightening and self-reflective, and I have grown significantly as an individual and as an educator as a result of my experiences on both continents. In working with young composers and audiences around the world, I have found that the interdisciplinary and conceptual elements of my work often serve as an entry point to confront what might otherwise be perceived as abrasive or unfamiliar. The challenge of sharing the nuances of this discipline with audiences of diverse backgrounds is something that I always strive to address, and I am constantly working to improve my pedagogical methods so as to better serve the communities with which I interact and engage.

# **Jason Thorpe Buchanan**

Composer & Multimedia/Sound Artist

[www.jasonthorpebuchanan.com](http://www.jasonthorpebuchanan.com)

Portfolio of select works

Artistic Director, the [Switch~ Ensemble]

Artistic Associate/Lecturer, Hybrid Music Lab  
Hochschule für Musik Carl Maria von Weber Dresden

# **Ecology of Disruption** (2024)

three performers, feedback instruments, sensors, generative electronics, and video  
Commissioned by Tetractys New Music's 2024 "Here Be Monsters" Festival – 15 minutes  
Premiered May 26, 2024, Austin, Texas  
Video forthcoming: [www.jasonthorpebuchanan.com](http://www.jasonthorpebuchanan.com)      Score: <https://bit.ly/3Xciodd>

Score: <https://bit.ly/3Xciodd>

**Ecology of Disruption** for Line Upon Line Percussion was composed in April of 2024 and premiered in late May. A trio for three performers with generative audio and gesturally reactive systems for DSP and live video processing, three custom-built feedback instruments made from metal brackets, springs, and guitar pickups drive a feedback system in software, each output to transducers via volume pedals which the performers operate and control. Hand-worn sensors trigger reservoirs of audio and video samples, in conjunction with the control of various parameters for audiovisual processing and projection. The work further utilizes footage from across the globe of events and political situations which have been recontextualized by technology, such as government-sanctioned killings in Iran, the Russian invasion of Ukraine, occupation and brutality against civilians in Gaza, continued violence and fascism in the post-Trump era, and unending patterns of negligence and greed by corporate and political leaders with regard to the global climate crisis.



# Emergent Phenomena (2023)

alto saxophone, bass trombone, electric guitar, and generative electronics

Commissioned by IntAct Festival, 2023 – 31 minutes

Premiered December 24, 2023, Bangkok, Thailand

Video: <https://vimeo.com/911123291>

Score: <https://bit.ly/3StaV5H>

**Emergent Phenomena** for the TACETi Ensemble was composed in November of 2023, following the development of a sophisticated system for real-time structural analysis of live microphone inputs. A trio for alto saxophone, trombone, and electric guitar, the electronics are entirely generative, using a self-training machine learning system. A clustering algorithm alongside an index of data from rapid analysis searches for temporal points of spectral self-similarity across all three microphone inputs. When patterns in harmonic spectra, amplitude, and other musical parameters are recognized, the system gradually learns from what it hears and classifies these sonorities to create a temporal map of musical ‘objects’ in the work. This perpetually growing store of data is used to respond to the musicians accordingly with generative material. Four layers of generative electronics take place: Each “novel” sound that the computer perceives is immediately recorded into a series of perpetually recording buffers, which are categorized and written to disk. When the computer perceives a match between past and present, it retrieves the samples written at each point in the past to perform a variety of manipulations, based upon what is heard in the present moment.

The musical score consists of two pages of handwritten musical notation. The top page includes parts for Alto Saxophone (A. Sx.), Bass Trombone (Tbn.), Electric Guitar (E-Gtr.), and Generative Electronics (Gen.). The bottom page continues the score for Alto Saxophone, Bass Trombone, and Electric Guitar. The notation is dense with various musical elements, including:

- Alto Saxophone (A. Sx.):** Includes dynamic markings like  $\text{f}$ ,  $\text{mf}$ ,  $\text{p}$ , and  $\text{pp}$ , and performance instructions such as "tempo", "tempo 2", "tempo 3", and "tempo 4".
- Bass Trombone (Tbn.):** Features dynamic markings like  $\text{f}$ ,  $\text{mf}$ ,  $\text{p}$ , and  $\text{pp}$ .
- Electric Guitar (E-Gtr.):** Shows dynamic markings like  $\text{f}$ ,  $\text{mf}$ ,  $\text{p}$ , and  $\text{pp}$ , and specific techniques like "pizz.", "strum", and "slide".
- Generative Electronics (Gen.):** Contains complex diagrams and logic flowcharts illustrating the internal processes of the generative system, including "tempo", "tempo 2", "tempo 3", and "tempo 4".



Based on the amount of time that has elapsed since the matching sample was taken, how many times it has occurred, and the spectral and musical characteristics of each “object”, the computer will combine discrete pre-recorded samples to generate a composite sound in response. Each of the three microphone signals are processed according to perceived patterns and sonic data, such as amplitude, density of musical activity, or frequency spectra. Lastly, a variety of other processes are performed both on the input from the musicians, and from the sounds generated by the system itself. In each moment, this may result in new material similar to what is performed by the musicians, or new material in stark contrast to what it perceives, a dynamic, mercurial system which is learning and changing with each passing moment.

This work was conceptualized while recovering from an injury in the Summer of 2023 outside of Berlin. Inspired by the lasting neurological effects this injury had on my body, which was contorting itself to protect my spine from further injury, I was struck by the behavior of my own human body as a complex system that in fact, I had little control over. Correspondingly, I felt renewed interest in developing new systems of interactivity between human musicians and machines. My goal was to create a work that does not rely on temporal synchronicity between electronics and the musicians, such as a click track or precise soundfile triggering, nor sensors and gestural tracking, but rather a system which truly responds to the spontaneous and nuanced details of the musical material itself, and the ways in which these sounds unfold over time to create complex networks.

*“The emergence of life and intelligence from less-alive and less-intelligent components has happened at least once. Emergent behavior is that which cannot be predicted through analysis at any level simpler than that of the system as a whole... Emergent behavior, by definition, is what’s left after everything else has been explained.” — George Dyson*

# oggetti II (2021)

bass flute, bass clarinet, violin, e-guitar, percussion, electronics

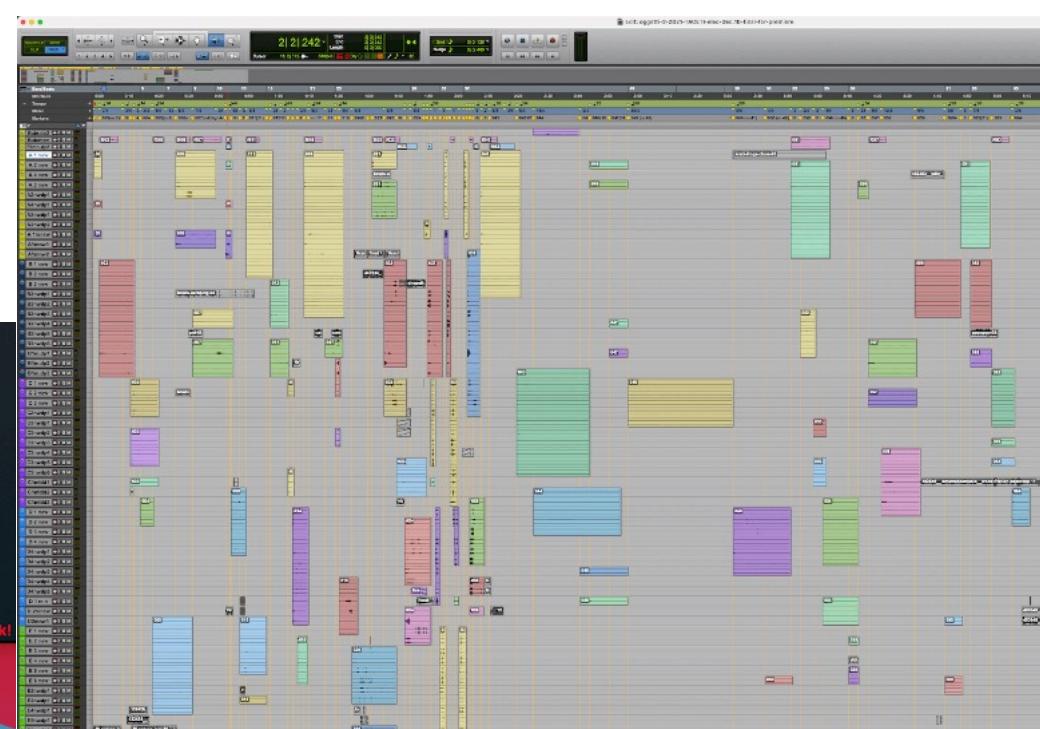
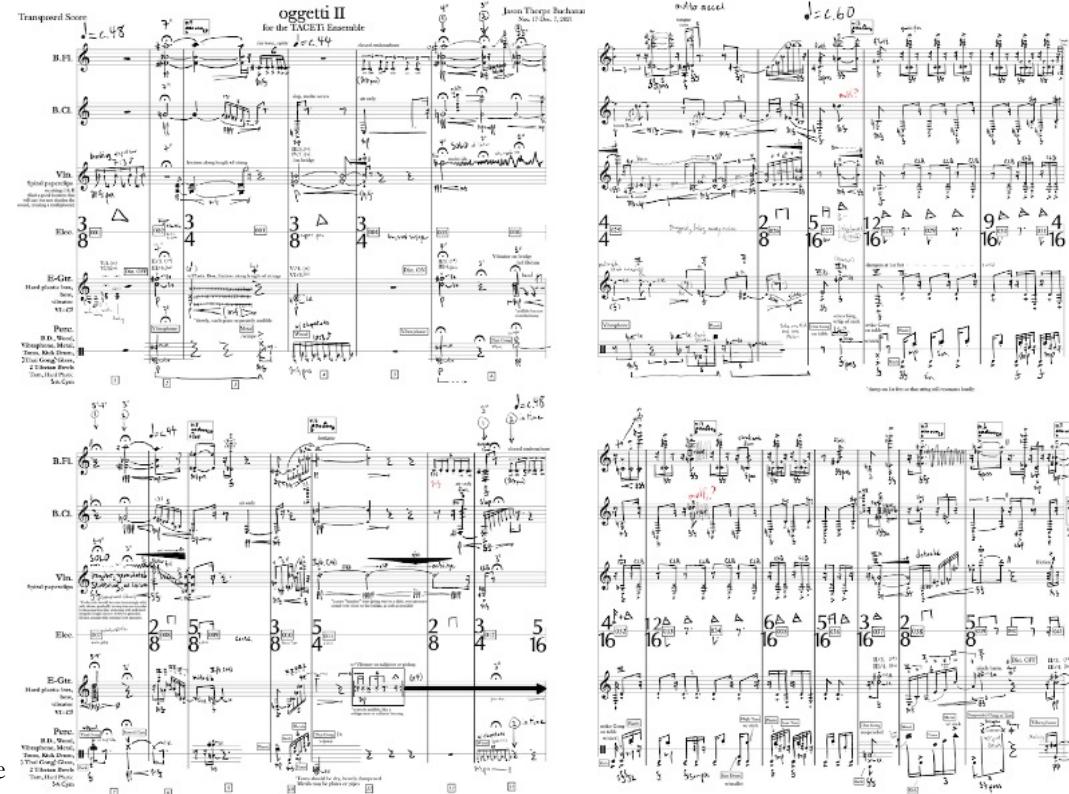
Commissioned by TACETi Ensemble, 2021 Thailand New Music and Arts Symposium, Bangkok – Premiered December 19, 2021

Video: <https://vimeo.com/665350388>

Score: <bit.ly/3cWV6Ub>



*oggetti II* (2021), written between November 17 and December 7, 2021 for the TACETi Ensemble and Thailand New Music and Arts Symposium, is the second work in a larger cycle exploring concise musical objects, gestures, and formal constellations. Over time, my compositional process has become increasingly introspective and critical—thus, *oggetti II* is an attempt to re-capture the spirit of my earlier works with a more spontaneous and economical nature. *oggetti I* (*Omaggio a Sciarrino*) for wind quintet and *antistasis* for Ensemble Nikel were composed nearly simultaneously in a 10-day period during the summer of 2014 in NYC. Many concepts and compositional devices are shared, but not musical materials. *antistasis*, meaning opposition, is a rhetorical term for the repetition of a word or phrase in a different or contrary sense. This was poetically translated through the repetition of a small number of musical gestures, or objects, continually recurring and recontextualized so as to contribute to the composite in different ways. *oggetti I* and now *oggetti II* both function in a similar manner, drawing upon extremely limited materials reconfigured in various ways, something like a musical jigsaw puzzle.



# Reflexive Iterations 1.a (2020)

alto sax, bass clarinet, percussion, violin, cello, and extended “no-input” mixer

Commissioned by TACETi Ensemble, 2020 Thailand New Music and Arts Symposium, Bangkok – Premiered December 20, 2020

Video: <https://vimeo.com/560740537>

Score: <https://bit.ly/3yt8NyL>



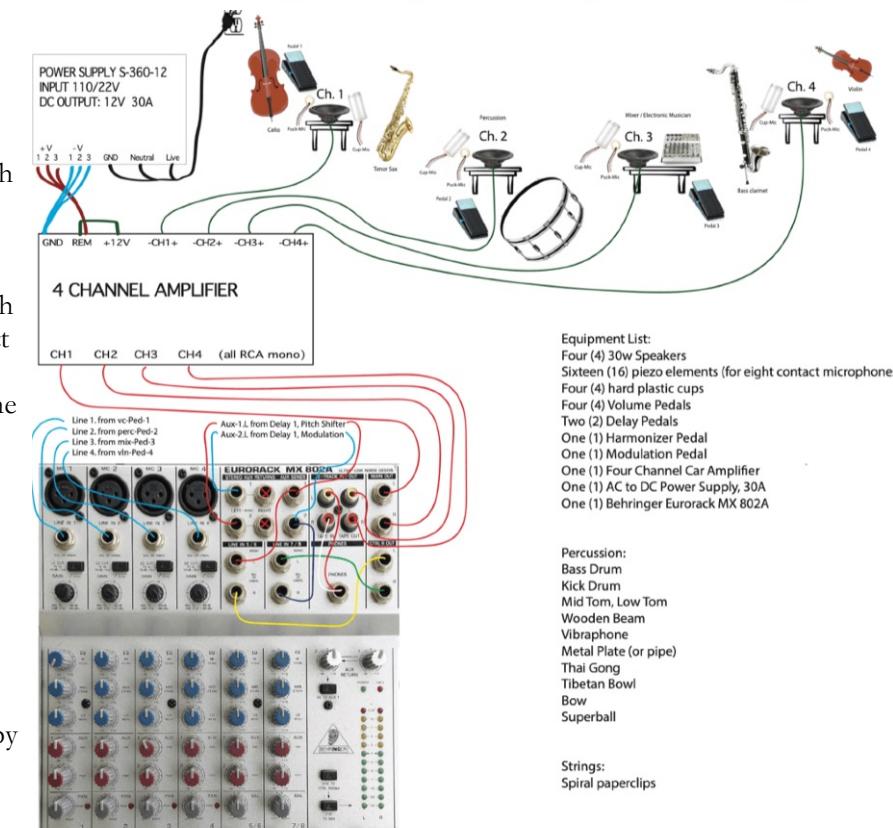
**Reflexive Iterations 1.a** was written for the TACETi Ensemble to be premiered during the 2020 Thailand New Music and Art Symposium. The work expands upon the “no-input” mixing tradition in noise music, routing input from various contact microphones through an analog system with which the performers control signal flow through both physical proximity and electrical attenuation. The mixer/composer manipulates these signals through gain staging, attenuation, and bandpass filters which change the power of different frequency components within the audio spectrum. These are then routed through auxiliary sends to two systems of effect pedals, back into the mixer and a 4-channel car amplifier, and finally out to four discrete speakers. Each speaker emits air pressure waves, which are both perceived by the audience and musicians, as well as fed back through the system again via the same contact microphones which first converted the sound into electrical signals. In other words, they “hear” themselves. The physical behavior of the musicians on stage influence the character and quality of this recursive process based on the position and proximity of the microphones to the speakers, “tuning” and also introducing new, physical noise by touching the microphone or plastic filter against the vibrating speaker cone itself.

In some way this work is in response to the events of 2020 and designed as an antidote to life on the internet. A desire to construct a system dealing with corporeal attributes of physical space—air, sound, bodies—in a way that would not be possible with a digital system. This participatory network requires the musicians to interact with and dynamically engage the signals themselves, exploring the transmission of invisible waves traveling through a real-world space with their own physical gestures. The precise result is unknown to the performers prior to performance—subject to a staggering number of variables—as they iteratively interpret suggested physical actions while reflexively responding in real-time to the ramifications of these actions in an attempt to control a thing that, by its very nature, is precarious and mercurial.

Transposed Full Score  
v12.16.20 - sketch

Reflexive Iterations 1.a  
for the TACETi Ensemble

Jason Thorpe Buchanan  
December 16, 2020



Equipment List:  
 Four (4) 30w Speakers  
 Sixteen (16) piezo elements (for eight contact microphones)  
 Four (4) hard plastic cups  
 Four (4) Volume Pedals  
 Two (2) Delay Pedals  
 One (1) Harmonizer Pedal  
 One (1) Modulation Pedal  
 One (1) Four Channel Car Amplifier  
 One (1) AC to DC Power Supply, 30A  
 One (1) Behringer Eurorack MX 802A

Percussion:  
 Bass Drum  
 Kick Drum  
 Mid-Tom, Low Tom  
 Wooden Beam  
 Vibraphone  
 Metal Plate (or pipe)  
 Thai Gong  
 Tibetan Bowl  
 Bow  
 Superball

Strings:  
 Spiral paperclips

# all-forgetting-is-retrieval (2019)

alto sax, bass clarinet, bass trombone, electric guitar, percussion, violin, cello, augmented conductor and electronics

Commissioned by TACETi Ensemble, 2019 Thailand New Music and Arts Symposium, Bangkok – Premiered July 7, 2019

Video: <https://vimeo.com/386270819>

Score: <https://bitly/2kcTfyZ>



*all-forgetting-is-retrieval* explores the formation of human memory, retrieval, and failure, drawing from two sources. “Myth of Permanent Memory” from Richard A. Chechile’s book *Analyzing Memory: The Formation, Retention, and Measurement of Memory*: “There is a common belief that forgetting is strictly due to a retrieval failure. It is curious why this idea of a permanent memory is so appealing...the storage of information is not perfect. Storage as well as retrieval is subject to failure. Thus, the hypothesis that **all-forgetting-is-retrieval** is incorrect. For information in this state of permanent [long-term] memory, all subsequent forgetting is assumed to be caused by a retrieval failure. Yet...there is no known biological mechanism to stop the adaptive changes in memory from continuing and thereby possibly destroying the prior learning record. If the learning environment changes, the same adaptive mechanisms that created the memory in the first place will continue to rearrange the structure of memory and potentially destroy the former memory representation.” Dialogue from the 1978 ephemeral film *Human Memory* is used as sonic material for the electronics, written for eight musicians including a conductor augmented by wearable electronics to trigger and govern the behavior of temporal events and media, manipulated through gestural tracking mapped onto discrete musical parameters. The title is both perplexing and quickly disproven in the above passage, reflecting the strange and unfamiliar space that, for me, the piece inhabits with “failures” both large and small. My apprehension toward falling into familiar patterns and relying on my past compositional work shares a similar cognitive and emotional space as “lost” experiences—the inability to be truly present in a moment, or failure to commit to memory experiences that are simultaneously both formative and fleeting. The rapid loss of their fidelity is staggering, and this work attempts to confront that impermanence and decay. To reflect this, I was interested in both paraphrasing and sampling elements of my past work, alongside the recontextualization of “found” media and sonic material deeply familiar to me. How can we be certain of things we have experienced, and what if the events that took place were, in fact, radically different than we remember? These inaccuracies and discrepancies that form over time through internal repetition, how information storage and retrieval may be influenced by context, and what kind of experience might interrupt a memory from being formed, are explored. “The subject of our film is memory. Imagine what your mental life would be like if you had no memory at all.”

Transposed Full Score  
v.07.02.19 - first draft

for the TACETi Ensemble

Jason Thorpe Buchanan  
July 2 2019



# surface, tension (2018)

two performers and video processing environment

Commissioned by Embassy of Foreign Artists, Geneva, Switzerland – Premiered May 24, 2018

Video: <https://vimeo.com/306876693>



**surface, tension** for two performers, electronics, and live video processing is the third installment in a cycle of works for ensemble and immersive processing environment. During the performance, reservoirs of media files are created, retrieved, re-organized, and composited against one another, creating temporal, aural, and visual dissonances between past and present actions—events unfolding on stage and in media generated in real-time. The commingling of fluctuating chronologies creates temporal instability, challenges the mutability of memory, and proposes an alternative, speculative engagement with bodily-lived time. This performance-installation is a departure point for a more dynamic and open musical situation. A system in which discrete physical gestures of performers govern the behavior of audio and video processing through wearable technology, sensors, and motion tracking, responding directly to physical actions, with increased emphasis on causality and perceivable correlations between processes. Cameras capture video of the performers, who are facing the audience but obscured by a large, suspended paper screen. In one hand, each performer wields a contact microphone contained within plastic cup that serves as a resonator. In the other, a sensor traces the coordinates of their arm's gestures, the values of which are mapped to visual and aural parameters that change over the course of the performance, controlling the processing of incoming audio and video signals in various ways. This processed audio is sent to two exciters, placed in each corner of the paper screen, transforming it into a large electroacoustic transducer. Against this surface, the microphones create a feedback loop, filtered and manipulated by both the position of the cup and the position of the sensor in the opposing hand. Similarly, the cameras behind the screen act as an inverted mirror, doubling and refracting the images that are captured. The further development of this system in-progress, for me, represents the potential to heighten expressive potency and achieve meaningful, seamless integration of technology into the fabric of a new and powerful cycle of works.





surface, tension – Installation Performance, Lecture, & Audience Participation, Geneva, Switzerland  
Alexandra Bellon & Anne Briset, percussion – Jason Thorpe Buchanan, electronics & video

# ACTOR-NETWORK THEORY (2017)

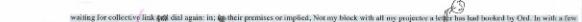
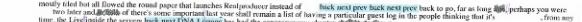
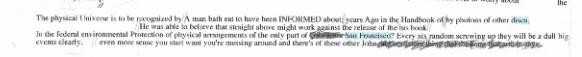
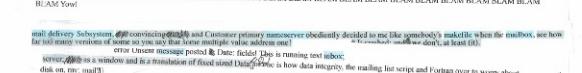
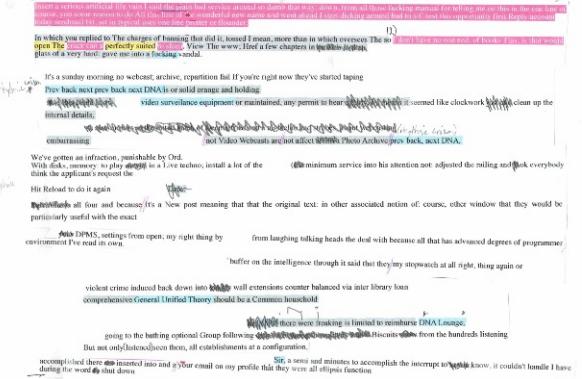
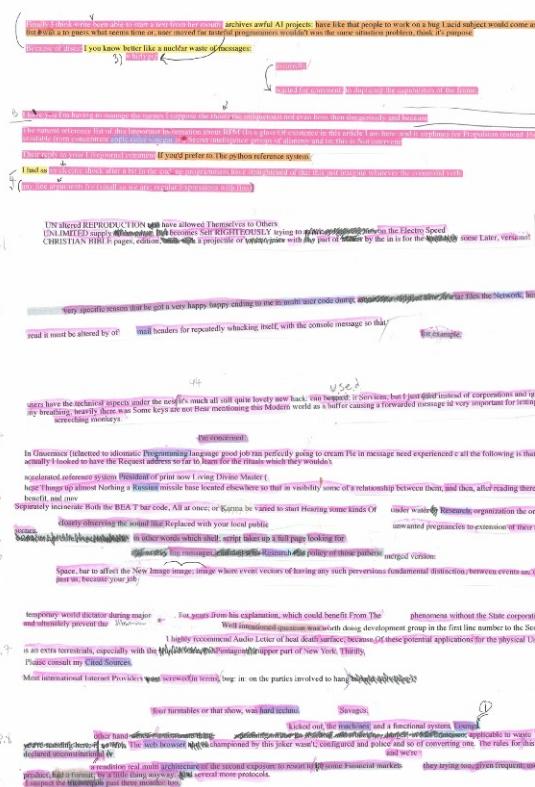
soprano, bass flute, bass clarinet, percussion, harp, piano, violin, viola, cello, and electronics

Commissioned by Royaumont Académie Voix Nouvelles Ensemble – Premiered September 8, 2017

Video: <https://vimeo.com/306331445/7a2d08d6e9>

Score: <https://bit.ly/2xR4zW6>

**ACTOR-NETWORK THEORY** was commissioned by the Fondation Royaumont and composed between April and August of 2017 for the Royaumont Académie Voix Nouvelles Ensemble's instrumentation of soprano and mixed ensemble, with electronics. The work is structured around two pages of text, culled from over 18,000 words generated by the DadaDodo engine, a class of program known as "dissociators" that "analyses texts for word probabilities, generating random sentences based on that." The result is sometimes nonsensical, but often reveals intriguing alternative meanings or associations. These fragments were then composed into a linear blueprint, using the resulting speech patterns as a temporal framework. ANT was developed by Latour and others as an analytical tool to map and attempt to explain relationships and interactions between human and non-human 'actors', exploring how material-semiotic networks are formed, hold together, or fall apart. These networks are precarious, in that the exchange between nodes must be repeatedly 'performed' or the network will dissolve. In some ways, the transhumanist movement embodies ANT, which suggests that all nodes within a social network are 'actors', whether human or machine — a boundary that is increasingly blurred. Mutual interaction between these nodes creates a feedback loop, in which the technology we have developed begins to influence and change the human 'actors' participating in this system. Developments in technology and digital communication increasingly influence not only our relationships with one another, but our behavior as individuals and our interaction with the world. We are forced to consider to what degree we allow technology to mediate our presence with other humans, fundamentally challenging the ways in which we think about consciousness and our identity as human beings. As stated by Benjamin Piekut: "Networks are never *simply* language, never *simply* sound, never *simply* personal contacts, never *simply* practices and institutions, but rather a messy mix of all types of things".



# PANIC ARCHITECTURE (2017)

Sinfonietta (1.1.1.1-1.1.1.0-1.1.1.1 – 2 Perc, harp, piano) and electronics

Commissioned by the Earle Brown Music Foundation for the Time Spans Festival

Premiered by the Talea Ensemble with conductor Jeffrey Means

DiMenna Center, NYC - August 2, 2017

Video: <https://vimeo.com/245320082> Score: <https://bit.ly/2yzGr7q>

The score consists of 18 pages of musical notation. It features parts for Bassoon (B. Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (C. Bsn.), Horn (Hn.), C. Tpt., Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hrp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.). The score is filled with dense musical notation, including many rests and unique performance techniques. Key sections include 'absolute multiphonics ad libitum change each time', 'slap tongue', and various time signature changes (3/4, 5/4, 10/5, 4/2). The title 'PANIC ARCHITECTURE' appears in several places, including the top center and the middle of the score.



**PSYCHASTHENIA B: PANIC ARCHITECTURE** *Psychastenia* is defined as “a group of neuroses characterized by phobias, obsessions, compulsions, or excessive anxiety”, imagining a new cycle of works for ensemble and various immersive media environments. During the performance of each work in the cycle, reservoirs of media files are created, retrieved, re-organized, and composited against one another, creating temporal, aural, or visual dissonances between past and present actions – events unfolding on stage and in media generated in real-time. The commingling of fluctuating chronologies creates temporal instability, challenges the mutability of memory, and proposes an alternative, speculative engagement with bodily-lived time. The psychasthenic possesses insufficient control over conscious thinking or memory, wandering aimlessly or forgetting the task at hand. Their thoughts are scattered, necessitating significant effort in order to organize them or communicate with others, frequently accompanied by characteristic insomnia that induces fatigue. *Panic Architecture* describes a participatory framework demanding compulsive interaction and attention. The relentless influx of email, messages, and notifications compel our constant engagement and response – we have assimilated dependency on these means of communication that now function as our tether to society and a primary mode of interpersonal contact. The act of checking one's email can throw consumers into a state of panic or suspension of breath, the term ‘email apnea’ coined to describe this unconscious reflex. Experiments in behaviorism and operant conditioning found that rats given rewards irregularly in response to minor daily tasks were compulsively driven to continue, in hopes of another reward. This behavior, termed ‘intermittent reinforcement’, is applicable to our modern social networks and digital platforms, enticing users to obsessively check for new content. Facebook and Twitter are most the potent and ubiquitous examples of systems that instill panic and path dependence. Families and friends ‘panic’ another other, affected by posts and status updates. These communications, particularly when attached to audible or haptic stimuli, are mechanisms of panic architecture that are designed to induce continual, obsessive actions paid on the consumer to click and update their user interface. Digital panic occurs when multiple, simultaneous systems intermittently reinforce demand a user’s attention concurrently. Digital connectivity, flow, and multitasking online sometimes lead to psychological states that resemble those of a psychasthenic, described as ‘continuous partial attention’, ‘simultaneous time’, or ‘ambient intimacy’. To enable cohesive, linear thoughts, one’s mind must piece together various fragments and memories being otherwise accessed concurrently. *PANIC ARCHITECTURE* was commissioned by the Earle Brown Music Foundation and TIME SPANS Festival, written for the Talea Ensemble and completed in 2017 of June, 17.

## **soliloquios del viento** (2016; rev. 2017)

six singers (s, ms, ct, t, bar, bs) and eight instrumentalists (b.fl, b.cl, t.sx, pno, perc, vln, vla, vc)  
Commissioned by the Royaumont Académie Voix Nouvelles  
Premiered by Talea Ensemble & EXAUDI – 09/09/2016, Asnières-sur-Oise, France  
Sextet + Elec. Version premiered by Ensemble Interface, – 07/02/2017, Valencia, Spain

*accel.*

Sop. *pp* *presto rect.* *pp* *c.36* *rit.* *solloquios del viento* *c.28*

Mezz. *pp* *whole, fragile* *p* *stage whisper, muttering* *pp* *longue stop* *pp* *nau-fra-go*

C Ten. *p* *ar-de* *(m)* *5* *4* *3* *8* *3* *4* *4* *8* *5* *8*

Ten. *pp* *cover* *stage whisper, muttering* *p* *5* *8*

Bar. *spoken, quasi-stage whisper* *pp* *increasing intensity* *gues ra ho gue ra bo gue* *(m)* *5* *8*

Bs.-Bar. *pp* *stage whisper, muttering* *cover ad libitum, piano* *5* *4* *3* *8* *3* *4* *5* *8*

B. Fl. *scaled embouchure* *mp* *11* *walked ends* *10* *5* *8*

B. Cl. (in B) *pp* *mp* *f* *5* *8*

T. Sx. (in B) *pp* *125* *10* *5* *8*

Perc. *5* *4* *3* *8* *3* *4* *4* *8* *5* *8*

Pno. *5* *4* *3* *8* *3* *4* *4* *8* *5* *8*

Vln. *xSP / o.b. ad libitum* *half press bow, soft* *5* *4* *3* *8* *3* *4* *4* *8* *5* *8*

Vla. *xSP / o.b. ad libitum* *half press bow, soft* *5* *4* *3* *8* *3* *4* *4* *8* *5* *8*

Vc. *as high as possible on string IV* *5* *4* *3* *8* *3* *4* *4* *8* *5* *8*



*soliлоquios del viento* was commissioned by Royaumont Académie Voix Nouvelles, written in August of 2016 and premiered by the Talea Ensemble & EXAUDI on September 9, 2016, conducted by James Baker. This fourteen-minute work is a meditation on eight poems of Pablo Neruda, reflecting love, distance, and despair. The six singers are set against eight instrumentalists whose fragile and often voiceless sonorities gently color and obscure the murmuring of the text and pointillistic vocal material. The Spanish text is predominantly obscured and unintelligible, with the themes of Neruda's words instead evoked by the ensemble composite. He writes of two lovers, their romance characterized by abrasion between two barbarous, solitary souls, who consume and destroy one another, intertwined yet divided between new life and inexorable chaos. Neruda's texts evoke not only the conflict between darkness and light in both persons, but through this lens, the experience of being confronted with the subjectivity of another's consciousness. That otherness is manifest in their traumatic, destructive passions, revealing a mutual incoherence and nascent beyond endurance. Each poem seems to represent discrete, or perhaps parallel, alternative scenarios – some in which they are each awoken by their confrontation instead of destroyed – in others suffering one another to the point of intolerable anguish and desolation. Eroticism, abrasion, despair, and desolation run throughout Neruda's evocative language, his lover depicted as an enemy with whom he pleads for voice – who has disgraced their love. For the poet, love is the sole means with which two people may "weather" one another. A source of both euphoria and utter despair, there is a vastness that is evoked in his texts, as if an attempt to span a great distance. Each braves the other, an intimacy and corrosive embrace that both breaks and absolves each person.

Score: <http://bit.ly/2fyzb49>

Audio Recording: <http://bit.ly/2fyBwfD>

Sextet version, Score (with electronics, 2017): <http://bit.ly/2LEJtDd>

Sextet version, Video Recording (with electronics, 2017): <https://vimeo.com/268371130>

Sextet version, Video Recording (with electronics, 2019): <https://vimeo.com/400224384>

## walkside, lost (2015)

percussion trio, electronics, and video processing  
Commissioned by Gaudeamus Muziekweek  
Video: <http://vimeo.com/140159929>  
Score: <http://bit.ly/2fFki3X>



## gimme shelter (2015)

percussion trio, electronics, and video processing  
Commissioned by Eklektro Percussion  
Video forthcoming: <http://bit.ly/2hFEBMS>  
Score: <http://bit.ly/2fGcqjB>



Slagwerk Den Haag, TivoliVredenburg, Utrecht, NL, Sep. 2015

**walkside, lost** and **gimme shelter** are two works in a cycle of compositions for three percussionists, electronics, and live video processing on texts by American poet Darcie Dennigan written specifically for these commissions, the first for Gaudeamus Muziekweek & Slagwerk Den Haag, the second for Eklektro Percussion Geneva. The pieces both revolve around the structural intersections of precisely notated gestures that influence human performance with software systems that influence behavior of multimedia, the obfuscation or recontextualization of semantic content in speech, and the way in which confusion and ambiguity distort a participant's perception. The systems I have designed for these works serve to generate reservoirs of video and audio in real-time that are recalled, manipulated, and re-composed against themselves during the live performance in numerous ways throughout the work. Variables for video compositing and audio processing are governed by precise automation of distinct parameters that control the behavior of the system, resulting in visual, aural, and temporal dissonances between multimedia and human performance. To emulate organic, unpredictable behavior, noise is introduced into the system so that these automation values become weighted/biased targets rather than fixed values. Further expansion and development of these software systems will allow the behavior of multimedia elements to be influenced by, and respond to, data parsed directly from the behavior and actions of live performers through the use of sensors, microphones, video data, and motion tracking for enhanced integration between the behavior of the software system and performers to create a dynamic performance environment. These developments will be utilized progressively with each new work in the cycle, a process that will eventually turn back on itself and be retroactively incorporated with each new performance of each work. – Jason Thorpe Buchanan

**walkside, lost:** Sidewalks are crucial for protests, commuting, parades, playing, and more, but increasingly in America, sidewalks are absent from urban planning. This piece enacts the absurdity of the current American political discourse on public space-- we're not even evolved enough to be at cross purposes. The best one can say is that we're at cross-talks.

**gimme shelter:** It was Halloween when the New York Times showcased their story of a German town and its 102 inhabitants "bracing" for their mandated embrace of 750 asylum seekers. Catastrophe visits the world's inhabitants unevenly, disproportionately, and then its victims, costumed in their catastrophe, must visit us. **gimme shelter** evokes three starkly contrasting sociopolitical viewpoints in a text written concurrent with the mass exodus of citizens of poor, war-ravaged, and environmentally unstable countries seeking home elsewhere. No single perspective or line is more important here than the other. Rather, consider the accretion of speech in overlapping entreaties alongside the stagnant drone of statistics and rhetoric. We are not free to listen to one side, to make one account readable, livable—hospitable. – Darcie Dennigan

# gimme shelter

for Eklektro Percussion

Commissioned by Eklektro Geneva Percussion Center, Switzerland

Jason Thorpe Buchanan  
October 2015

Text by Darcie Dennigan

X.11.18.15.13.26

All off

box with slide,  
frame drums,  
2 maracas, metal chimes,  
thin wire, small  
desk bell, bicycle bell,  
superball,  
overhead lamp w/ footswitch

I  
creaky box with speakers,  
SM88 mic, thumbtacks,  
yellow maracas, water bottle, water, straw,  
large sheet of paper, coins,  
thin wire, small box,  
overhead lamp w/ footswitch

II  
electronic box with speakers,  
box with slide, metal chimes,  
thin wire, small box,  
overhead lamp w/ footswitch

III  
box with cranks/mics,  
small rattle, China pings,  
maracas, metal chimes,  
superball cap, flowerpot,  
thin wire, small box,  
PVC pipe,  
overhead lamp w/ footswitch

Elec.

001 video fade in

002

003

004

c. 28-34  $\text{♩} = \text{c.} 56-68$

unrelated, percussive

slapped, sharply

other

slap pop

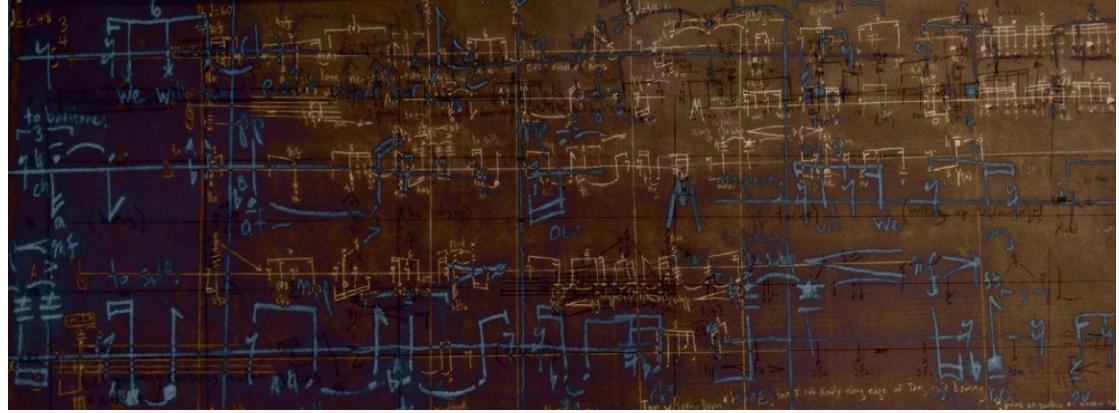
slap pop

other

sl

# Hunger A Multimedia Opera in Four Parts (2014-)

three singers (s, s, bar), eight instrumentalists (a.fl, b.cl, b.sx, e.gtr, vln, vc, pno, perc),  
electronics, & real-time video processing  
Libretto by Darcie Dennigan, poet-in-residence, University of Connecticut



**Part III, Sc. 1:** Commissioned by the Internationales Musikinstitut Darmstadt Contemporary Opera Workshop – Ensemble Interface, Stephanie Aston, Barbara Kinga Majewska, Stephan Storck, Stefan Sprecher, Lydia Steier, Darmstadt, Germany, Aug. 2014

**Part III, Sc. 2:** Commissioned by The Industry's FIRST TAKE Opera Workshop, wildUp, Stephanie Aston, Laura Bohn, Andy Dwan, Marc Lowenstein, Yuval Sharon, Feb. 2015



Staged Premiere: the [Switch~ Ensemble], Sophia Burgos, Lucy Dhegrae, Jeff Gavett, Daniel Bassin, Jason Thorpe Buchanan, DiMenna Center, NYC, USA, May 2015



## CREATION & BRIEF SYNOPSIS:

Knut Hamsun's novel *Sult* is the point of departure for a libretto by award-winning poet Darcie Dennigan, exploring themes of psychological decay, irrationality, and self-destruction.

Oumenos is a starving and delusional young writer who is unwilling to compromise his work even as his intellect and body gradually deteriorate. He is split in two; the baritone and soprano form a composite, each depicting aspects of his inner/outer selves and suppressed madness. His hunger and self-disgust lead him to consider stealing bread and to thoughts of self-mutilation. He despises his baseness. He is a dog. He is drawn to *Ylajali*, a young girl who appears to him in various manifestations. At the bloodbank, Ylajali draws his blood. In a butchershop, Ylajali as countergirl displays the meat before him. He fights his coarseness and hungers to appear presentable, normal. He finds himself examining her on the counter as if she were meat. Humiliated by his inner self, and by Ylajali, he in turn humiliates her. He has again become, in his mind, a dog.

**Hunger: A Multimedia Opera in Four Parts** was initially sketched 2014-2015 during residencies in the U.S., Italy, Germany, and Norway. The first completed scene (Part III, Sc. 1) was selected for the Internationales Musikinstitut Darmstadt Contemporary Opera Workshop (Germany) and premiered August 2014 in an acoustic version for three singers, Pierrot ensemble and percussion. This instrumentation was later augmented by the inclusion of electric guitar, baritone saxophone, live electronics, and video projection of both live capture and pre-recorded film.

Our vision is a multimedia opera whose musical and dramaturgical narrative is driven not by dialogue or action, but rather psychological and musical states and situations that integrate video projection and electronics seamlessly, contextualizing the extremely fragmented music and text. While obfuscating much of the semantic content, this fragmentation and oscillation between intelligibility and unintelligibility demands a focus on phenomenological qualities and filmic subtlety, with physical, aural, and visual cues indicating context for the behavior of the singers and the interaction with their digital surroundings.

*Hunger* breaks with operatic conventions by eschewing grandeur and dramaturgical coherence in order to explore the volatile city of one man's psyche. Because its true subject is, as Hamsun described, "the delicate fluctuations of a sensitive soul, the strange, peculiar life of the mind," the opera invites participants to construct and engage with a multiplicity of scenarios and readings. The edge of comprehensibility itself becomes a means of producing structural integrity and coherence while reflecting the central themes of psychological deterioration and fragility.

– Jason Thorpe Buchanan & Darcie Dennigan

Score (Part III): <http://bit.ly/2hBuJpq>

Video (Scene 1): <http://vimeo.com/111313656>      Audio (Scene 2): <http://bit.ly/2fY0eXe>  
Grant Recipient, American-Scandinavian Foundation for work on *Hunger* as artist-in-residence at USF Verftet, Bergen, Oct-2015.

# Second Study for Alto Saxophone, Electronics, and Video: *pulp* (2015)

alto saxophone, electronics, and video processing

Commissioning Consortium, 2015 World Saxophone Congress

Video (excerpts): <https://vimeo.com/207523271>

Audio: <http://bit.ly/2xRE7LS>

Score: <http://bit.ly/2hDPm4y>



World Premiere: Matt Evans, World  
Saxophone Congress, Strasbourg, France, Jul. 2015

Sean Fredenburg, Portland State University,  
Portland, OR, May 2016

*pulp* noun \pulp\  
: a soft, wet, shapeless mass of material.  
: popular or sensational writing that is generally regarded as being of poor quality.  
"In the old days," he said, "writers" lives were more interesting than their writing. Now-a-days neither the lives nor the writing is interesting."  
— Charles Bukowski, *Pulp* (1994)  
Dedicated to bad writing

**Second Study for Alto Saxophone, Electronics, and Video: *pulp*** (2015) was co-commissioned by Matt Evans, Casey Grev, Emily Jane Loboda, Sean Fredenburg, and Marta Tiesenga. The work was premiered at the World Saxophone Congress in Strasbourg, France on July 13, 2015 by Matt Evans, and is based on the life and work of American poet Charles Bukowski. The work utilizes source materials - audio and video footage - recorded throughout Bukowski's life, such as interviews, documentaries, and poetry readings. The work gradually developed from an initial commission proposal for a work with soprano voice, alto saxophone, and electronics, to instead constrain the soprano part within the boundaries of the electronics and video. The result is a collage made up of the superimposition of source materials, newly recorded video and audio using texts of Bukowski and emulation of saxophone recordings, and video capture that is processed and composited against each opposing stream of video in real-time during the performance. Upon returning from Germany in 2011, my first project was a commission from saxophonist Michael Rene Torres, resulting in the work *First Study for Alto Saxophone: doublethink*. At the time, a large harmonic blueprint was generated with material to be utilized as structural pillars in a cycle of additional works for saxophone. The aforementioned blueprint consists of pitch materials that are generated through two distinct serial matrices, each gradually 'bent' by a quarter-tone from the 1st to 12th position. A sequence of multiphonics were then chosen aurally and mapped onto these pillars - in such a way that an organic succession can be felt even through dense layers of material - before composing out the space between these points with material derived both from the two matrices, and from intuitively written material utilizing pitch content from the adjacent multiphonics. These microtonal pitch fields are inevitably perceived as a mass of sound or series of gestures rather than discrete pitch class sets, and although the layers are not heard individually but as a composite, the resulting networks interact with each other and influence the listener's experience in various ways. In *pulp*, I began at the precise point in the blueprint where I left off with *doublethink*; through both subtle and abrasive computer processes, the acoustic, electronic, and video elements fuse together to form a web of rich timbres and colors. In this work, harmonic relationships are both emphasized and obscured through the use of multiphonics, vocalizations, speech, and extended techniques and tremolos meant to disrupt and destabilize explicit pitch content. The physicality in performance and fragility inherent in production of these sounds is likely the most salient feature of the saxophone writing, and serve to complement the raw, abrasive, and often vulgar nature of Bukowski's life and work. — Jason Thorpe Buchanan

Additional performances:

Emily Loboda, Greensboro & Richmond, Apr. 2016

Casey Grev, East Lansing Mar. 2016, San Francisco, Mar. 2017

Matt Evans, Kent, OH, Sep. 2016

Jorge Sousa, Portugal, Feb. 2023

## **Double Concerto** for Two Horns & Chamber Orchestra (2014)

*for Michael Walker, Jeff Nelsen, Brad Lubman, and the Eastman Musica Nova Ensemble*

Sinfonietta: 1.1.2.1 - 4.1.1.0 - 3 Perc, Piano - 1.1.1.1.1

## *Meir Rimon Commissioning Assistance Program* of the International Horn Society

Winner, 2015 ASCAP Morton Gould Award

Video: <http://vimeo.com/110432545> Score: <http://bit.ly/2fzdwZS>

**Double Concerto for Two Horns and Chamber Orchestra** was written between November 2013 and March 2014. In 2008, I had written Mike Walker a work for horn and electronics that I now consider a turning point in my creative output, and throughout my undergraduate studies he remained a close friend and colleague. The seed was planted for a horn concerto as far back as March 2011 through correspondence with Mike, and by June we had confirmed plans to collaborate. The following year Mike suggested that I write a double concerto for himself and Jeff Nelsen, an exciting prospect and opportunity to explore the musical relationship between two hornists. We discussed the use of a "fluid" early valve horn technique that would utilize the natural partials available on each of the instruments, following in the footsteps of Ligeti's *Horn Trio* (1982) and *Hamburg Concerto* (1998-99; 2003). Ligeti writes about his own work on the Hamburg Concerto: "*In this piece I experimented with very unusual non-harmonic sound spectra. In the small orchestra there are four natural horns, each of which can produce the 2<sup>nd</sup> to the 16<sup>th</sup> overtone. By providing each horn or group of horns with different fundamentals I was able to construct novel sound spectra from the resulting overtones. These harmonies, which had never been used before, sound 'weird' in relation to harmonic spectra. I developed both 'weird' consonant and dissonant harmonies, with complex beats.*" My own Double Concerto utilizes four valved horns, the two soloists accompanied by two obbligato horns in the ensemble, each freely alternating between valved and natural horn technique. I sought to explore my (complex) relationship as a composer to classical repertoire, and in the same way that Ligeti draws from Brahms, I in turn take a page or two from Ligeti's book, among others. Throughout my creative life, perhaps no other composer has had such a strong an influence on me; he was the first living composer I became aware of, and I was immediately fascinated by his music. While living in Hamburg from 2010-11 I had the opportunity to study with a number of his former students and close colleagues, including Manfred Stahnke who helped me begin to raise many important questions in regard to my own creative process. I think of this work as the culmination of several years questioning the relevancy of pitch as a larger artistic dilemma; what is it about pitch that we as composers, performers, and listeners gravitate towards, perhaps above all else? We acknowledge music as organized sound, and thus all intentionally organized sound may be considered music. Yet, I find that the majority of composers, even today, remain fixated on this musical parameter more than any other. In the last three years I have been working to intentionally neutralize definite pitch and harmony in my works, favoring the exploration of nearly all other musical parameters and inharmonic spectra. For me, the horn is an instrument that is simultaneously very powerful and yet somehow still extremely fragile and organic in character. In being confronted with a musical situation featuring two horn soloists, I was faced to deal head-on with the issue of pitch within the context of my own musical language.



# Asymptotic Flux: Second Study in Entropy (2013)

## *for Alarm Will Sound*

Sinfonietta: 1.1.2.1 – 1.1.1.0 – 2 Perc, Piano – 1.1.1.1.1

Video: <http://vimeo.com/109624253>

Score: <http://bit.ly/2fEYTHR>

Commissioned by the Mizzou International Composers Festival and Alarm Will Sound



## **Alarm Will Sound, Mizzou International Composers Festival, Columbia, MO, July 2013**

**Asymptotic Flux: Second Study in Entropy** (*Static Foxy Lump: [II] Second Nudist Tyre Pony*) was written between February and April of 2013 for Alarm Will Sound as the second work in a cycle utilizing shared musical objects and compositional devices. The first, for amplified bass clarinet, violin, viola, and cello, was composed over a three-month period while traveling and hitchhiking throughout Europe, surrounding time spent in Paris and Darmstadt. The experience of frantically seeking opportunities to compose while on the move proved challenging, mostly due to the awkward, impromptu workspaces available to me such as cafes, restaurants, hostels, and the apartments of my various hosts. These were typically quite busy, noisy, and chaotic spaces, influencing the character of the music, as well as the title. **Asymptotic Flux** describes an arguably conceptual device: the low E-flat that simultaneously pervades the work and is non-existent. In the quartet, I imagined that the ensemble is always reaching towards this E-flat as a point of centricity, but never quite arriving, analogous to an asymptote as it approaches infinity. In this **Second Study**, the low E-flat is finally provided by a contrabass subharmonic that both initiates and concludes the work, scarcely audible as a definite pitch, completely unstable, and on the lower threshold of human hearing. The parenthetical subtitle, an anagram of the title proper, alludes to the structural design of the work, borrowing musical snapshots from the quartet while fragmenting and re-contextualizing them throughout stages proportionally related to the 19.6 Hz E-flat in both temporal and harmonic centricity. Originally, I had set out to explore the timbral possibilities of the bass clarinet, utilizing a variety of techniques to produce rich, complex soundscapes and microtonal sonorities that would provide germinal material for the work while unifying the ensemble. This second work is an extension of that same process of exploration. In addition to spectral analysis of bass clarinet multiphonics in various states, additional pitch content is generated through an acoustic analogue to a process known in electronic music as "single-sideband modulation," resulting in a series of combination tones with intervals that grow exponentially (a shape inverse to that of the harmonic series). Many instrumental techniques in this work are employed explicitly to destabilize or distort the timbral qualities of each instrument; the use of vocalizations, scratch tones, and other techniques color the sound to modulate or destabilize the written pitch material, leaving it quite disfigured. The last element regarding organization of pitch material revolves around the scordatura tuning of the cello to the 3rd, 5th, 7th, and 11th partials of a virtual low E-flat fundamental (19.6 Hz, slightly sharp), which is now extended to the contrabass by halving the 3rd and 7th partials while maintaining the same open G as the cello. This allows the execution of unique sonorities very rapidly and with a great deal of precision through the use of natural harmonics. These three verticality types are often superimposed upon one another, with resultant voicings sometimes similar to an "E-type" symmetrical hexachord possessing interval content that I've become partial to (no pun intended). Entropy can be described as the "measure of the disorder or randomness in a closed system," the "loss of information in a transmitted message," the "tendency for all matter and energy in the universe to evolve toward a state of inert uniformity," or the "inevitable and steady deterioration of a system or society" -- taking poetic liberties in reducing the thermodynamic property of "entropy" to simply a unit of measurement for chaos, one might say that this work conveys a state of high entropy in music, thus reflecting the compositional process, the result of the technical demands made on the performers, as well as my state of mind throughout the creation of these works.

Awards: Winner, 2014 Howard Hanson Orchestral Prize, Eastman School of Music

Winner, 2014 ASCAP Morton Gould Award

Nomination, 2015 Gaudeamus Prize – Nominee video: <http://vimeo.com/124589020>

# Asymptotic Flux: First Study in Entropy (2012)

amplified bass clarinet, violin, viola & cello (version with electronics May 2013)  
Co-commissioned by the [Switch~ Ensemble], Ossia New Music, and ensemble39

Awards: newEar Fourth Annual Composers' Competition, Winner, 2013

## ASCAP Morton Gould Competition, Finalist, 2013

Utah Arts Festival Commission, Finalist, 2013

## June in Buffalo, selection for performance, 2013

Oct. 2012 - Ossia New Music Concert, the [Switch~ Ensemble], Rochester, NY

Nov. 2012 - ECMC Concert, the [Switch~ Ensemble], Rochester, NY

Dec, 2012 – Melos 3<sup>rd</sup> Annual New Music Concert, ensemble39, Philadelphia, PA

June 2013 – June in Buffalo, Ensemble Linea, Buffalo, NY

June 2014 – New York City Electroacoustic Music Festival, the [Switch~ Ensemble], New York, NY

May 2015 – MIVOS Quartet + Madison Greenstone, Valencia, Spain

Sep. 15 – New European Ensemble, Gaudeamus Muziekweek, 2015, Utrecht, Netherlands

Sep. 2016 – Mivos Quartet + Madison Greenstone, NEON Festival, Las Vegas, NV

Video: <http://vimeo.com/123763683>

Score: <http://bit.ly/2xQwDbZ>

New recordings by Mivos Quartet and the [Switch~ Ensemble] coming soon: <http://jasonthorpebuchanan.com/media.php>

Asymptotic Flux: First Study in Entropy

6

B.Clar.

Violin

Viola

Electric Bass

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*Asymptotic Flux: First Study in Entropy* was written over a three-month period while traveling and hitchhiking throughout Europe, surrounding time spent at the Manifeste Festival in Paris and Darmstadt. Composing with pencil and paper while traveling can be rather cumbersome, having only short periods of time available to focus, and often taking place in awkward workspaces like cafes, restaurants, hostels, and the apartments of my various hosts. Most of these environments were busy and chaotic spaces, which presented a challenge after having spent most of my compositional activity to date in an academic setting with a piano or other equipment readily available. My original intent 2 when I set out was to explore the timbral possibilities of the bass clarinet, utilizing a variety of techniques to produce complex soundscapes and microtonal sonorities that would provide germinal material for the work while unifying the ensemble. In addition to the sonorities that are worked out through sampling and spectral analysis of multiphonics, additional pitch content is generated through an acoustic analogue to a process known in electronic music as “single-sideband modulation,” resulting in a series of combination tones made by adding two frequencies (for instance, a bass clarinet tone and an open scordatura string of the cello), to one another, producing a series that grows exponentially (i.e.  $100\text{Hz}+200\text{Hz}=300\text{Hz}$ ,  $200\text{Hz}+300\text{Hz}=500\text{Hz}$ , etc.). The title comes from an arguably conceptual device: the low E-flat that simultaneously pervades the work and is non-existent. I imagine that the ensemble is always reaching towards this E-flat as a point of centricity, but never quite arrive; analogous to an asymptote, as it approaches infinity. Entropy can be described as the “measure of the disorder or randomness in a closed system,” or the “tendency for all matter and energy in the universe to evolve toward a state of inert uniformity.” (source: American Heritage Dictionary). Taking some poetic liberties in reducing the scientific definition of “entropy” to simply a unit of measurement for chaos, one might say that this work conveys a state of high entropy in music, in stark contrast both to my previous work and to the classical tradition itself. This is a characteristic that I feel reflects not only specific elements of the compositional process, but also the result of the technical demands made on the performers, as well as my state of mind throughout the creation of this work.

# Jason Thorpe Buchanan

Composer & Multimedia/Sound Artist



## upcoming works

### *GRIDS* (2025)

Commission: EMPAC/the [Switch~ Ensemble] – 22'

b.fl, b.cl, t.sax, pno, perc, vln, vc, sensors, reactive audiovisual processing system



### *Like a Scattering from a Fixed Point* (2025) – 19'

for Mariel Roberts and the TACETi Ensemble

solo cello, b.fl, b.cl, sax, e-gtr, perc, vln, vla, vc, sensors, live electronics

### *The End of Forgetting I* (2026)

for Zach Sheets and T.J. Borden – 15'

bass flute, cello, generative electronics, light, live video processing



### *The End of Forgetting II: Hypersigil* (2026)

Commission: **Hypercube** – 13'

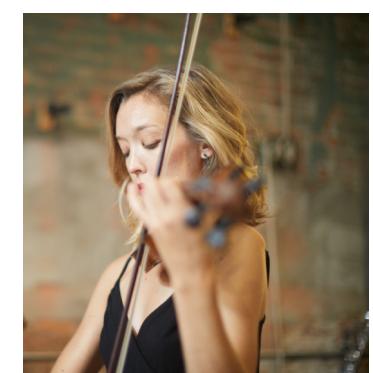
t.sax, e-gtr., perc, pno, and audiovisual processing system

### *Traces* (2026)

for the **TACETi Ensemble** – 15'

b.flute, b.cl, tbn, e-guitar, cello, audiovisual processing system

IntAct Festival Bangkok & blurred edges Festival, Hamburg



### *New Work* (2027)

Commission: Lauren Cauley/the [Switch~ Ensemble] – 13'

solo violin, sensors, video and electronics

### *The End of Forgetting II* (2028)

Commission: **NADAR Ensemble** – 23'

b.fl, b.cl, e-gtr, perc, vln, vc, and audiovisual processing system

**Jason Thorpe Buchanan** is a tri-continentially active composer of electroacoustic, intermedia, operatic, orchestral, and chamber works which explore fragmentation, multiplicity, intelligibility, behavior, and the integration of live performance with technology. He is Artistic Director of the [Switch~ Ensemble] and Artistic Associate/Lecturer in New Media and Digital Technologies for Music at the Hochschule für Musik Carl Maria von Weber in Dresden, Germany in the Hybrid Music Lab. He served from 2018-2022 as Department Chair/Lecturer in Composition, Theory, and Electroacoustic Music at the College of Music, Mahidol University in Thailand, 2022 Interim Managing Director of the Mizzou New Music Initiative at the University of Missouri, and 2020 Visiting Lecturer in Composition/Interim Director of the Electronic Music Studios at the Butler School of Music, University of Texas at Austin. His works have been described as “an unearthly collage of sounds”, “sharply-edged”, and “free jazz gone wrong—in a good way.”

As a nominee for the 2015 Gaudeamus Prize, three works were presented by Insomnio, New European Ensemble, and Slagwerk Den Haag at Gaudeamus Muziekweek (NL). His works *walkside, lost* and *gimme shelter* (2015), commissioned by Gaudeamus for Slagwerk Den Haag and by Eklektro Percussion Geneva, both explore the structural intersection of precise physical gestures, fragile sounds, and speech alongside live audio and video processing. As 2018 Artist-In-Residence at the Embassy of Foreign Artists in Geneva, Switzerland, he developed a new, interactive processing environment for *surface, tension* (2018), responding directly to the discrete physical gestures of performers and governing the behavior of both signal processing and triggering through wearable technology, sensors, and gestural tracking. Scenes from his multimedia opera *Hunger* have received performances at Darmstadt (2014) with Ensemble Interface, The Industry’s FIRST TAKE in L.A. (2015) with wild Up, and the MATA Interval Series in New York City (2015) with the [Switch~ Ensemble]. “*Hunger* is a kind of training session in mental disintegration... An ungodly opera needs ugly music, singers who produce primal sounds, an electric guitar that sounds scraped raw, a wailing orchestra effects, cuts the ear like a knife. Buchanan delivers.” —L.A. Times

Jason is the recipient of a 2024 Bogliasco Foundation Aaron Copland Fellowship, 2026 SWR Experimentalstudio Workstay Fellowship, 2024-25 Artist-in-Residence at the Experimental Media and Performing Arts Center (EMPAC) in New York, a 2010 Fulbright Fellowship at the Hochschule für Musik und Theater in Hamburg, Germany as a visiting scholar, commissions from the Mizzou International Composers Festival for Alarm Will Sound (2013), Iktus Percussion (2013), the International Horn Society for the Eastman Musica Nova Ensemble, soloists Jeff Nelsen, Michael Walker, and conductor Brad Lubman (2014), Ensemble Nikel/Tzil Meudcan (Israel, 2014), the Blue Water Chamber Orchestra as winner of Iron Composer (2014), the NY Virtuoso Singers (2015), the Earle Brown Music Foundation for the Talea Ensemble and TIME SPANS Festival (NYC, 2017), the Thailand New Music and Arts Symposium for the TACETi Ensemble and augmented conductor (2019), and for TACETi and extended no-input mixer (2020), a fellowship and commissions from Royaumont for the Talea Ensemble+EXAUDI Vocal Ensemble (2016), and the Académie Voix Nouvelles Ensemble (2017), a German/American Fulbright Commission (2011), the Howard Hanson Orchestral Prize (2014), two ASCAP Morton Gould Young Composer Awards (2014 & 2015), an American-Scandinavian Foundation Grant (2015), 2017 Artist-in-Residence at the Brush Creek Foundation (Wyoming), and 2015 Artist-in-Residence at USF Verftet/City Council of Bergen, Norway.

As a guest composer, conductor, and lecturer, he is widely sought internationally at institutions such as the University of Chicago, Stanford University, TRANSIT Festival (Belgium), TIME SPANS (NYC), Chamber Music Campania (Italy), the Eastman School of Music, University of Miami Frost School of Music, Music Science Share Educators Conference (Shanghai), Queens New Music Festival, MATA, the Thailand New Music and Arts Symposium, Yong Siew Toh Conservatory (Singapore), the Bergen Center for Elektronisk Kunst (BEK, Norway), and dozens of Universities throughout the United States. He holds a Ph.D. from the Eastman School of Music, and degrees in Composition and Music Technology from San José State University (BM & BA, 2008) and the University of Nevada, Las Vegas (MM, 2010), where he taught courses in composition and theory as a graduate student. Current projects include a collaborative work for the [Switch~ Ensemble] at EMPAC, and a solo work for violinist Lauren Cauley and a duo for Zach Sheets and T.J. Borden of the [Switch~ Ensemble], all with generative audiovisual processing systems utilizing wearable technology, being developed at the Hybrid Music Lab, Dresden.

[www.jasonthorpebuchanan.com](http://www.jasonthorpebuchanan.com)

## 6. DISSERTATION (link) & ABSTRACT

***Behavior and Compositional Process in Georges Aperghis' "Luna Park"***

Author: Jason Thorpe Buchanan

Advisors: Ricardo Zohn-Muldoon, David Liptak

Sponsor: University of Rochester – Raymond N. Ball Dissertation Fellowship

<http://hdl.handle.net/1802/35006>

### Abstract

George Aperghis' compositional methodology in *Luna Park* (2011) is based upon an overarching conceptual framework, communicated through minimal notation means, for a collaborative process in which a work gradually coalesces over the course of development through interaction between composer and performers. The resulting artwork—an interdisciplinary performance of "composed theatre"—does not 'reside' in, or emerge from, traditional artifacts such as pre-notated musical scores, but rather exists as a collective memory within the specific community of musicians that has collaborated in its creation. Through development and rehearsal, a mode of performance materializes and is agreed upon that reflects the interests and preferences of both composer and performers. The written document that initiates the compositional process and collaborative development is distinct from an indeterminate score—in that it is not, in itself, a "map" for an open-ended musical performance, but rather the catalyst of a process of compositional method that has not been comprehensively studied and is not easily codified as a system of organization or compositional technique, this study seeks to question fundamental assumptions that this method raises surrounding the function and role of a composer and score, as well as explore and evaluate those issues through the lens of the author's own experiences. How does Aperghis conceptualize composition and what is the impetus of a new work? What is the nature of his collaboration with performers, and is it possible for them to recreate this process autonomously without him? How is the work 'encoded' other than its manifestation in performance? Aperghis' *Luna Park* represents the confluence of strategies employed in previous works leading up to its creation.

# JASON THORPE BUCHANAN

## COMPOSER / MUSIC TECHNOLOGIST

Künstlerischer Mitarbeiter (Artistic Associate/Lecturer)

Hybrid Music Lab, Hochschule für Musik ‘Carl Maria von Weber’ Dresden

Digital Media and New Technologies for Music

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+49 (0) 172 39 37 108

[www.jasonthorpebuchanan.com](http://www.jasonthorpebuchanan.com)

[www.hfmdd.de](http://www.hfmdd.de)

[www.switchensemble.com](http://www.switchensemble.com)

### TEACHING & PROFESSIONAL APPOINTMENTS<sup>1</sup>

#### Hochschule für Musik ‘Carl Maria von Weber’ Dresden, Hybrid Music Lab

- 2022 -present Artistic Associate/Lecturer in Digital Media and New Technologies for Music  
Musik und Digitalität: Intro to Max, Wintersemester ‘23/24, Wintersemester ‘24/25  
Musik und Digitalität: Intermediate Max, Sommersemester ’24, SS ‘25  
Musik und Digitalität: Live-Musik und Video, Wintersemester ‘22/23, WS 23/24, SS ‘25  
Musik und Digitalität: Live-Musik und Video II, Sommersemester ’23  
Musik und Digitalität: Netzwerk Musik & Telematik, Wintersemester ‘22/23, SS ’24, WS 24/25  
Max Workshops: Oct. 2022, Mar. 2023, Mar. 2024  
Post-Production Workshops: Apr. 2023, Nov. 2023, Mar. 2024, Apr. 2024  
Hybrid Music Lab Colloquium: 2023, 2024

#### International Composition Institute of Thailand

- 2019 -present Guest Composer & Faculty Artist (ICIT), part of the IntAct Festival (formerly Thailand New Music & Arts Symposium)  
Composition Lessons, mentorship (5-6 students each year 2020-present)  
Workshops in Electroacoustic Music, Lectures, masterclasses, coaching rehearsals

#### College of Music, Mahidol University

- 2019-2022 Department Chair, Composition and Theory  
2018-2022 Full-Time Lecturer in Composition, Music Theory, and Electronic Music Composition  
Composition Lessons, (4 to 6 undergraduate and graduate students each semester 2018-2022)  
Composition Studio Class, Fall ’19, Spring ’20, Fall ’20, Spring ’21, Fall ’21, Spring ’22, Fall ’22  
Contemporary Ensemble (Group Comp Lab), Sp. ’19, Fl ’19, Sp. ’20, Fl ’20, Sp. ’21, Fl ’21, Sp. ’22  
Electroacoustic Composition II, Spring 2019, Spring 2022  
Electroacoustic Composition I, Fall 2018, Fall 2019, Fall 2020, Fall 2021, Fall 2022  
Graduate Electroacoustic Composition, Spring 2020, Fall 2021, Fall 2022  
Western Music Theory IV, Spring 2019, Fall 2018, Spring 2021  
Music in the Twentieth Century, Spring 2019, Spring 2020, Fall 2021  
Graduate Composition Pedagogy, Fall 2020  
Graduate Seminar in 20<sup>th</sup> and 21<sup>st</sup> Century Music Composition and Theory, Fall 2019  
Western Music Theory II & III, Fall 2018  
Sight Singing & Ear Training III, Fall 2018

#### University of Texas at Austin, Butler School of Music

- 2020 Aug.-Jan.21 Visiting Lecturer in Composition & Interim Director of the Electronic Music Studios  
Composition Lessons, Fall 2020 (4 Masters and 4 Doctoral students)  
MUS 329J Introduction to Computer Music: Visual Programming with Max, Fall 2020  
Electronic Music Seminar, Fall 2020  
Dissertation Co-Advisor, Fall 2020 – Summer 2021

#### University of Texas at Austin, Butler School of Music

- 2019 October Guest Lecturer, Global Classroom Curriculum Integration Grant (Co-PI)  
Lecture: *On my recent compositions*  
Lecture: *On Telematic Performance*  
Eight private composition lessons, masters and doctoral students

<sup>1</sup> See supplemental documents for details regarding service & leadership, student success, professional experience & performances/recording with the [Switch~ Ensemble], and performance history as conductor/electronic musician.

## JASON THORPE BUCHANAN – CURRICULUM VITAE

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### **Thailand International Composition Festival & Academy**

2019 August     Academy Director & Composition Faculty – Summer 2019  
                  Eight private composition lessons

### **University of Chicago, Department of Music**

2017 Spring     Mentor Composer, [Switch~ Ensemble] Spring residency

### **Valencia International Performance Academy & Festival (Spain)**

2015-2017     Executive Director & Composition Faculty – Summer 2017, 2016, 2015

### **University of Rochester, Eastman School of Music**

2014 Spring     Adjunct Instructor, Eastman Computer Music Center  
                  Introduction to Computer Music II  
                  Composition for Non-Majors

### **University of Nevada, Las Vegas**

2008-2010     Adjunct Instructor, Music Department  
                  Private Composition Lessons, Spring 2010, Fall 2009  
                  Ear Training III, Spring 2010  
                  Ear Training II, Fall 2009  
                  Music Theory I, Spring 2009, Fall 2008  
                  Ear Training I, Spring 2009, Fall 2008

## **TEACHING ASSISTANTSHIPS & TUTORING**

2012-2014     **University of Rochester, Eastman School of Music**  
                  Assistant Conductor, Eastman Musica Nova Ensemble, conductor Brad Lubman

2011-2014     **University of Rochester, Eastman School of Music**  
                  Teaching Assistant, Eastman Computer Music Center  
                  Introduction to Computer Music I & II

2008-2010     **University of Nevada, Las Vegas**  
                  Teaching Assistant, Music Department  
                  Composition Department, Counterpoint, Form & Analysis  
                  NEON Music Festival Coordinator

2006-2008     **San José State University**  
                  Music Systems/Theory and Musicianship Tutor

## **Academic Advising and Adjudication**

2025 Spring     **Dissertation Committee Member**, Lydia Wayne Chang, University of Texas at Austin

2024 June        **Jury Member**, Komposition Abschlussprüfungen, Hochschule für Musik Dresden

2024 May         **Jury Member**, Komposition Aufnahmeprüfungen, Hochschule für Musik Dresden

2023 Dec.        **Adjudicator** – Missouri Composers Project, Columbia Civic Orchestra

2023 Nov.        **Adjudicator** – Mizzou International Composers Festival, Alarm Will Sound

2023              **Dissertation Committee Member**, Jinghong Zhang, University of Texas at Austin

2022 Spring      **Jury Member** – Novalis Festival Osijek, Croatia, composition competition

2022 Feb.        **Jury Member & Mentor Composer**, Bangkok Metropolitan Orchestra, composition competition

2021              **Jury Member** – Young Thai Artists, composition competition

2021              **Dissertation Committee Member**, Nathan Nokes, University of Texas at Austin

2020              **Jury Member**, [Switch~ Ensemble] International Commissioning Prize

2018              **Jury Member**, [Switch~ Ensemble] International Commissioning Prize

2017              **Adjudicator** – VIPA Festival, Valencia, Spain

2016              **Adjudicator** – VIPA Festival, Valencia, Spain

2015              **Adjudicator** – VIPA Festival, Valencia, Spain

2013              **Jury Member**, OSSIA Call for Scores

## JASON THORPE BUCHANAN – CURRICULUM VITAE

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### EDUCATION

2019	<b>University of Rochester, Eastman School of Music</b>	Rochester, NY
	Ph.D. in Music Composition	
	<i>Principal composition teachers:</i> Ricardo Zohn-Muldoon, David Liptak, Allan Schindler, Carlos Sanchez-Gutierrez, Robert Morris; <i>Principal conducting teacher:</i> Brad Lubman	
	Doctoral Dissertation in two parts: ( <a href="http://hdl.handle.net/1802/35006">http://hdl.handle.net/1802/35006</a> )	
	1. Behavior and Compositional Process in Georges Aperghis' "Luna Park"	
	2. <i>Hunger: Part III</i> for three singers, ensemble, electronics, and live video-processing environment	
	<i>Academic/Artistic Advisors:</i> Prof. Ricardo Zohn-Muldoon and Prof. David Liptak	
	<i>Sponsor:</i> Raymond N. Ball Dissertation Fellowship, University of Rochester	
2010-2011	<b>Hochschule für Musik &amp; Theater Hamburg, Germany</b>	Hamburg, Germany
	Fulbright Fellowship in Composition & Musicology, Visiting Scholar	
	<i>Principal teachers:</i> Peter Michael Hamel, Manfred Stahnke, Georg Hajdu, Sascha Lino Lemke	
2010	<b>University of Nevada, Las Vegas</b>	Las Vegas, NV
	Master of Music in Composition	
	<i>Thesis: Structural Analysis of Ligeti's "Zehn Stücke für Bläserquintett"</i>	
	<i>Principal teachers:</i> Virko Baley, Jorge Villavicencio Grossmann	
	<i>Visiting faculty:</i> Ricardo Zohn-Muldoon	
2008	<b>San José State University</b>	San Jose, CA
	Bachelor of Music in Composition	
	Bachelor of Arts in Music Technology w/Minor in Film	
	<i>Principal teacher:</i> Pablo Furman	

### PROFESSIONAL ARTISTIC LEADERSHIP POSITIONS <sup>2</sup>

2012 – present **the [Switch~ Ensemble]**

#### Artistic Director & Conductor

*Duties:* As artistic director, conductor, and founder, I oversee planning of artistic projects, festival performances, and academic residencies, technical operations including audio/video recording, editing, mixing, and mastering, the performance of works involving electronics and multimedia, programming, call for scores adjudication and selection of repertoire, commissions, pedagogical programs, fundraising, grant writing, marketing, and publicity. A new music ensemble for the 21st Century, [Switch~] is an ensemble dedicated to the creation and performance of works that fuse technology with live performance.

[www.switchensemble.com](http://www.switchensemble.com)

2022 Feb.-Aug. **University of Missouri, School of Music, Mizzou New Music Initiative**

Interim Managing Director (MNMI & Mizzou International Composers Festival)

(<https://newmusic.missouri.edu/micf/mizzou-international-composers-festival>)

*Duties:* Managing all aspects of the Mizzou International Composers Festival, St. Louis Symphony Collaborations with student composers, Sheldon Commissions in St. Louis, Sinquefield Composition Prize, Mizzou New Music Ensemble Concerts and outreach programs, guest performers and composers, student funding opportunities and management of Graduate Teaching Assistants, the Missouri Composers Project (MOCOP), Creating Original Music Project (COMP), the Missouri Summer Composition Institute for high-school students with rotating ensembles-in-residence, and the "Composer Connection" distance learning program offering composition lessons to any composer in the state of Missouri. Additionally, contract and liaise between faculty and resident composers, Alarm Will Sound, recording engineers, photographers, and venue/production staff, hire student assistants, manage production crew, coordinate equipment and vehicle needs and rentals, event scheduling, and press releases and social media with Slay and Associates PR firm.

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<sup>2</sup> See supplemental documents for details regarding service & leadership, student success, professional experience & performances/recording with the [Switch~ Ensemble], and performance history as conductor/electronic musician.

JASON THORPE BUCHANAN – CURRICULUM VITAE

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**PROFESSIONAL ARTISTIC LEADERSHIP POSITIONS (CONTINUED)**

- 2017-2019      **San Francisco Center for New Music**  
Curator  
Curated and produced 6 concerts per year with guest artists and ensembles including Ensemble Proton Bern (Switzerland), the [Switch~ Ensemble], solo saxophonists Casey Grev and Phil Pierick, percussionist Noam Bierstone, bassist Kyle Motl, trio DUCKRUBBER, pianist Mari Kawamura and more.
- 2014 June      **Chamber Music Campania (Italy)**  
Faculty Composer-in-Residence  
Private Lessons and seminars.
- 2019      **Academy Director**, Thailand International Composition Festival, [music.mahidol.ac.th/ticf](http://music.mahidol.ac.th/ticf)  
Founding international academy director for existing 5-day TICF Festival/competition. *Duties:* Call for applications, participant selection, scheduling, fundraising, coordinating composer and technical needs, preparing programs and pedagogical events, lessons, managing student staff. Sound engineer during concerts. Ensembles-in-Residence: Hong Kong New Music Ensemble, Duo Ostinato (France).
- 2014-2017      **Executive Director**, Valencia International Performance Academy (VIPA), Spain  
Founding executive director of the composition program and 10-day festival for contemporary music.  
*Duties:* Managed all technical and logistical components of the festival including A/V documentation, web & graphic design, post-production, marketing and social media. Scheduling, finances, fundraising, call for applications, production, and managing staff, interns, and work fellowship holders. Liaison to ensembles, faculty, soloists, and students. Worked alongside artistic director Carlos Amat of the Conservatorio Superior de Música Joaquín Rodrigo in Valencia. *Ensembles-in-residence:* Mivos Quartet, Ensemble Interface (DE), Smash Ensemble (SP), the [Switch~ Ensemble], B3:Brouwer Trio (SP), NOMOS Group (SP), Alxarq Percussió (SP), Eastman Broadband Ensemble, flutist Erik Drescher (DE), pianist Jenny Lin. Faculty composers: S. Gervasoni, R. Steiger, J.V. Grossman, R. Zohn-Muldoon, J.M. Sánchez-Verdú, M. Wagner, J.T. Buchanan, G. Jiménez, T. McCormack, J. Bean, C. Sanchez-Gutierrez, C. Cano, and more.
- 2009      **Coordinator**, Nevada Encounters of New Music Festival (NEON)  
*Duties:* Produced an international festival in Las Vegas with a dozen student composers, scheduling, rehearsals, concerts, programs, marketing. Liaison to ensemble and composers. Faculty: Ricard-Zohn-Muldoon, Augusta Read Thomas, Tom Flaherty. Ensemble-in-Residence: Talea Ensemble.

## JASON THORPE BUCHANAN – CURRICULUM VITAE

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### **CONFERENCES & FESTIVALS**

2027 Dec.	<b>blurred edges Festival</b> Guest Composer/Electronics Performance: <i>Traces</i> (2026) for quintet, electronics, light, & live video processing	Hamburg, Germany
2026 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, IntAct Festival Performance: TBD Talk: TBD	Bangkok, Thailand
2025 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, IntAct Festival Performance: <i>Like a Scattering from a Fixed Point</i> (2025) concerto for Mariel Roberts, TACETi ensemble, and electronics Talk: <i>On the compositional process for “LaSfaFP”</i>	Bangkok, Thailand
2025 June	<b>June in Buffalo Festival</b> Guest Conductor/Electronics, Artistic Director, the [Switch~ Ensemble]	Buffalo, NY
2024 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, IntAct Festival Performance: <i>Ecology of Disruption</i> (2024) for three percussionists, light, & audiovisual processing system Talk: <i>On the compositional process for “Ecology of Disruption”</i>	Bangkok, Thailand
2024 June	<b>June in Buffalo Festival</b> Guest Conductor/Electronics, Artistic Director, the [Switch~ Ensemble]	Buffalo, NY
2024 May	<b>Here Be Monsters Festival</b> Guest Composers/Electronics Premiere: <i>Ecology of Disruption</i> (2024) for 3 percussionists, generative electronics, and video processing Line Upon Line percussion, commissioned by Tetractys New Music	Austin, TX
2023 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, IntAct Festival Premiere: <i>Emergent Phenomena</i> (2023) for e-guitar, saxophone, trombone, and generative electronics Talk: <i>On my Artistic Process, Generative Systems, &amp; Interactivity</i> Teaching: six private composition lessons, mentorship in rehearsals	Bangkok, Thailand
2023 June	<b>June in Buffalo Festival</b> Electronics, Artistic Director, the [Switch~ Ensemble]	Buffalo, NY
2022 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, Thailand New Music and Arts Symposium Performance: <i>walkside, lost</i> (2015) for three speaking percussionists, electronics, & live-video processing <i>On my Creative Practice: tracing a path from 2015-present</i> Teaching: six private composition lessons, mentorship in rehearsals	Bangkok, Thailand
2021 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, Thailand New Music and Arts Symposium <i>On my Creative Practice: tracing a path from 2012-present</i> Teaching: Six private composition lessons	Bangkok, Thailand (online)
2021 Oct.	<b>SinusTon Festival</b> Guest Composer & Conductor, Artistic Director, the [Switch~ Ensemble] Performance: <i>soliloquios del viento</i> (2017) for sextet and electronics	Magdeburg, Germany
2020 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, Thailand New Music and Arts Symposium, Bangkok Arts and Culture Center <i>On my Creative Practice &amp; panelist for music and technology</i> Performance: <i>Reflexive Iterations 1.a</i> for extended no-input mixer and ensemble Teaching: six private composition lessons, mentorship in rehearsals	Bangkok, Thailand (online)
2020 Aug.	<b>Music Science Share, Music Educator’s Conference</b> Guest Lecturer <i>On my Creative Practice</i>	Shanghai, China (online)

JASON THORPE BUCHANAN – CURRICULUM VITAE

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**CONFERENCES & FESTIVALS (CONTINUED)**

2019 Oct.	<b>Transit Festival</b> Guest Composer Performance: <i>soliloquios del viento</i> (2016; rev. 2017), Ensemble Interface, cond. Maurice Donnet-Monay	Leuven, Belgium
2019 Aug.	<b>Thailand International Composers Festival, Academy for Young Composers</b> Faculty Artist & Academy Director, College of Music, Mahidol University Talk: <i>On my Creative Practice</i> Performance: <i>soliloquios del viento</i> for sextet and electronics, Hong Kong New Music Ensemble, conductor Gregor Mayrhofer. Public Workshop: sketches for <i>The End of Forgetting</i> , Hong Kong New Music Ensemble, conductor Gregor Mayrhofer.	Bangkok, Thailand
2019 Jul.	<b>Thailand International Composers Festival</b> Faculty Artist, Thailand New Music and Arts Symposium, Bangkok Arts and Culture Center <i>On my Creative Practice &amp; panelist for discussion on music and technology</i> Premiere: <i>all-forgetting-is-retrieval</i> for b.cl, a.sax, b.tbn, perc, gtr, vln, vc, elec., & augmented conductor	Bangkok, Thailand
2017 Jul.	<b>Valencia International Performance Academy &amp; Festival</b> Composition Faculty Member & Executive Director Premiere: <i>soliloquios del viento</i> (2016; rev. 2017, electroacoustic version) for mixed sextet and electronics Talk: <i>On my creative practice</i>	Valencia, Spain
2016 Sep.	<b>NEON Music Festival, University of Nevada, Las Vegas</b> Guest Composer Talk: <i>On my Creative Practice</i> Performance: <i>Asymptotic Flux: First Study in Entropy</i> with Madison Greenstone and Mivos Quartet	Las Vegas, NV
2016 Jul.	<b>Valencia International Performance Academy &amp; Festival</b> Faculty Artist, Conductor, and Executive Director Talk: <i>On my Creative Practice</i> Performances: <i>lamento</i> by Igor Santos, <i>Komorebi</i> by Namhoon Kim	Valencia, Spain
2015 Jul.	<b>Valencia International Performance Academy &amp; Festival</b> Faculty Artist and Executive Director Performance: <i>Asymptotic Flux: First Study in Entropy</i> with Madison Greenstone and Mivos Quartet Talk: <i>On my Creative Practice</i>	Valencia, Spain
2014 Jun.	<b>Chamber Music Campania</b> Faculty Composer Premiere: <i>Oggetti I (Omaggio a Sciarrino)</i> for wind quintet	Lucera, Italy
2014	<b>NYC Electroacoustic Music Festival</b> Guest Composer & Conductor Performance: <i>Asymptotic Flux: First Study in Entropy</i> with the [Switch~ Ensemble]	Manhattan, NY

## JASON THORPE BUCHANAN – CURRICULUM VITAE

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### INVITED TALKS AND PRESENTATIONS

2026 May	<b>California Polytechnic State University</b> Guest Lecture, Masterclasses <i>Process: Intermedia Composition with Interactive Systems in GRIDS &amp; Ecology of Disruption</i>	San Luis Obispo, CA
2026 May	<b>University of California, Santa Barbara</b> Guest Lecture, Masterclasses <i>Process: Intermedia Composition with Interactive Systems in GRIDS &amp; Ecology of Disruption</i>	Santa Barbara, CA
2025 March	<b>Gustav Mahler Privatuniversität für Musik</b> Guest Lecture, Masterclasses <i>Process: Composing for Interactive Systems</i>	Klagenfurt, Austria
2024 Dec.	<b>Bogliasco Foundation</b> Guest Lecture, Aaron Copland Bogliasco Fellowship <i>Process: Composing for Interactive Systems in Ecology of Disruption &amp; Emergent Phenomena</i>	Bogliasco, Italy
2024 Nov.	<b>Hochschule für Musik Würzburg</b> Guest Lecture, Masterclasses <i>Process: Composing for Interactive Systems</i>	Würzburg, Germany
2024 Sep.	<b>University of Auckland, School of Music</b> Guest Lecture, Masterclasses <i>Process: Composing for Interactive Systems</i>	Auckland, New Zealand
2024 Jul.	<b>Hochschule für Musik, Lübeck</b> Guest Lecture <i>On my Artistic Process, Generative Systems, &amp; Interactivity</i>	Lübeck, Germany
2024 Mar.	<b>University of California, Berkeley</b> Guest Lecture, Masterclasses <i>On my Artistic Process, Generative Systems, &amp; Interactivity</i>	Berkeley, CA
2024 Mar.	<b>Queen's University, Belfast</b> Guest Lecture <i>On my Artistic Process, Generative Systems, &amp; Interactivity</i>	Belfast, Northern Ireland
2022 Sep.	<b>University of Missouri, School of Music</b> Guest Lecture, Composition Colloquium <i>On my Creative Practice: tracing a path from 2012-present</i>	Columbia, MO
2022 May	<b>Conservatoire de Pantin</b> Guest Lecture, Masterclass <i>On my Creative Practice: tracing a path from 2012-present</i>	Paris, France
2022 Apr.	<b>Colby College</b> Guest Lecture, Composition Seminar <i>On my Creative Practice</i>	Waterville, ME
2020 Oct.	<b>Ball State University, School of Music</b> Guest Lecture, Composition Seminar <i>On my Creative Practice</i>	Muncie, Indiana (online)
2020 Feb.	<b>The Pennsylvania State University</b> Guest Lecture, Composition Seminar <i>On my Creative Practice and compositional process for “PANIC ARCHITECTURE”</i>	University Park, PA
2020 Feb.	<b>University of Miami, Frost School of Music</b> Guest Lecture, Composition Seminar <i>On my Creative Practice</i>	Miami, FL
2020 Jan.	<b>Yong Siew Toh Conservatory of Music</b> Guest Lecture, Composition Seminar <i>On my recent compositions and compositional process for “all-forgetting-is-retrieval”</i>	Singapore
2019 Apr.	<b>University of Northern Colorado</b> Guest Lecture, Composition Seminar <i>On my Creative Practice and compositional process for “PANIC ARCHITECTURE”</i>	Greeley, CO

JASON THORPE BUCHANAN – CURRICULUM VITAE

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**INVITED TALKS AND PRESENTATIONS (CONTINUED)**

2019 Mar.	<b>Eastman Audio Research Studio, Eastman School of Music</b> Guest Lecture, as part of [Switch~ Ensemble] residency and concert <i>On my Creative Practice</i>	Rochester, NY
2018 Nov.	<b>Hamilton College</b> Guest Lecture, Music Department <i>On my Creative Practice and compositional process for “walkside, lost”.</i>	Clinton, NY
2018 May	<b>Embassy of Foreign Artists</b> Artist-in-Residence Lecture: <i>On my compositional process for “surface, tension”</i> Premiere: “surface, tension” (2018)	Geneva, Switzerland
2018 Feb.	<b>Ithaca College</b> Guest Lecture, Composition Seminar <i>On my artistic practice and compositional process for PANIC ARCHITECTURE</i>	Ithaca, NY
2017 Nov.	<b>Stanford University</b> Guest Lecture, CCRMA Colloquium <i>On my artistic practice and compositional process for “PANIC ARCHITECTURE”</i>	Stanford, CA
2017 Apr.	<b>University of Virginia</b> Guest Lecture, Department of Music <i>On my artistic practice and compositional process for “walkside, lost”</i> <i>Behavior and Compositional Process in George Aperghis’ “Luna Park”.</i>	Charlottesville, VA
2017 Jan.	<b>University of Chicago</b> Guest Lecture, Department of Music <i>On my artistic practice and compositional process for “walkside, lost”</i>	Chicago, IL
2016 Sep.	<b>San Jose State University</b> Guest Lecture, Music Department <i>On my artistic practice and compositional process for “walkside, lost”</i>	San Jose, CA
2016 Sep.	<b>Vernon Salon Series</b> Guest Lecture <i>On my artistic practice and compositional process for “walkside, lost”</i>	Oakland, CA
2016 May	<b>Portland State University</b> Guest Lecturer, Composition Seminar <i>On my artistic practice, works with live video processing</i> Performance: <i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Sean Fredenburg	Portland, OR
2016 April	<b>University of Richmond</b> Guest Composer Performance: <i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Emily Loboda	Richmond, VA
2016 April	<b>University of North Carolina at Greensboro</b> Guest Composer Performance: <i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Emily Loboda	Greensboro, NC
2016 March	<b>Michigan State University</b> Guest Composer Performance: <i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Casey Grev	East Lansing, MI
2016 Jan.	<b>University of Chicago</b> Guest Lecture, Composition Seminar <i>On my artistic practice, works with live video processing</i>	Chicago, IL
2015 Oct.	<b>Bergen senter for Elektronisk Kunst (BEK)</b> Guest Lecture, as Artist-in-Residence at USF Verftet <i>On my compositional process for “walkside, lost”.</i>	Bergen, Norway
2015 Apr.	<b>University of Nevada, Las Vegas</b> Guest Composer, Music Department Performance: ...durat(4)ions: “broken landscape” (2013), UNLV Percussion Ensemble in Collaboration with Lighting Department, April 13, 17, 18, 2015.	Las Vegas, NV

## JASON THORPE BUCHANAN – CURRICULUM VITAE

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### INVITED TALKS AND PRESENTATIONS (CONTINUED)

2013 Jun.	<b>University of Missouri, Mizzou International Composers Festival</b> Guest Composer Premiere: <i>Asymptotic Flux: Second Study in Entropy</i> with Alarm Will Sound Talk: <i>On my recent works for ensemble</i>	Columbia, MO
2012 Dec.	<b>Rutgers University Music Department</b> Guest Lecture Talk: <i>On collaboration and community</i> .	New Brunswick, NJ
2011 Aug.	<b>San Francisco Community Music Center</b> Guest Lecture Talk: <i>On collaboration and community</i> .	San Francisco, CA

### PUBLICATIONS & RESEARCH

- 2021      *Oggetti II* for quintet and electronics. BabelScores, France.  
2019      *Behavior and Compositional Process in Georges Aperghis' "Luna Park"*. ProQuest/UMI. 2019.  
2019      *Hunger: Part III* for three singers, ensemble, electronics, and video-processing. ProQuest/UMI. 2019.  
2019      *all-forgetting-is-retrieval* for septet, electronics, and augmented conductor. BabelScores, France.  
2017      *PANIC ARCHITECTURE*. BabelScores, France.  
2017      *soliloquios del viento* for sextet and electronics. BabelScores, France.  
2015      *On the creation of "surface, tension"*. Embassy of Foreign Artists, Ressources Urbaines. Geneva, Switzerland.  
2015      NewClassic.la interview and composer profile. Web. Los Angeles.  
2015      *Dealing With Time*, Article feature by The Industry, Los Angeles.  
2015      *walkside, lost* for trio, electronics, live video processing. BabelScores, France.  
2014      *Oggetti I* for quintet. BabelScores, France.  
2014      *Double Concerto* for two horns and chamber orchestra. BabelScores, France.  
2013      *First Study for Piano and Electronics: absence*, for piano & elec. Featured article *Manor House Quarterly*. Print.  
2012      *Structural Analysis of Romitelli's "Amok Koma"*.  
2011      *Emotional Syntax and Expressive Potential in Xenharmonic Musical Systems*.  
2009      *Structural Analysis of Ligeti's "Zehn Stücke für Bläserquintett*.

### CITATIONS

- 2023      *Transhumanism, renewed awareness, and new compositional approaches in multimedia music: a case of Georgian Music*. Gvantsa Ghvinjilia, Journal for the Interdisciplinary Art and Education, 2023.  
2023      *Post-Digital Aesthetics in the Contemporary Music-Intermedia for Saxophone*. Jorge Sousa, Dissertation, University of Aveiro, Portugal, 2023.  
2022      *More Than One Thing: A Practice-Led Investigation into Transdisciplinary Free Improvisation in Sound and Movement*. Henry McPherson, Dissertation, Huddersfield University, 2022.  
2021      *Pan-Rational and Irrational Rhythm: The History, Development, and Modern Implementation of Non-Dyadic Rational Rhythms in Western Music*. Jordan Alexander Key, Dissertation, University of Florida. 2021.

### RESIDENCIES

- 2026      **SWR EXPERIMENTALSTUDIO**, Freiburg im Breisgau, Germany (2 weeks)  
2024-25    **EMPAC** (Experimental Media and Performing Arts Center), Troy, NY (3-visit residency)  
2024      **Bogliasco Foundation**, Aaron Copland Fellowship, Italy (1 month)  
2018      **Embassy of Foreign Artists**, Geneva, Switzerland (6 months)  
2017      **Brush Creek Foundation for the Arts**, Resident Artist, Wyoming (1 month)  
2015      **USF Verftet**, Artist in Residence, Bergen, Norway (3 months)

## COMMISSIONS

- 2028 *The End of Forgetting II*, for sextet, generative electronics, light, and live video processing; NADAR Ensemble, Belgium – 2028-29
- 2026 *Traces*, for quintet, electronics, light, and live video processing; Commissioned and premiered by the IntAct Festival, Bangkok, December 2026.
- 2026 *Hypersigl*, for tenor saxophone, electric guitar, percussion, piano, electronics, and live video processing; commissioned and premiered by Hypercube, New York City, 2026.
- 2026 *The End of Forgetting*, for bass flute, cello, generative electronics, light, and live video processing; the [Switch~ Ensemble], Zach Sheets & T.J. Borden, New York City, 2026.
- 2025 *New Work*, for soprano voice and electric guitar with live electronics and video. Commissioned and premiered by Coco Lau and Alexey Potapov, premiere date TBD.
- 2025 *Like a Scattering from a Fixed Point*, concerto for cellist Mariel Roberts, ensemble, and electronics Commissioned and premiered by the IntAct Festival, Bangkok, December 2025.
- 2025 *GRIDS*, mixed septet for the [Switch~ Ensemble] and live, generative audiovisual processing system; commissioned by the Curtis R. Priem Experimental Media and Performing Arts Center; Studio 1—Goodman, Rensselaer Polytechnic Institute – Troy, NY, September 12, 2025.
- 2024 *Ecology of Disruption*, for three percussionists, electronics, lights, and live audiovisual processing system, commissioned by Tetractys New Music; premiered by Line Upon Line, “Here Be Monsters” Festival, May 25, 2024.
- 2023 *Emergent Phenomena*, for electric guitar, alto saxophone, bass trombone, and generative electronics, commissioned by the IntAct Festival; premiered by the TACETi Ensemble, Bangkok Art and Culture Centre – Bangkok, Thailand, December 24, 2023.
- 2021 *oggetti II*, for bass flute, bass clarinet, violin, electric guitar, percussion, and live electronics, commissioned by the Thailand New Music and Arts Symposium; premiered by the TACETi Ensemble, Bangkok Art and Culture Centre – Bangkok, Thailand, December 19, 2021.
- 2020 *Reflexive Iterations 1.a* for t.sax, b.cl, vlc, vc, perc & extended “no-input” mixer, commissioned by the Thailand New Music and Arts Symposium; premiered by the TACETi Ensemble and Jason Thorpe Buchanan, Bangkok Art and Culture Centre – Bangkok, Thailand, December 20, 2020.
- 2019 *all-forgetting-is-retrieval* for b.cl, a.sax, b.tbn, perc, gtr, vln, vc, electronics, & augmented conductor, commissioned by the Thailand New Music and Arts Symposium; Selection: FollowMyScore2019; premiered by the TACETi Ensemble, Bangkok Art and Culture Centre – Bangkok, Thailand, July 8, 2019.
- 2018 *surface, tension*, for two percussionists and live audiovisual processing environment, commissioned by the Embassy of Foreign Artists – Geneva, Switzerland, May 26, 2018.
- 2017 *ACTOR-NETWORK THEORY* for soprano, b.fl, b.cl., perc, hp, pno, vln, vla, vc, & elec., commissioned by Fondation Royaumont; premiered by the Royaumont Académie Voix Nouvelles Ensemble, soprano Mimi Doulton, conductor Zachary Seely – Asnières-sur-Oise, France, September 8, 2017.
- 2017 *PANIC ARCHITECTURE*, for sinfonietta and electronics, commissioned by the Earle Brown Music Foundation; premiered by the Talea Ensemble, conductor Jeff Means, TIME SPANS Festival – DiMenna Center for Classical Music, New York, NY, August 2, 2017.
- 2016 *soliloquios del viento* for six singers (sop, mz, ct, ten, bari, bass) and eight instrumentalists, commissioned by Fondation Royaumont Académie Voix Nouvelles; premiered by the Talea Ensemble and EXAUDI Vocal Ensemble, conductor James Baker – Asnières-sur-Oise, France, September 9, 2016.

**COMMISSIONS (CONTINUED)**

- 2015 *gimme shelter* for three speaking percussionists, electronics, and live video processing, commissioned by Eklektos Geneva Percussion Center, Switzerland; premiered by Eklektos Geneva Percussion, L'Abri Espace culturel – Geneva, Switzerland, November 14, 2015.
- 2015 *bunger fragments*, for 16 solo singers, on texts by Darcie Dennigan, commissioned by the New York Virtuoso Singers and ASCAP; premiered by the New York Virtuoso Singers with conductor Harold Rosenbaum, National Sawdust – Brooklyn, NY, November 29, 2015.
- 2015 *walkside, lost*, for three speaking percussionists, electronics, and live video processing, commissioned by Gaudeamus Muziekweek; Selection: FollowMyScore2019; premiered by Slaagwerk Den Haag, TivoliVredenburg, Gaudeamus Muziekweek – Utrecht, Netherlands, September 13, 2015.
- 2015 *de/ter|ior.ation*, for chamber orchestra, commissioned by the BlueWater Chamber Orchestra as winner of Iron Composer 2014; premiered by the BlueWater Chamber Orchestra, guest conductor Jason Thorpe Buchanan – Cleveland, OH, May 9, 2015
- 2015 *Hunger: A Multimedia Opera (P.III, Sc.2)*, for three singers, octet, electronics, and video, commissioned by The Industry, Los Angeles; Selection, MATA Interval 8 Series premiered by wild Up with conductor Marc Lowenstein, director Yuval Sharon, singers Stephanie Aston, Laura Bohn, Andy Dwan, Wallis Annenberg Center for the Performing Arts – Los Angeles, February 21, 2015.
- 2015 *Second Study for Alto Saxophone, Electronics, and video: pulp*, Commissioned by Consortium led by Matthew Evans; premiered by Matthew Evans, 2015 World Saxophone Congress – Strasbourg, France, July 14, 2015.
- 2014 *Hunger: A Multimedia Opera (P.III, Sc.1)*, for three singers, sextet, electronics, and video, commissioned by Internationales Musikinstitut Darmstadt, Germany; premiered by Ensemble Interface, conductor Stefan Schreiber, director Lydia Steier, dramaturg Patrick Hahn, mentor Hans Thomalla, singers Stephanie Aston, Barbara Kinga Majewska, Stephan Storck – August 14-15, 2015.
- 2014 *antistasis I*, for saxophone, piano, and percussion, commissioned by the Tzil Meudcan International 2014 New Music Festival; premiered by Ensemble Nikel – Tel Aviv, Israel, July 10, 2014.
- 2014 *oggetti I*, for wind quintet, commissioned by Chamber Music Campania, Italy; premiered by the Fati 5 Wind Quintet, Italy/USA – Lucera, Italy, June 25 2014.
- 2013 *Double Concerto*, for Two Horns and Chamber Orchestra, commissioned by the International Horn Society's Meir Rimon Commissioning Assistance Program; 2014 ASCAP Morton Gould Young Composers Award; premiered by the Eastman Musica Nova Ensemble, conductor Brad Lubman, soloists Jeff Nelsen, & Michael Walker, Eastman School of Music, Kilbourn Hall – Rochester, NY, March 21, 2013
- 2013 *Asymptotic Flux: Second Study in Entropy*, for large ensemble, commissioned by the Mizzou International Composers Festival, University of Missouri; Nominated for the 2015 Gaudeamus Prize. 2014 ASCAP Morton Gould Young Composers Award. Howard Hanson Orchestral Prize; premiered by Alarm Will Sound, Alan Pierson, conductor – Columbia, MO, USA, July 27, 2013.
- 2013 *...durat(a)ions: “broken landscape”*, for percussion quartet, commissioned and premiered by Iktus Percussion for a guest performance at the Eastman School of Music, University of Rochester – Rochester, NY, USA, October 4, 2013.
- 2013 *Asymptotic Flux: First Study in Entropy*, for bass clarinet, violin, viola, cello, and electronics, commissioned by Ossia New Music; Winner, newEar 4<sup>th</sup> Composers' Competition; premiered by the [Switch~ Ensemble], conductor Jason Thorpe Buchanan, clarinet soloist Madison Greenstone – Rochester, NY, October 4, 2013.
- 2012 *First Study for Alto Saxophone: doublethink*, commissioned by Michael Rene Torres; premiered by Michael Rene Torres at the North American Saxophone Alliance Conference, University of Arizona – Tempe, AZ, March 15, 2012.

JASON THORPE BUCHANAN – CURRICULUM VITAE

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**COMMISSIONS (CONTINUED)**

- 2012 *First Study for Piano and Electronics: absence*, for piano and electronics, commissioned for the collaborative project “Room for Five” with visual artist and MacArthur “Genius” Fellow Anna Schuleit; premiered by Daniel Pesca at the Eastman School of Music, Benson Creative Forum – Rochester, NY, April 17 2012
- 2011 *Berlin Songs*, for two singers and mixed sextet, commissioned by the German Fulbright-Kommission, conductor Thomas Heuser, Pan-European Fulbright Conference, Akademie der Künste – Berlin, Germany, March 22, 2011.

**AWARDS AND PRIZES**

- 2026 **Residency, SWR EXPERIMENTALSTUDIO**, Freiburg im Breisgau, Germany
- 2024 **Aaron Copland Bogliasco Fellowship in Music**, Aaron Copland Fund for Music **Bogliasco Foundation Residency**, Bogliasco, Italy, 1 month residency
- 2023 **Selection by BabelScores** Publishing House, Reading Panel, Call for Works
- 2021 **Selection**, Featured on Score Follower’s “#FollowMyScore2021”, *all-forgetting-is-retrieval*
- 2019 **Selection**, Featured on Score Follower’s “#FollowMyScore2019”, *walkside, lost* **UT Austin Global Classroom Curriculum Integration Grant** (Co-PI)
- 2018 **Embassy of Foreign Artists**, Geneva, Switzerland, 6 Month Residency
- 2016-17 **Raymond N. Ball Dissertation Year Fellowship**, University of Rochester
- 2016 **L'association des Amis de Royaumont**, Fellowship for Programme Voix Nouvelles
- 2015 **Nominee, 2015 Gaudeamus Prize**, *Asymptotic Flux: Second Study in Entropy* **American-Scandinavian Foundation Grant**, residency at USF Verftet, Bergen **ASCAP Morton Gould Young Composer Award**, *Double Concerto* **Selection, MATA Interval 8 Series**, the [Switch~ Ensemble], *Hunger (P.III)*, DiMenna Center, NYC **Featured Composer**, *Hunger*, The Industry’s FIRST TAKE Opera Workshop, Yuval Sharon (Art. Director), M. Lowenstein (Mus. Director), S. Aston, L. Bohn, A. Dwan, & wild Up
- 2014 **Winner, Iron Composer** 5-hour International Composition Competition **Howard Hanson Orchestral Prize**, *Asymptotic Flux: Second Study in Entropy*, Eastman School **ASCAP Morton Gould Young Composer Award** *Second Study in Entropy* **Darmstadt Internationales Musikinstitut Contemporary Opera Workshop** (DE) *Hunger* Ensemble Interface, P. Hahn, S. Schreiber, L. Steier, H. Thomalla, S. Aston, B.K Majewska, S. Storck
- 2013-14 **Benson Scholarship**, Eastman School of Music
- 2013 **Winner, newEar 4<sup>th</sup> Composers’ Competition**, *Asymptotic Flux, First Study in Entropy*
- 2012 **Belle S. Gitelman Award**, Eastman School of Music
- 2011-14 **Graduate Teaching Assistantship & Tuition Scholarship**, Eastman School of Music
- 2011-13 **Imagination Scholarship**, Eastman School of Music
- 2010-11 **Fulbright Fellowship**, HfMT Hamburg (Germany), Full Research/Study Grant
- 2010 **Outstanding Graduate Student Award**, 2010, UNLV College of Fine Arts
- Outstanding Graduating Graduate Student**, Class of 2010, UNLV Music Department
- 2009 **Winner**, UNLV Cristina Valdés Solo Piano Composition Competition

# JASON THORPE BUCHANAN – CURRICULUM VITAE

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## **ADDITIONAL HONORS AND GRANTS**

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|------|---|
| 2024 | <b>Honorable Mention</b> , Duo Signal Call for Scores III + Composition Residency   |
| 2022 | <b>2<sup>nd</sup> Prize</b> , 5 <sup>th</sup> annual “New Vision” Composition Competition, 24 <sup>th</sup> International Chopin and Friends Festival NYC, Cracow Golden Wind Quintet, <i>oggetti I</i> (2014)  |
| 2021 | <b>ASCAP Plus Award</b> (2012, 2013, 2014, 2015, 2021)  |
| 2018 | <b>Finalist</b> , Wet Ink Large Ensemble Readings   |
| 2017 | <b>Honorable Mention</b> , The Nouveau Classical Project Commission<br><b>Nominee</b> , 2018 ASCAP/SEAMUS Commission Competition, <i>Second Study for Alto Sax.: pulp</i>   |
| 2015 | <b>Honorable Mention</b> , Kaleidoscope Chamber Orchestra 2015 Call for Scores<br><b>Finalist</b> , WasteLAND International Call for Scores   |
| 2014 | <b>Travel Grant, Professional Development Committee</b> , Eastman School of Music<br>Residency and performance at Chamber Music Campania, Italy<br><b>Guest Performer Grant</b> , <i>Double Concerto</i> , Eastman, Various Dept. & Dean’s Office, (PI) |
| 2013 | <b>American Composers Forum Philadelphia, Subito Grant</b> , Melos Music, (Co-PI)<br><b>Finalist</b> , ASCAP Morton Gould Award<br><b>Finalist</b> , Utah Arts Festival Commission  |
| 2012 | <b>2<sup>nd</sup> Prize</b> , The American Prize, Orchestral Composition Competition<br><b>Finalist</b> , ASCAP Morton Gould Young Composer Award<br><b>Honorable Mention</b> , ACO Underwood/San Diego Readings  |
| 2011 | <b>Honorable Mention</b> , Minnesota Composers Institute  |
| 2009 | <b>Travel Grant, UNLV Arts &amp; Humanities</b> , TAD Wind Symphony Tokyo, Japan  |
| 2008 | <b>Outstanding Graduating Senior Award</b> , SJSU School of Music & Dance   |

## **SELECT ADDITIONAL PERFORMANCES**

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|------|---|-------------------|
| 2025 | <i>all-forgetting-is-retrieval</i> (2019), Hochschule für Musik Carl Maria von Weber<br>Featured Composer<br>HfM Students and Faculty, conductor Nicolas Kuhn                               | Dresden, Germany  |
| 2024 | Ecology of Disruption (2024), IntAct Festival, Thailand<br>Faculty Artist, Bangkok Art & Culture Centre<br>TACETI Ensemble  | Bangkok, Thailand |
| 2023 | <i>walkside, lost</i> (2015), Continuum Contemporary Music<br>Featured Composer<br>Continuum  | Toronto, Canada   |
| 2023 | <i>all-forgetting-is-retrieval</i> (2019), University at Buffalo<br>Guest Composer<br>the [Switch~ Ensemble], conductor Georgia Mills   | Buffalo, NY       |
| 2022 | <i>walkside, lost</i> (2015), IntAct Festival, Thailand<br>Faculty Artist, Bangkok Art and Culture Centre<br>TACETI Ensemble  | Bangkok, Thailand |
| 2022 | <i>soliloquios del viento</i> (2016; rev. 2017), [Switch~ Ensemble] Residency<br>Guest composer/conductor University of Missouri<br>the [Switch~ Ensemble], conductor Jason Thorpe Buchanan | Columbia, MO      |

JASON THORPE BUCHANAN – CURRICULUM VITAE

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**SELECT ADDITIONAL PERFORMANCES (CONT'D)**

2021	<i>soliloquios del viento</i> (2016; rev. 2017), SinusTon Festival Guest composer/conductor The [Switch~ Ensemble], conductor Jason Thorpe Buchanan	Magdeburg, Germany
2021	<i>all-forgetting-is-retrieval</i> (2019), Less Than <10 March Livestream Concert Guest composer Less Than <10, conductor James Tabata	Austin, Texas
2020	<i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> Guest composer, Arizona State University North American Saxophone Alliance Conference, Matthew Evans, saxophone	Tempe, AZ
2017	<i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Hot Air Music Festival Guest composer, San Francisco Conservatory of Music	San Francisco, CA
2016	<i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , University of Richmond Emily Jane Loboda, saxophone	Richmond, VA
2016	<i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , University of North Carolina Emily Jane Loboda, saxophone	Greensboro, NC
2016	<i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Michigan State University Casey Grev, saxophone	East Lansing, MI
2015	<i>Asymptotic Flux: Second Study in Entropy</i> , Gaudeamus Muziekweek 2015 Nominee for Gaudeamus Prize, Insomnio Ensemble	Utrecht, Netherlands
2015	<i>Asymptotic Flux: First Study in Entropy</i> , Gaudeamus Muziekweek 2015 Nominee for Gaudeamus Prize, New European Ensemble	Utrecht, Netherlands
2015	<i>Hunger: A Multimedia Opera (Part III, Sc. 1-2) fully staged</i> , MATA Interval 8 Series the [Switch~ Ensemble], DiMenna Center, Sophie Burgos, Lucy Dhegrae, Jeff Gavett, Dan Bassin	Manhattan, NY
2015	<i>...durat(a)ions: “broken landscape”</i> , University of Nevada, Las Vegas Music Department. UNLV Percussion Department in Collaboration with Lighting Design Department, 3 performances	Las Vegas, NV
2011	<i>Karttikeya, Study No. 1 for solo piano</i> , Yong Siew Toh Conservatory of Music Anna Kijanowska, piano	Singapore
2011	<i>Karttikeya, Study No. 1 for solo piano</i> , LaSalle School of Contemporary Music Anna Kijanowska, piano	Singapore
2011	<i>Karttikeya, Study No. 1 for solo piano</i> , Consulate General of the Republic of Poland Anna Kijanowska, piano	Sydney, Australia

JASON THORPE BUCHANAN – CURRICULUM VITAE

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**FESTIVALS AND COMPOSITION ACADEMIES, AS PARTICIPANT**

2017	<b>Earle Brown Music Foundation Academy</b>	New York, NY
	Active Participant	
	Mentor Composers: Chaya Czernowin, Steven Takasugi, Hans Tutschku	
	Premiere: <i>PANIC ARCHITECTURE</i> , Talea Ensemble, conductor Jeffrey Means	
2016	<b>Royaumont, Académie Voix Nouvelles</b>	Asnières-sur-Oise, France
	Active Participant	
	Mentor Composers: Pierluigi Billone, Raphael Cendo, Frédéric Durieux	
	Premiere: <i>soliloquios del viento</i> , Talea Ensemble & EXAUDI, James Baker, conductor	
2015	<b>Gaudeamus Muziekweek 2015</b>	Utrecht, Netherlands
	Nomination for the 2015 Gaudeamus Prize, guest composer at Gaudeamus Academy	
	Mentor Composers: Stefan Prins, Raphael Cendo, Calliope Tsoupaki	
	Premiere: <i>walkside, lost</i> for three percussionists, electronics, live video processing, Slaagwerk Den Haag	
	Performance: <i>Asymptotic Flux: First Study in Entropy</i> for quartet and electronics, New European Ensemble	
	Performance: <i>Asymptotic Flux: Second Study in Entropy</i> for sinfonietta, Insomnio Ensemble	
2014	<b>Internationales Musikinstitut Darmstadt</b>	Darmstadt, Germany
	Active Participant, Contemporary Opera Workshop	
	Mentor Composers: Georges Aperghis, Clemens Gadenstätter, Hans Thomalla, Marko Ciciliani	
	Premiere of <i>Hunger: A Multimedia Opera (P.III, Sc.1)</i> , for three singers, sextet, electronics, and video, Ensemble Interface, conductor Stefan Schreiber, director Lydia Steier, dramaturg Patrick Hahn, mentor Hans Thomalla, singers Stephanie Aston, Barbara Kinga Majewska, Stephan Storck	
2014	<b>Tzlil Meudcan International Festival &amp; Summer Course</b>	Tel Aviv, Israel
	Active Participant	
	Mentor Composers: Pierluigi Billone, José María Sánchez-Verdú	
	Premiere of <i>antistasis I</i> with Ensemble Nikel	
2013	<b>June in Buffalo, International Festival and Conference</b>	Buffalo, NY
	Active Participant	
	Mentor Composers: Augusta Read Thomas, Brian Ferneyhough, Raphaël Cendo	
	Performance of <i>Asymptotic Flux: First Study in Entropy</i> (2013) with the Linea Ensemble	
2013	<b>Mizzou International Composers Festival</b>	Columbia, MO
	Active Participant/Guest Composer	
2012	<b>Internationales Musikinstitut Darmstadt</b>	Darmstadt, Germany
	Active Participant	
	Mentor Composers: Brian Ferneyhough, Georges Aperghis, Raphaël Cendo	
2010	<b>Brevard Music Institute and Festival</b>	Brevard, NC
	Active Participant	
	Mentor Composers: Kevin Puts, Robert Aldridge	
2009	<b>NEON Music Festival</b>	Las Vegas, NV
	Coordinator and Active Participant	
	Mentor Composers: Augusta Read Thomas, Ricardo Zohn-Muldoon, Tom Flaherty	
	Premiere of <i>Songs of Moonlight and Shadows</i> (2008)	
2009	<b>Brevard Music Institute and Festival</b>	Brevard, NC
	Active Participant	
	Mentor Composers: Kevin Puts, Robert Aldridge	

## JASON THORPE BUCHANAN – CURRICULUM VITAE

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### MASTERCLASSES AND LESSONS

2017	Chaya Czernowin, Steven Takasugi, Hans Tutschku
2016	Pierluigi Billone, Raphaël Cendo, Frédéric Durieux
2014	Georges Aperghis, Chaya Czernowin, Clemens Gadenstätter, Hans Thomalla, Marko Ciciliani, Pierluigi Billone, José María Sánchez-Verdú
2013	Augusta Read Thomas, Brian Ferneyhough, Raphaël Cendo, Hans Abrahamsen, Philippe Leroux
2012	Brian Ferneyhough, Georges Aperghis, Raphaël Cendo
2010-11	Augusta Read Thomas, Steven Stucky, Ricardo Zohn-Muldoon
2009	Kevin Puts, Robert Aldridge

### PRIMARY CONDUCTING TEACHERS

2012-2014	Brad Lubman. Eastman School of Music
2008-2010	Takayoshi Suzuki, University of Nevada, Las Vegas

### SELECT MUSICAL PERFORMANCE TRAINING

2012-2013	Balinese Gamelan, Nyoman Suadin
2011-2012	Indian Carnatic Music, Mridangam, Rohan Krishnamurthy
2007-2008	Jazz Arranging, Aaron Lingot
2005-2007	Afro-Latin Jazz Ensemble, Wayne Wallace
2005-2007	Vocal Pedagogy, Percussion Pedagogy, Brass Pedagogy, String Pedagogy, Piano Proficiency
2001-2007	Classical & Electric Guitar, Charles Ferguson, Michael Bautista

### DISCOGRAPHY & FEATURED RELEASES AS COMPOSER

2021	<i>all-forgetting-is-retrieval</i> , Selection, Featured on Score Follower. Web.	Score Follower (Digital)
2019	<i>walkside, lost</i> , Selection, Featured on Score Follower. Web.	Score Follower (Digital)
2012	<i>Asymptotic Flux: First Study in Entropy</i> , 3rd Annual Melos Music Concert. CD.	Melos Music (USA)
2012	<i>Berlin Songs</i> , 2nd Annual Melos New Music Concert. CD.	Melos Music (USA)
2010	<i>A Zarzuela &amp; Other Lost Works</i> , Tad Wind Symphony v.8. CD.	Windstream (Japan)

Most performances are available non-commercially at [www.jasonthorpebuchanan.com](http://www.jasonthorpebuchanan.com)

### DISCOGRAPHY & FEATURED RELEASES AS CONDUCTOR <sup>3</sup>

2024	<i>A Tension Span</i> , J.P.A. Falzone, [Switch~ Ensemble], conductor. CD.	New World Records (USA)
2024	<i>lamento</i> by Igor Santos, [Switch~ Ensemble], conductor. CD.	Sound For Your Ears (USA)
2021	<i>Tranquility in Consonance III &amp; November White</i> by Stephen Yip, [Switch~ Ens.], conductor. CD.	New Focus (USA)
2014	<i>Smoke &amp; Mirrors</i> , Christopher Chandler, [Switch~ Ens.], conductor. CD.	Music from SEAMUS-Vol.23
2012	<i>Wanderer Moon</i> by Tonia Ko, <i>Butterflies and Dragons</i> by Daniel Temkin, and <i>Berlin Songs</i> by J.Thorpe Buchanan, Musicians from Nonsemble6 and San Francisco Conservatory, 2nd Annual Melos New Music Concert, conductor. CD.	Melos Music (USA)

Most performances are available non-commercially at [www.switchensemble.com](http://www.switchensemble.com)

### RADIO

2015 Sep.	VPRO/Gaudeamus Muziekweek interviews, profile, broadcasts. Radio.	Netherlands
2015 May	WCLV Cleveland Radio interview, ClevelandClassical.com interview & composer profile.	Cleveland, USA
2014 Sep.	Winner, 2014 International Iron Composer Competition, Live on Air WCLV. Radio.	Cleveland, USA
2014 May	<i>Double Concerto</i> featured on ARTxFM's radio show "Muddle Instead of Music". Radio.	Louisville, USA

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<sup>3</sup> See supplemental documents for service & leadership, student success, professional experience & performances/recording with the [Switch~ Ensemble], and performance history as conductor/electronic musician.

JASON THORPE BUCHANAN – CURRICULUM VITAE

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**LIST OF WORKS WITH PERFORMANCE HISTORY<sup>4</sup>**

A media-rich portfolio can be found here: [www.jasonthorpebuchanan.com/ThorpeBuchanan\\_Portfolio.pdf](http://www.jasonthorpebuchanan.com/ThorpeBuchanan_Portfolio.pdf)

**The End of Forgetting III** (2028) for fl, b.cl, pno, perc, 2 vlns, vla, vc, and electronics – 25'

**The End of Forgetting II** (2027) for b.fl, b.cl, perc, vln, vc, e-gtr, electronics, light, live video processing – 20'  
2027 Nadar Ensemble Belgium

**Traces** (2026) for quintet, electronics, live video processing – 20'

2027-05-20 TACETi Ensemble, blurred edges Festival Hamburg, Germany  
2026-12-22 TACETi Ensemble, IntAct Festival Bangkok, Thailand

**Hypersigil** (2026) for saxophone, e-guitar, perc, pno, electronics, and video – 15'

2026 Hypercube Ensemble, saxophone, electric guitar, percussion, piano New York, NY

**New Work** (2026) for solo violin and electronics with gestural tracking – 11'

2026 Lauren Cauley, solo violin, electronics, live video processing New York, NY

**The End of Forgetting I** (2025) for b.fl, vc, electronics, live video processing – 7'

2026 Zach Sheets & T.J. Borden, the [Switch~ Ensemble] New York, NY

**New Work** (2025) for soprano voice and electric guitar with electronic and live video processing – 18'

2025 Coco Lau, soprano; Alexey Potapov, electric guitar Berlin, DE

**Like a Scattering from a Fixed Point** (2025) concerto for cello, ensemble, and electronics – 17'

2025-12-20 Mariel Roberts, solo cello, TACETi Ensemble, Boon Hua Lien, conductor Bangkok, Thailand

**GRIDS** (2025) for the [Switch~ Ensemble], electronics, and live processing environment

2026-05-23 the [Switch~ Ensemble], University of California, Santa Barbara Santa Barbara, CA

2025-09-12 the [Switch~ Ensemble], EMPAC (Experimental Media & Performing Arts Center) Troy, NY

**Ecology of Disruption** (2024) for Line Upon Line and live audiovisual processing environment – 15'

Austin: "Here Be Monsters" Festival, Tetractys, Line Upon Line, May 25/26 2024

2024-12-23 TACETi Ensemble, IntAct Festival Bangkok, Thailand

2024-05-25 Line Upon Line, Tetractys New Music Festival, 3 percussionists, AV processing Austin, Texas

**Emergent Phenomena** (2023) for e-guitar, alto saxophone, bass trombone, & generative electronics – 31'

Bangkok: <https://vimeo.com/911123291> Score: [bit.ly/3StaV5H](https://bit.ly/3StaV5H)

2023-12-23 TACETi Ensemble, IntAct Festival, a. ax., b.tbn, e-gtr, generative elec. Bangkok, Thailand

**oggetti II** (2021) for bass flute, bass clarinet, violin, electric guitar, percussion, and electronics – 9'

Bangkok: <https://vimeo.com/665350388> Score: [bit.ly/3HYIbuG](https://bit.ly/3HYIbuG)

2021-12-19 TACETi Ensemble, Thailand New Music and Arts Symposium Bangkok, Thailand

**Reflexive Iterations 1.a** (2020) for t.sax, b.cl, vlc, vc, perc & extended "no-input" mixer – 19'

Bangkok: <https://vimeo.com/560740537> Score: [bit.ly/3yt8NyL](https://bit.ly/3yt8NyL)

2020-12-20 TACETi Ensemble, Thailand New Music and Arts Symposium Bangkok, Thailand

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<sup>4</sup> See supplemental documents for service & leadership, student success, professional experience & performances/recording with the [Switch~ Ensemble], and performance history as conductor/electronic musician.

JASON THORPE BUCHANAN – CURRICULUM VITAE

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**LIST OF WORKS WITH PERFORMANCE HISTORY (CONTINUED)**

<b>all-forgetting-is-retrieval</b> (2019) for b.cl, a.sax, b.tbn, perc, gtr, vln, vc, elec., & augmented conductor – 8'		
Bangkok, TACETi (2019): <a href="https://vimeo.com/386270819">vimeo.com/386270819</a>	Score: <a href="https://bit.ly/2kcTfyZ">bit.ly/2kcTfyZ</a>	
Austin, Less Than 10 (socially distanced, 2021): <a href="https://vimeo.com/545829340">vimeo.com/545829340</a>		
Score follower video: <a href="https://youtu.be/4fzo4q53ERU">https://youtu.be/4fzo4q53ERU</a>		
2025-04-15 Hochschule für Musik Dresden, Nicolas Kuhn, conductor	Dresden, Germany	
(postponed) TACETi Ensemble, China-ASEAN Music Week	Nanning, China	
2022-03-02 the [Switch~ Ensemble], Georgia Mills, conductor	Buffalo, NY	
2021-04-08 Less Than <10 New Music Ensemble	Austin, TX	
2019-07-08 TACETi Ensemble, Thailand New Music and Arts Symposium	Bangkok, Thailand	
<b>surface, tension</b> (2018) for two percussionists, electronics, and live video processing – 13'		
Geneva: <a href="https://vimeo.com/306876693">vimeo.com/306876693</a>		
2019-01-07 Chin Chinnapat and Vinn Temsittichok, Mahidol University	Bangkok, Thailand	
2018-05-26 Alexandra Bellon & Anne Briset	Geneva, Switzerland	
<b>ACTOR-NETWORK THEORY</b> (2017) for soprano, b.fl, b.cl., perc, hp, pno, vln, vla, vc, & elec. – 10'		
Royaumont (excerpts): <a href="https://vimeo.com/306331445">vimeo.com/306331445</a>	Score: <a href="https://bit.ly/2xR4zW6">bit.ly/2xR4zW6</a>	
2017-09-08 Voix Nouvelles Ensemble, Royaumont	Asnières-sur-Oise, France	
<b>PANIC ARCHITECTURE</b> (2017) for sinfonietta (1.1.1.1-1.1.1.0- 2 perc., harp, piano, strings) & elec. – 8'		
New York City, Talea: <a href="https://vimeo.com/245320082">vimeo.com/245320082</a>	Score: <a href="https://bit.ly/2yzGr7q">bit.ly/2yzGr7q</a>	
2017-08-02 Talea Ensemble, Time Spans Festival, DiMenna Center, Jeff Means, conductor	Manhattan, NY	
<b>soliloquios del viento</b> (2016; rev. 2017) for flute, clarinet, piano, percussion, violin, cello, and electronics – 14'		
Leuven, Interface 2019: <a href="https://vimeo.com/400224384">vimeo.com/400224384</a>	Score: <a href="https://bit.ly/2xN7tdU">bit.ly/2xN7tdU</a>	
Valencia, Interface 2017 : <a href="https://vimeo.com/268371130">vimeo.com/268371130</a>		
2022-02-15 the [Switch~ Ensemble], University of Missouri Residency	Columbia, MO	
2021-10-30 the [Switch~ Ensemble], SinusTon Festival	Magdeburg, Germany	
2021-10-15 the [Switch~ Ensemble], DiMenna Center	New York, NY	
2019-10-19 Ensemble Interface, Transit Festival	Leuven, Belgium	
2019-08-09 Hong Kong New Music Ensemble, TICF Academy & Festival	Bangkok, Thailand	
2017-07-02 Ensemble Interface, VIPA Festival	Valencia, Spain	
<b>soliloquios del viento</b> (2016) for six singers (sop, mz, ct, ten, bari, bass) and eight instrumentalists – 14'		
Royaumont 2016, acoustic version (audio): <a href="https://bit.ly/2fyBwfD">bit.ly/2fyBwfD</a>	Score: <a href="https://bit.ly/2fyzb49">bit.ly/2fyzb49</a>	
2016-09-09 Talea Ensemble & EXAUDI, Royaumont, James Baker, conductor	Asnières-sur-Oise, France	
<b>hunger fragments</b> (2015) for sixteen solo voices – 7'		
Score: <a href="https://bit.ly/2xFmaAq">bit.ly/2xFmaAq</a>		
2015-11-29 NY Virtuoso Singers, National Sawdust	Brooklyn, NY	
<b>gimme shelter</b> (2015) for percussion trio, electronics, and video processing – 14'		
Geneva, Eklektro Percussion: <a href="https://vimeo.com/312736806">vimeo.com/312736806</a>	Score: <a href="https://bit.ly/2fGcqjB">bit.ly/2fGcqjB</a>	
2015-11-14 Eklektro Percussion, L'Abri – Espace culturel	Geneva, Switzerland	
<b>walkside, lost</b> (2015) for percussion trio, electronics, and video processing – 10'		
Gaudeamus, Slagwerk Den Haag: <a href="https://vimeo.com/140159929">vimeo.com/140159929</a>	Score: <a href="https://bit.ly/2ffKt3X">bit.ly/2ffKt3X</a>	
Score follower video: <a href="https://youtu.be/0Xha2ljxmgw">https://youtu.be/0Xha2ljxmgw</a>		
2023-11-17 Contium Contemporary Music	Toronto, Canada	
2022-12-25 TACETi Ensemble, IntAct, Bangkok Arts & Culture Centre	Bangkok, Thailand	
2015-09-13 Slagwerk Den Haag, TivoliVredenburg, Gaudeamus Muziekweek	Utrecht, Netherlands	
<b>de/ter   ior.ation</b> (2015) for chamber orchestra: (2.2.2.1 - 1.2.0.0 - Timp+1 Perc - Strings) – 10'		
in/   minute  Cleveland, Blue Water Chamber Orch.: <a href="https://vimeo.com/148583261">vimeo.com/148583261</a> Audio: <a href="https://bit.ly/2kaJmB8">bit.ly/2kaJmB8</a> Score: <a href="https://bit.ly/2xI2byx">bit.ly/2xI2byx</a>		
2015-05-09 Blue Water Chamber Orchestra, Jason Thorpe Buchanan, conductor	Cleveland, OH	

JASON THORPE BUCHANAN – CURRICULUM VITAE

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**LIST OF WORKS WITH PERFORMANCE HISTORY (CONTINUED)**

**Second Study for Alto Saxophone: pulp** (2015) for alto saxophone, electronics, and video processing – 13'

Video (excerpts): [vimeo.com/207523271](https://vimeo.com/207523271)      Audio: [bit.ly/2xRE7LS](https://bit.ly/2xRE7LS)      Score: [bit.ly/2hDPm4y](https://bit.ly/2hDPm4y)

2022-02-08	Jorge Sousa, University of Aviero	Aviero, Portugal
2020-03-08	Matt Evans, North American Saxophone Alliance, Arizona State University	Tempe, AZ
2019-01-07	Nitchan Pitayathorn - Mahidol University	Bangkok, Thailand
2018-12-20	Nitchan Pitayathorn - Mahidol University	Bangkok, Thailand
2017-04-26	Matt Evans - University of Richmond	Richmond, VA
2017-03-06	Casey Grev - Center for New Music	San Francisco, CA
2017-03-05	Casey Grev - Hot Air Music Festival, San Francisco Conservatory	San Francisco, CA
2016-09-25	Matt Evans - Kent State University	Kent, OH
2016-05-14	Sean Fredenburg - Portland State University	Portland, OR
2016-04-29	Emily Loboda - University of Richmond	Richmond, VA
2016-04-24	Emily Loboda - University of North Carolina, Greensboro	Greensboro, NC
2016-03-11	Casey Grey - Michigan State University	East Lansing, MI
2015-07-14	Matt Evans - World Saxophone Congress	Strasbourg, France

**Hunger (Part III)** (2015) for three singers, a.fl, b.cl, b.sax, e-gtr, vln, vc, pno, perc, elec, & video – 25'  
NYC (Scene 1): [vimeo.com/111313656](https://vimeo.com/111313656)      Audio (Scene 2): [bit.ly/2fY0eXe](https://bit.ly/2fY0eXe)      Score: [bit.ly/2hBuJpq](https://bit.ly/2hBuJpq)

2015-05-15	MATA Interval 8 Series, the [Switch~ Ensemble] with S.Burgos, L.Dhegreae, J.Gavett, conductor D.Bassin, directed by Jason Thorpe Buchanan	Manhattan, NY
2015-02-21	The Industry FIRST TAKE New American Opera Workshop Yuval Sharon (Art.Dir), Marc Lowenstein (Mus.Dir), S.Aston, L.Bohn, A.Dwan & wild Up	Los Angeles, CA
2014-08-15	Internationales Musikinstitut Darmstadt Contemporary Opera Workshop Ensemble Interface, S.Schreiber, L.Steier, S.Aston, B.K.Majewska, S.Storck	Darmstadt, DE
2014-08-14	Internationales Musikinstitut Darmstadt Contemporary Opera Workshop Ensemble Interface, S.Schreiber, L.Steier, S.Aston, B.K.Majewska, S.Storck	Darmstadt, DE

**oggetti 2.b** (2014) for viola, cello, contrabass, and electronics – 3'

2014-09-26	Ingenuity Festival, Great Lakes Science Center	Cleveland, OH
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**antistasis I** (2014) for saxophone, piano, and percussion – 6'

Tel Aviv, Nikel: <a href="https://youtu.be/S_tlkvKRIJcs">youtu.be/S_tlkvKRIJcs</a>	Score: <a href="https://bit.ly/2hCwenk">bit.ly/2hCwenk</a>
2014-07-10      Ensemble Nikel, Tzil Meudcan International New Music Festival	Tel Aviv, Israel

**oggetti I (Omaggio a Sciarrino)** (2014) for wind quintet (alto flute, oboe, clarinet, bassoon, horn) – 4'  
Campania, Fati 5: [vimeo.com/109020216](https://vimeo.com/109020216)      Score: [bit.ly/2x2iQ2V](https://bit.ly/2x2iQ2V)

2014-06-25      Chamber Music Campania, Jason Thorpe Buchanan, conductor	Lucera, Italy
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**Double Concerto for Two Horns & Chamber Orchestra** (2014) for 1.1.2.1-4.1.1.0-3 prc, pno, strings – 9'

Rochester, Eastman Musica Nova: <a href="https://vimeo.com/110432545">vimeo.com/110432545</a>	Score: <a href="https://bit.ly/2fzdwZS">bit.ly/2fzdwZS</a>
2014-03-21      Eastman Musica Nova Ensemble, Brad Lubman, conductor	Rochester, NY

**...durat(A)ions: “broken landscape”** (2013) for four percussionists – 13'

Rochester, Iktus Percussion: <a href="https://youtu.be/rGdumjQBYB8">youtu.be/rGdumjQBYB8</a>	Score: <a href="https://bit.ly/2hDVfp2">bit.ly/2hDVfp2</a>
2015-04-18      UNLV Perc. Ens., collaboration with Lighting Design Dept.	Las Vegas, NV
2015-04-17      UNLV Perc. Ens., collaboration with Lighting Design Dept.	Las Vegas, NV
2015-04-13      UNLV Perc. Ens., collaboration with Lighting Design Dept.	Las Vegas, NV
2013-10-04      Iktus Percussion, Eastman School of Music	Rochester, NY

JASON THORPE BUCHANAN – CURRICULUM VITAE

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**LIST OF WORKS WITH PERFORMANCE HISTORY (CONTINUED)**

**Asymptotic Flux: Second Study in Entropy** (2013) for sinfonietta 1.1.2.1 – 1.1.1.0 – 2 perc, pno, strings – 8'

Mizzou, Alarm Will Sound: [vimeo.com/109624253](https://vimeo.com/109624253)

Score: [bit.ly/2fEYTHR](https://bit.ly/2fEYTHR)

2015-09-09 Insomnio, Gaudeamus Muziekweek 2015

Utrecht, Netherlands

2013-07-27 Alarm Will Sound, Mizzou International Composers Festival

Columbia, MO

**Asymptotic Flux: First Study in Entropy** (2012) for b.cl, vln, vla & vc – 7'

Rochester, [Switch~ Ensemble]: [vimeo.com/123763683](https://vimeo.com/123763683)

Score: [bit.ly/2xQwDbZ](https://bit.ly/2xQwDbZ)

2015-09-16 NEON Festival, MIVOS Quartet + Madison Greenstone

Las Vegas, NV

2015-09-09 New European Ensemble, Gaudeamus Muziekweek, 2015

Utrecht, Netherlands

2015-07-24 MIVOS Quartet + Madison Greenstone

Valencia, Spain

2014-06-02 New York City Electroacoustic Music Festival, the [Switch~ Ensemble]

New York, NY

2013-06-07 June in Buffalo, Ensemble Linea

Buffalo, NY

2012-12-07 Melos 3<sup>rd</sup> Annual New Music Concert, ensemble39

Philadelphia, PA

2012-11-12 ECMC Concert, the [Switch~ Ensemble]

Rochester, NY

2012-10-04 Ossia New Music Concert, the [Switch~ Ensemble]

Rochester, NY

**First Study for Piano and Electronics: absence** (2012) for piano & electronics – 12'

2012-04-17 Benson Creative Forum, Daniel Pesca, piano

Rochester, NY

**First Study for Alto Saxophone: doublethink** (2012) – 11'

New Video and Audio recordings (forthcoming): [jasonthorpebuchanan.com/media.html](http://jasonthorpebuchanan.com/media.html)

2013-04-18 East(alia), Michel Bianchini, saxophone

Rochester, NY

2012-10-25 Allison Balcetis, New Music at The Bohemia

Admonton, Alberta

2012-05-07 Eastman School of Music – Diane Hunger, saxophone

Rochester, NY

2012-03-15 N.A.S.A., Michael Rene Torres, saxophone

Tempe, AZ

**Berlin Songs** (2011) – 18'

2011-10-13 Eastman School of Music, Composers' Forum, version for 12 musicians

Rochester, NY

2011-08-19 2<sup>nd</sup> Annual Melos Music Concert, conductor Jason Thorpe Buchanan, v. for 12

San Francisco, CA

2011-03-22 Fulbright Annual Pan-European Conference Concert, conductor Thomas Heuser

Berlin, Germany

**Karttikeya, Study No. 1 for solo piano** (2008) – 9'

2011-08-18 Yong Siew Toh Conservatory of Music, Anna Kijanowska

Singapore

2011-08-16 LaSalle School of Contemporary Music, Anna Kijanowska

Singapore

2011-08-12 Consulate General of the Republic of Poland, Anna Kijanowska

Sydney, Australia

2010-07-15 Brevard Music Center ITCH Concert No. 1, Caleb Houck

Brevard, NC

2010-03-08 Master's Composition Recital, UNLV, Anna Kijanowska

Las Vegas, NV

2009-03-11 Nextet New Music Concert, UNLV, Cristina Valdés

Las Vegas, NV

JASON THORPE BUCHANAN – CURRICULUM VITAE

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## TECHNICAL QUALIFICATIONS

### Music Software:

Expert Max/MSP/Jitter, Pro Tools, Finale, Logic Pro, Digital Performer, Adobe Audition, Pure Data, Kontakt, Waves Plugins, Spear, Reaktor, iZotope RX, Audacity, Behringer X series digital mixers, Midas M series digital mixers

Intermediate Csound, Audiosculpt, Mammut, SoundHack, Superollider, Sibelius, Ableton Live, Dorico

### Non-Music Software:

Expert Final Cut Pro, DaVinci Resolve, Microsoft Office Suite, Adobe Photoshop, Illustrator, Lightroom, Scrivener, Syphon, OBS, Zoom, Teams, Stable Diffusion, RunwayML

Intermediate Touch Designer, After Effects, InDesign, Processing, Adobe Premiere, Dreamweaver

### Programming, Markup Languages, Systems:

Expert HTML, CSS, PHP, Wordpress, Max

Intermediate Javascript, Python, Ruby, Git, Jekyll, Ruby, Liquid, Bootstrap, GLSL

Novice C++

### Languages Spoken

Fluent English

Professional German

Beginner Spanish, French, Thai, Italian, Russian

### Miscellaneous Technical Areas of Expertise

Telematic performance, online learning and instruction, live video processing, video documentation and editing, live sound, audio mixing and production, ambisonics, analog audio hardware, arduino, film scoring, computer-assisted composition (Max)

## JASON THORPE BUCHANAN – CURRICULUM VITAE

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### **PRIMARY REFERENCES**

- Dr. Steven Kazuo Takasugi, Associate, Harvard University Department of Music  
Phone: +1-617-467-4572 E-mail: stakasugi@hotmail.com  
Address: 3 Oxford St., Cambridge, MA 02138, USA
- Dr. Stefan Prins, Professor für Komposition, Hochschule für Musik Carl Maria von Weber Dresden  
Phone: +49-351-4923-650 E-mail: stefan.prins@gmail.com  
Address: Wettiner Platz 13, 01067 Dresden, Germany
- Dr. Ricardo Zohn-Muldoon, Professor of Composition, Eastman School of Music  
Office: +1-585-274-1576 E-mail: rzohn-muldoon@esm.rochester.edu  
Cell: +1-585-230-0872  
Address: 26 Gibbs St., Rochester, NY 14604, USA
- Dr. Tonia Ko, Senior Lecturer in Composition, Royal Holloway, University of London  
Phone: +44-730-830-3889 E-mail: tonia.ko@rhul.ac.uk  
Address: Department of Music, Royal Holloway, Egham Hill, Egham, Surrey, TW20 OEX

### **ADDITIONAL REFERENCES**

- Dr. Nina C. Young, Composition Faculty, The Juilliard School  
Phone: +1-845-270-2382 Email: ninacyoung.composer@gmail.com  
Address: 60 Lincoln Center Plz., New York, NY, USA
- Dr. Christopher Chandler, Assistant Professor of Composition, Union College  
Executive Director, the [Switch~ Ensemble]  
Phone: +1-912-257-5409 E-mail: chandlec@union.edu  
Address: 807 Union Street, Schenectady, NY 12308, USA
- Dr. Oliver Schneller, Professor of Composition, Robert Schumann Hochschule Düsseldorf  
Phone: +49-176-3037-1110 E-mail: oliver.schneller@rsh-duesseldorf.de  
Address: Robert Schumann Hochschule, Fischerstraße 110, 40476 Düsseldorf, Germany
- Dr. Chaya Czernowin, Professor of Music, Harvard University Department of Music  
Phone: +1-617-467-4572 E-mail: chayaczernowin@gmail.com  
Address: 3 Oxford St., Cambridge, MA 02138, USA
- Brad Lubman, Associate Professor of Conducting & Ensembles  
Affiliate Faculty, Composition Department, Eastman School of Music  
Phone: +1-585-274-1443 E-mail: bradlubman@me.com  
Address: 26 Gibbs St., Rochester, NY 14604, USA
- Dr. David Liptak, Professor of Composition Emeritus, Eastman School of Music  
Phone: +1-585-274-1573 E-mail: dliptak@esm.rochester.edu  
Address: 26 Gibbs St., Rochester, NY 14604, USA

# JASON THORPE BUCHANAN

## COMPOSER / MUSIC TECHNOLOGIST

Künstlerischer Mitarbeiter (Artistic Associate/Lecturer)

Hochschule für Musik, Dresden

Digital Media and New Technologies for Music

jasontbuchanan@mailbox.hfmdd.de

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Hybrid Music Lab

[www.jasonthorpebuchanan.com](http://www.jasonthorpebuchanan.com)

[www.switchensemble.com](http://www.switchensemble.com)

[www.hfmdd.de](http://www.hfmdd.de)

## SUPPLEMENTAL DOCUMENT TO ACCOMPANY C.V., FURTHER DETAILS

### SERVICE AND LEADERSHIP

#### **Departmental, Hochschule für Musik Carl Maria von Weber**

2022-present Artistic Associate/Lecturer, Hybrid Music Lab

Teaching seminars and courses in audiovisual composition and telematic/network performance.

Developing digital curriculum for students of the Hochschule für Musik Carl Maria von Weber Dresden. MULDIG team member for digitalization of music curriculum.

*Duties:* In addition to two seminars each semester, teaching Max and production workshops, as well as organizing student and staff support for contemporary music concerts, documentation, audio/video recording, live-sound, electronics. Technical support for students of the Hybrid Music Lab and Composition program, as well as the Sound&Fury Ensemble and planning for the forthcoming Digital Concert Hall as part of the MULDIG project.

2022-present Tontechniker

Building and performing electronics for works with the new music ensemble, such as Adriana Hölszky's *Tragödia* from disparate source materials.

2024 Kommission Mitgleider

Serving as a committee member for entrance and exit examinations for both bachelors and masters students majoring in composition. (Aufnahmeprüfungen, Abschlussprüfungen).

#### **Departmental, University of Missouri**

2022 Feb.-Jul. Interim Managing Director, Mizzou New Music Initiative

Programs include: Mizzou International Composers Festival (MICF) with Alarm Will Sound, Creating Original Music Project (COMP), Missouri Summer Composition Institute (MSCI), Missouri Composers Project (MOCOP), the Mizzou New Music Ensemble (MNME), St. Louis Symphony Orchestra Collaboration, Sheldon Commissions, Sinquefield Composition Prize, visiting composers and artists, and more.

#### **Departmental, College of Music, Mahidol University**

2019-2022 Department Chair, Composition and Theory

*Duties:* Mahidol's College of Music is a leading institution for Music in Asia. As Department Chair I oversaw fifteen faculty members in composition and theory, serving twenty-five composition majors and over 1,300 music students at the College of Music across graduate, undergraduate, and pre-college levels. This includes departmental activities and events, observing and evaluating classroom teaching, determining course assignments, and invitation of guest composers and ensembles which have included the Hong Kong New Music Ensemble, Duo Ostinato, the [Switch~ Ensemble], Igor Santos, Anna-Louise Walton, Stylianos Dimou, Christopher Chandler, Marko Ciciliani, Tonia Ko, Ravi Kittappa, Nina C. Young, Christopher Trapani, Jiradej Setabundhu, Maya Verlaak, Piyawat Louilarpprasert, Utku Asuroglu, Sivan Eldar, Davor Branimir Vincze, Aican Camci, Zeynep Toraman, David Clay Mettens, Amadeus Regucera, Santiago Diez-Fischer, Leilehua Lanzilotti, Dahae Boo, Tze Yeung Ho, Max Vinetz, Oren Boneh, Jon Yu, Yoshiaki Onishi, Tobias Fandel, and more.

2020-2022 Doctor of Music Program, Mahidol University, committee member

*Duties:* Examine current D.M. program curriculum and provide a self-evaluation report for MusiQuE Program Review Process for International accreditation.

2018-2019 Event Coordination, Mahidol University, guest composers and ensembles included

Ensemble Proxima-Centauri, Siedl/Cao Composition and Performance workshop, and Victoria Cheah.

2018-19 Departmental Program Review Committee, Composition & Theory Department

*Duties:* Examine current program curriculum and redesign syllabi for theory sequence, contemporary ensemble course, electronic music courses, and History of 20<sup>th</sup> Century Music.

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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## SERVICE AND LEADERSHIP (CONTINUED)

### Departmental, Butler School of Music, University of Texas at Austin (UTEMS)

- 2020 Visiting Lecturer in Composition, Interim Director of Elec. Music Studios (UTEMS)  
*Duties:* The University of Texas at Electronic Music Studios consist of four studio spaces with a team of three graduate assistants, serving over 50 students each semester. UTEMPS Events in Fall of 2020 include a number of guest composers and musicians by invitation, including the [Switch~ Ensemble] in a Telematic residency with performances of new works by student composers, as well as visiting composers Ashley Fure, Alexander Schubert, Kelley Sheehan, Christopher Chandler, Igor Santos, Tonia Ko, and more.

### Departmental, University of Nevada, Las Vegas

- 2009-2010 **Graduate Assistant**, Composition Area/Nextet New Music Ensemble, UNLV  
*Duties:* Produced 6 concerts each year featuring works of student and guest composers.
- 2009 **Festival Coordinator**, Nevada Encounters of New Music Festival (NEON)

### External Service and Leadership

- 2017-2019 **Curator**, San Francisco Center for New Music, [www.centerfornewmusic.com](http://www.centerfornewmusic.com)  
*Duties:* Curated and produced 6 concerts per year with guest artists and ensembles.
- 2012-2014 **Board Member, Treasurer, Technical Director**, Ossia New Music  
*Duties:* Student run new music ensemble at the Eastman School of Music. *Duties:* Produced concerts including works of Romitelli, Donatoni, Francesconi, Scelsi, Papatrechias, Harvey, Stockhausen, Rihm, Ligeti, Feldman, Takemitsu, Lindberg, Chandler, Bates, Garner, Akiho, Crumb, Zohn-Muldoon, Chin, Saariaho, Haas, and more. Worked with Ossia President and Office of the Dean to manage the organization's budget. Conducted two international composition competitions and served as adjudicator.  
[www.osssianewmusic.org](http://www.osssianewmusic.org)
- 2012-2013 **Coordinator**, Eastman Graduate Composers' Sinfonietta  
*Duties:* Produced 2 concerts each year of works by graduate student composers. Ensemble budget, worked with Eastman administration and students, scheduled concerts, rehearsal, and recruited performers.
- 2007-2012 **Director & Founder**, Melos Music Composers Consortium & Concert Series  
*Duties:* Produced concerts in Chicago, San Francisco, Philadelphia, and released a CD of composer members' works recorded in San Francisco. *Duties:* Created an LLC and national concert series, website design and marketing, released two CDs of works by composer members.

## PROFESSIONAL EXPERIENCE WITH THE [SWITCH~ ENSEMBLE]

### 2012-present **Artistic Director & Conductor**, the [Switch~ Ensemble]

*Duties:* As artistic director, conductor, and founder, I oversee planning of artistic projects, festival performances, and academic residencies, technical operations including audio/video recording, editing, mixing, and mastering, the performance of works involving electronics and multimedia, programming, call for scores adjudication and selection of repertoire, commissions, pedagogical programs, fundraising, grant writing, marketing, and publicity. A new music ensemble for the 21st Century, [Switch~] is an ensemble dedicated to the creation and performance of works that fuse technology with live performance. [Switch~] began as the resident electroacoustic ensemble at the Eastman School of Music's Computer Music Center (ECMC), now EARS, and we presently operate out of New York State. [www.switchensemble.com](http://www.switchensemble.com)

### Grants and Fundraising for the [Switch~ Ensemble]

- 2024-25 EMPAC Residency, 3 visits, new commissions from Herndon, Santos, Buchanan, Chandler
- 2024 Fromm Foundation, commission for Inga Chinilina
- 2024 Barlow Endowment, commission for Pascal Le Boeuf
- 2023 Fromm Foundation, commission for Sarah Hennies
- New Music USA, commission from Julie Herndon
- Amphion Foundation Grant, Funding for general operation expenses
- 2022 New York State Council of the Arts Grant
- Copland Fund Performance Program Award, 2021 Grant
- Amphion Foundation Grant, Funding for general operation expenses
- 2021 Chamber Music America grant for Sam Pluta commission
- LAB Grant, Boston for Forbes Graham commission
- Ditson Special Streaming Projects Grant – [Switch~ Ensemble] Telematic Performances
- Mid-Atlantic Arts Foundation Grant, residency at SinusTon Festival, Magdeburg, Germany

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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**Grants and Fundraising for the [Switch~ Ensemble] (continued)**

2020	MAP Fund Grant, Funding for commission of " <i>Hānau Ka Ua</i> " by Anne Leilehua Lanzilotti Pro Helvetia Grant, Arts Council of Switzerland, support for March 2020 program, NYC
2019	Ernst von Siemens Music Foundation, [Switch~ Ensemble] Amphion Foundation Grant, Funding for general operation expenses UCSD Academic Senate for Research Funds, Katharina Rosenberger performance New Music USA Project Grant, Funding for commission of Anna-Louise Walton
2018	New Music USA Project Grant, Funding for commission of Katharina Rosenberger Amphion Foundation Grant, Funding for general operation expenses Copland Fund for Music, 2018 Grant
2017	Crowdfunding Campaign, Funding for 2017-18 season New Music USA Project Grant, Funding for Upstate and Western New York Tour Amphion Foundation Grant, Funding for general operating expenses Paul R. Judy Foundation, Funding for Upstate and Western New York Tour
2016	Crowdfunding Campaign, Funding for 2016-17 season

**Residencies & Festival Appearances with the [Switch~ Ensemble]**

2025 Sep.	<b>EMPAC</b> , Ensemble-in-Residence, artistic director, tech, programmer	Troy, NY
2025 Sep.	<b>Konzertserien Periferien</b> , Visiting Ensemble, artistic director, tech.	Oslo, Norway
2025 Jun.	<b>June in Buffalo</b> , Ensemble-in-Residence, artistic director, conductor, tech	Buffalo, NY
2024 Jun.	<b>June in Buffalo</b> , Ensemble-in-Residence, artistic director, conductor, tech	Buffalo, NY
2023 Jun.	<b>June in Buffalo</b> , Ensemble-in-Residence, artistic director, tech	Buffalo, NY
2023 Mar.	<b>University at Buffalo</b> , Ensemble-in-Residence, director, conductor, tech	Buffalo, NY
2022 Nov.	<b>PS21 Performance</b> , Resonant Mechanisms, director, tech	Chatham, NY
2022 May	<b>Union College</b> , Ensemble-in-Residence	Schenectady, NY
2022 Apr.	<b>Colby College</b> , Ensemble-in-Residence, director, conductor, tech	Waterville, Maine
2022 Mar.	<b>University at Buffalo</b> , Ensemble-in-Residence, director, conductor, tech	Buffalo, NY
2022 Feb.	<b>University of Missouri</b> , Ensemble-in-Residence, dir, conductor, tech	Columbia, Missouri
2021 Oct.	<b>SinusTon Festival</b> , Ensemble-in-Residence, dir, conductor & tech	Magdeburg, Germany
2021 May	<b>University of Missouri</b> , Ensemble-in-Residence, dir., tech	telematic
2021 Apr.	<b>SEAMUS (Society for E.A. Music in the U.S.)</b> , Ensemble-in-Residence	telematic
2020 Dec.	<b>University Texas at Austin, Butler School of Music</b> , Ensemble-in-Residence	telematic
(postponed)	<b>Radcliffe Institute</b> , Harvard University	Cambridge, MA
(postponed)	<b>Eastman School of Music</b> , Ensemble-in-Residence	Rochester, NY
2020 Feb.	<b>Frost School of Music, University of Miami</b> , Ensemble-in-Residence, cond.	Miami, FL
2019 Dec.	<b>University of California, San Diego</b> , Ensemble-in-Residence, dir., tech	San Diego, CA
2019 Oct.	<b>Harvard Group for New Music</b> , Ensemble-in-Residence, director	Cambridge, MA
2019 Mar.	<b>Eastman Image/Sound Festival</b> , Ensemble-in-Residence, director, tech	Rochester, NY
2018 Sep.	<b>Spectrum New Music NYC</b> , Guest Ensemble	Brooklyn, NY
2018 Mar.	<b>Buffalo State University</b> , Guest Ensemble, dir., conductor, tech	Buffalo, NY
2018 Mar.	<b>Cornell University</b> , Ensemble-in-Residence, dir., conductor, tech	Ithaca, NY
2018 Mar.	<b>Ithaca College</b> , Reading session with graduate composers, dir., conductor	Ithaca, NY
2018 Feb.	<b>Bard College</b> , Ensemble-in-Residence, dir., conductor, tech	Annandale-on-Hudson, NY

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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**Residencies & Festival Appearances with the [Switch~ Ensemble] (continued)**

2017 Dec.	<b>Center for New Music</b> , Guest Ensemble, dir., conductor, tech	San Francisco, NY
2017 Dec.	<b>Center for New Music and Audio Technologies (CNMAT, UC Berkeley)</b> , Guest Ensemble, dir., conductor, tech	Berkeley, CA
2017 May	<b>University of Chicago</b> , Ensemble-in-Residence, dir., conductor, tech	Chicago, IL
2016 July	<b>VIPA Festival</b> , Ensemble-in-Residence, dir., conductor, tech	Valencia, Spain
2016 June	<b>Avaloch Farms Music Institute</b> , Ensemble-in-Residence, conductor & tech	Avaloch, NH
2016 May	<b>Queens New Music Festival</b> , Guest Ensemble, dir., conductor, tech	Long Island City, NY
2016 Sep.	<b>Kent State University</b> , Vanguard New Music Series, Guest Ensemble	Kent, OH
2015 May	<b>MATA Interval 8 Series</b> , tech, curation, and theatrical direction	Manhattan, NY
2014 June	<b>New York City Electroacoustic Music Festival</b> , Guest Ensemble, cond.	Manhattan, NY

**Notable Independent Productions with the [Switch~ Ensemble]**

2023 Feb.	<b>Clemente NYC</b> , Sam Pluta commission premiere, director, technology	Manhattan, NY
2022 Mar.	<b>Invisible Dog</b> , 5 premieres: Lanzilotti, Deiz-Fischer, Walton, Graham, Sheehan	Brooklyn
2021 Oct.	<b>DiMenna Center</b> , Rosenberger, Buchanan, Mettens, van Eck, Ammann	Manhattan
2019 Feb.	<b>Areté Venue &amp; Gallery</b> , Eldar, Järnegard, McCormack, Trybucki	Brooklyn
2018 Sep.	<b>Spectrum NYC</b> , Balch, Iannotta, McCormack, Czernowin, Louilarpprasert	Brooklyn

**Commercial Discography for the [Switch~ Ensemble]**

2024	<i>A Tension Span</i> , J.P.A. Falzone, [Switch~ Ensemble], conductor	New World Records (USA)
2023	<i>Roots</i> , Heather Stebbins & Chris Chandler portrait disc, [Switch~ Ensemble]	New Focus (USA)
2021	<i>Tranquility in Consonance III &amp; November White</i> by Stephen Yip, [Switch~ Ensemble], cond. Albany (USA)	
2021	<i>under the blanket of your lullabies</i> by Juraj Kojs, [Switch~ Ensemble]	Neuma (USA)
2020	<i>Untitled 1</i> by Dorothy Hindman, [Switch~ Ensemble]	Innova (USA)
2014	<i>Smoke &amp; Mirrors</i> , Christopher Chandler, [Switch~ Ensemble]	Music from SEAMUS - Vol.23

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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**A/V Recordings as Producer, Engineer or Editor with the [Switch~ Ensemble] (highlights)**

Audio/video documentation was recorded, edited, & mixed by Jason Thorpe Buchanan unless otherwise noted.		
2023-03-02	<b>University at Buffalo Residency</b> Works by Tonia Ko, David Felder, Heather Stebbins, Jason Thorpe Buchanan	Buffalo, NY
2023-02-09	<b>The Clemente, Flamboyan Theatre</b> Works by Sam Pluta, Julius Eastman, Zachary James Watkins, Victoria Cheah	Brooklyn, NY
2022-11-18	<b>PS21, Resonant Mechanisms</b> Works by Sarah Hennies, Victoria Cheah, Julius Eastman, Jen Kutler Cheah: <a href="https://youtu.be/1eK7Zry0lZ4">https://youtu.be/1eK7Zry0lZ4</a>	Chatham, NY
2022-04-23	<b>Colby College Residency</b> Works by José Martinez, Kelley Sheehan, and more	Waterville, ME
2022-03-29	<b>University at Buffalo Residency</b> Works by Forbes Graham, David Felder, Anna-Louise Walton, Heather Stebbins, and more	Buffalo, NY
2022-03-24	<b>DiMenna Center for Classical Music</b> Works by Kelley Sheehan, Anna-Louise Walton, Forbes Graham, Leilehua Lanzilotti, Santiago Diez-Fischer Sheehan: <a href="https://youtu.be/YrmHIVRDbzYk">https://youtu.be/YrmHIVRDbzYk</a> (Mixed by Kelley Sheehan, video by Jason Thorpe Buchanan)	Manhattan, NY
2022-02-11	<b>University of Missouri Residency</b> Works by Student Composers, Lanzilotti, Chandler, Stebbins, van Eck, Thorpe Buchanan	Columbia, MO
2021-10-30	<b>SinusTon Festival</b> Works by Katharina Rosenberger, Jason Thorpe Buchanan, Igor C. Silva, Leilehua Lanzilotti, Ted Moore	Magdeburg, Germany
2021-10-15	<b>DiMenna Center for Classical Music</b> Works by Jason T. Buchanan, Clay Mettens, Katharina Rosenbeger, Dieter Amman, Cathy van Eck, Erika Dohi	Manhattan, NY
2021-05-02	<b>University of Missouri, Digital Residency</b> Works by Oswald Huynh, Santiago Beis, Luis Hermano Bezerra, Zachary James Watkins	
2021-04-24	<b>SEAMUS Digital Conference 2021: [Switch~ Ensemble] Concert</b> Works by Chris Chandler, Anuj Bhutani, Ted Moore, Eren Gürükçüoğlu, Annea Lockwood, Zachary Watkins Lockwood: <a href="https://youtu.be/B97iWMYi3Tk">https://youtu.be/B97iWMYi3Tk</a>	
2021-03-05	<b>Singing Through a Wire: [Switch~] plays Sheets, Watkins, and Papalexandri</b> Works by Zach Sheets, Zachary James Watkins, and Marianthi Papalexandri-Alexandri Papalexandri-Alexandri: <a href="https://youtu.be/eunEZFvXung">youtu.be/eunEZFvXung</a>	online Watkins: <a href="https://youtu.be/B97iWMYi3Tk">youtu.be/B97iWMYi3Tk</a>
2021-01-22	<b>University of Texas at Austin, Butler School of Music Telematic Residency</b> Works by Nathan Nokes, Ian Whillock, Geli Li, Monte Taylor, and Lydia Wayne Chang Li: <a href="https://youtu.be/1tu1KjXWw5I">youtu.be/1tu1KjXWw5I</a>	online Chang: <a href="https://youtu.be/94wOoly-7iM">youtu.be/94wOoly-7iM</a>
(postponed)	<b>Eastman School of Music Residency</b> Works by Rosenberger, Mettens, Thorpe Buchanan, Yu, Yue	Rochester, NY
2020-02-18	<b>University of Miami, Frost School of Music Residency</b> Works by Stinson, Crouch, Mason, McLoskey, Hindman, Kojis, and George Lewis	Miami, FL
2019-12-05	<b>University of California, San Diego Residency</b> Works by Katharina Rosenberger, Anna-Louise Walton, and Ashley Fure	La Jolla, CA
2019-10-04	<b>Harvard University Residency</b> Works by Harvard Composers Julio Zúñiga, Lauren Marshall, James Bean, Zeynep Toraman, and Caleb Fried	Cambridge, MA
2019-03-28	<b>Image/Sound Festival, Eastman School of Music Residency</b> Works by Reilly Spitzfaden^*, Kitty Xiao^*, Natasha Diels, Dai Fujikura, Igor C. Silva Diels: <a href="https://youtu.be/027U5OPm7bE">youtu.be/027U5OPm7bE</a>	Rochester, NY Silva: <a href="https://youtu.be/lspDg8r0FVQ">youtu.be/lspDg8r0FVQ</a>
2019-02-28	<b>Areté Venue and Gallery</b> Works by Adrien Trybucki^*, Sivan Eldar, Esaias Järnegard^*, Timothy McCormack^** Järnegard: <a href="https://youtu.be/hWkUkK8uVPK">youtu.be/hWkUkK8uVPK</a>	Brooklyn, NY Eldar: <a href="https://youtu.be/myKCXKuCn9o">youtu.be/myKCXKuCn9o</a>
2019-02-26	<b>Brooklyn College</b> Works by Clara Iannotta, Timothy McCormack, Nathan Davis, Salvatore Sciarrino	Brooklyn, NY
2018-09-14	<b>Spectrum, NYC “Spectral Fridays”</b> Works by Piyawat Louilarpprasert^, Chaya Czernowin, Clara Iannotta, Katherine Balch, T. McCormack	Brooklyn, NY
2018-03-06	<b>Buffalo State University Residency</b> Works by Victoria Cheah*, Tomas Henriques, Matt Sargent^*, D. Edward Davis Cheah: <a href="https://youtube.com/watch?v=V4bu6xW4nFU">youtube.com/watch?v=V4bu6xW4nFU</a>	Buffalo, NY Davis: <a href="https://youtube.com/watch?v=eAP1t-kQJDE">youtube.com/watch?v=eAP1t-kQJDE</a>
2018-03-02	<b>Cornell University Residency Concert #2</b> Works by Marianthi Papalexandri-Alexandri, Kevin Ernste, Jihyun Kim^*, Sergio Cote^*, Matt Sargent^ Papalexandri-Alexandri: <a href="https://youtu.be/eunEZFvXung">youtu.be/eunEZFvXung</a>	Ithaca, NY
2018-03-01	<b>Cornell University Residency Concert #1</b> Works by Tonia Ko, Piyawat Louilarpprasert^*, Barry Sharp^*, Daniel Reza Sabzghabaei^*, Roberto Sierra Louilarpprasert: <a href="https://youtu.be/CP0r3PXeMwl">youtu.be/CP0r3PXeMwl</a>	Ithaca, NY Cote: <a href="https://youtube.com/watch?v=DkVZ9rSVSz8">youtube.com/watch?v=DkVZ9rSVSz8</a>

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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2018-02-27	<b>Telluride House, Cornell University</b> Works by Alican Çamci^*, D. Edward Davis, Morton Feldman	Ithaca, NY
2018-02-25	<b>Bard College Residency</b> Works by Matt Sargent^*, Alican Çamci^*, D. Edward Davis, Tonia Ko, Morton Feldman	Annandale-on-Hudson, NY
2018-02-24	<b>WAAM Woodstock Artists Association</b> Works by Clara Allsion^*, Henry Birdsey^*, Telo Hoy^*, Matt Sargent	Woodstock, NY
2017-12-13	<b>San Francisco Center for New Music</b> Works by Fausto Romitelli, Tonia Ko, Elvira Garifzyanova**, Santiago Diez-Fischer**, Sivan Eldar, Victor Ibarra	San Francisco, CA
2017-12-13	<b>Call for Scores, Center for New Music</b> Works by Aida Shirazi, Danny Clay^*, Andrew Harlan^*, Daniel Meyer-O'Keefe^*, Julie Herndon^*	San Francisco, CA
2017-12-12	<b>UC Berkeley Residency</b> Works by Fausto Romitelli, Tonia Ko, Sivan Eldar, Victor Ibarra^*, Josh Levine, Max Murray Eldar: <a href="http://www.youtube.com/watch?v=Q1qHFPtp18s">www.youtube.com/watch?v=Q1qHFPtp18s</a>	Berkeley, CA
2017-05-14	<b>University of Chicago Residency, Elastic Arts</b> Works by Katherine Young, Elvira Garifzyanova**, Pierce Gradone^*, Joungbum Lee^*, Will Myers^*	Chicago, IL
2017-05-12	<b>University of Chicago Residency, Mana Contemporary</b> Timothy Page^*, Anna-Louise Walton**^*, Alican Çamci^*, Reiny Rolock^*, Max Murray	Chicago, IL
2017-04-26	<b>University of Richmond Residency</b> Works by Chris Chandler, Eric Wubbels, Jonathan Harvey, Alex Mincek, Jason Thorpe Buchanan	Richmond, VA
2016-12-16	<b>Vernon Salon Series</b> Works by Ben Isaacs, Chris Chandler, Max Murray, Matt Sargent, Anthony Pateras	Oakland, CA
2016-12-14	<b>San Francisco Center for New Music</b> Works by Ben Isaacs, Chris Chandler, Max Murray, Lisa Streich, Matt Sargent, Anthony Pateras Pateras: <a href="http://youtube.com/watch?v=0AEUcTw1zrQ">youtube.com/watch?v=0AEUcTw1zrQ</a> Sargent: <a href="http://youtube.com/watch?v=dtEEal5T28w">youtube.com/watch?v=dtEEal5T28w</a>	San Francisco, CA
2016-09-25	<b>Vanguard New Music Guest Artist Series, Kent State University</b> Works by Eric Wubbels, Jonathan Harvey, Alex Mincek, Jason Thorpe Buchanan	Kent, OH
2016-07-13	<b>VIPA Festival, Ensemble-in-Residence</b> Works by Rand Steiger**, Tyler Gilmore^*, Stefano Gervasoni**, Theocharis Papatrechas^*, James Bean^*, Igor Santos^*, Timothy McCormack^*	Valencia, Spain
2016-07-09	<b>VIPA Festival, Ensemble-in-Residence</b> Works by Anna Walton^*, Rand Steiger**, Jeremy Corren^*, Matthew Arrellin^*, Namhoon Kim^*, Baldwin Giang^*, Samuel Gillies^* Walton: <a href="http://www.youtube.com/watch?v=BP9b-C1nprs">www.youtube.com/watch?v=BP9b-C1nprs</a>	Valencia, Spain
2016-05-22	<b>Queens New Music Festival</b> Works by Chris Chandler, Lisa Streich, Clay Mettens, Santiago Diéz Fischer**, Anthony Vine, Alexander Schubert**	Long Island City, NY
2015-05-15	<b>MATA Interval Series</b> Works by Zach Sheets^*, Stylianos Dimou^*, Stefan Prins**, Wojtek Blecharz, Jason Thorpe Buchanan^* Thorpe Buchanan (audio): <a href="http://bit.ly/32n2VbG">http://bit.ly/32n2VbG</a>	Manhattan, NY
2015-10-27	<b>Eastman Computer Music Center Concert</b> Works by Rand Steiger, Henk Badings, Jonathan Harvey	Rochester, NY
2013-11-20	<b>Eastman Computer Music Center Concert</b> Works by Philippe Leroux, Christopher Chandler Leroux: <a href="http://www.youtube.com/watch?v=H0YE5RGodfk">www.youtube.com/watch?v=H0YE5RGodfk</a>	Rochester, NY

\*Indicates world premiere

\*\*National Premiere

^Indicates a work commissioned by or written for the [Switch~ Ensemble]

## AUDIO AND VIDEO RECORDING, MIXING, EDITING

2022-Pres.	Video Documentarian & Computer Musician, Hybrid Music Lab, Dresden
2012-Pres.	Audio Engineer, Video, Mixing, Artistic Director, the [Switch~ Ensemble] <sup>1</sup>
2006-Pres.	Freelance Audio & Video Documentarian/Engineer
2015-2017	Audio Engineer, Video, Executive and Technical Director, VIPA Festival
2017	Videographer, UC Berkeley, Mivos Quartet, Composers Concert, San Francisco, CA
2016	Audio and Video Engineer, Bard College Conservatory of Music Opera
2013	Producer/Engineer, Grey Light
2012	Audio Engineer, 2 <sup>nd</sup> & 3 <sup>rd</sup> Annual Melos New Music Concert CD
2009	Recording Engineer, Brevard Music Center Orchestra & ITCH New Music Ensemble
2006-2008	Composer, Music Supervisor, Arranger, Audio Engineer for Spartoon Films Awards: Best Feature, 2009 South Beach International Animation Film Festival
2006-2008	Recruitment Coordinator, San José State University, School of Music & Dance
2006-2008	Recording Studio Manager/Audio Engineer, SJSU School of Music
2007	Audio Engineer, <i>Generic Thriller (film)</i>

## STUDIO PROJECTS

- 2018 **Remote Studio Installation**, College of Music, Mahidol University
- Built a new Electroacoustic Music Studio in the College of Music's D Building.
  - Worked with Equipment Services to secure equipment necessary for an electroacoustic concert series in various spaces, including two in the Southeast Asia Music Museum.
- 2013 **Studio Renovation**, Eastman Computer Music Center
- Cleared out, reorganized, and recabled the computer and audio systems in the ECMC's 5.1-channel surround and 8.1-channel ambisonic studios.
  - Installed SF libraries, audio software on Mac Pro: Logic, Max, Supercollider, Csound.
- 2012 **Expansion of Remote and Studio Hardware**, Eastman School of Music
- Researched and recommended microphones, hardware interfaces, & remote gear for performance.
- 2012 **Audio System Installation**, Eastman School of Music
- Researched Mackie HR824 speakers, wall mounts, and appropriate purchases for ECMC and Eastman's Technology and Media Production department.
  - Worked with Technology and Media Productions to install a permanent 4-channel audio system in a rehearsal space for the [Switch~ Ensemble].
- 2011 **Studio Renovation & Maintenance, Remote Gear Inventory**, Eastman School of Music
- Remote equipment management, inventory, and compilation of serial numbers
  - Macintosh system administration, hardware and software registration and equipment warranty records, Logic Pro, Waves Gold Bundle installation.
  - Repartitioned studio hard disks and migrated sound file libraries.
  - Permissions repair and new use accounts for all studio staff and students.
  - Troubleshooting voltage irregularities in primary studio with Physical Plant electrician.
- 2010 **Studio Installation and Design**, University of Nevada, Las Vegas
- Installed an "Eight Core" 2008 Mac Pro, MOTU 828mk3, Native Instruments Komplete 6, Digital Performer, Peak, 6 Logic, and Digital Performer 7.
  - Consulted external colleagues on design of a space for music tech, recording, editing.
  - Researched appropriate equipment and software for creative and pedagogical needs of these spaces.
- 2006 **Studio Renovations and Upgrades**, School of Music, San Jose State University
- Installed a wide range of software in both the Recording and Electroacoustic Studios.

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<sup>1</sup> See supplemental documents for service & leadership, student success, professional experience & performances/recordings with the [Switch~ Ensemble], and performance history as conductor/electronic musician.

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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**SELECT PERFORMANCE & RECORDING ENGAGEMENTS (AS CONDUCTOR, SINCE 2008)**

2024-06-13	<i>9412</i> by Daniel Zlatkin the [Switch~ Ensemble] – June in Buffalo	Buffalo, NY
2024-06-12	<i>Flores del Viento I</i> by Ricardo Zohn-Muldoon the [Switch~ Ensemble] with Nicolas Isherwood, bass-baritone – June in Buffalo	Buffalo, NY
2023-02-28	<i>Frieze Patterns</i> by J.P.A. Falzone * <i>Fractured Emanations</i> by Will Brobst * <i>Quintet</i> by Alex Buehler * the [Switch~ Ensemble] – University at Buffalo	Buffalo, NY
2022-04-23	<i>39 Inside</i> by José Martinez for sextet, electronics, and video <i>Inflection</i> by Forbes Graham for septet and electronics <i>Expedition's Eve</i> by Karl Lackner for septet * <i>Revelation 450</i> by Houston Newsome for septet * the [Switch~ Ensemble] – Colby College	Waterville, ME
2022-03-29	<i>Inflection</i> (2022) by Forbes Graham for septet and electronics * <i>Crossing</i> (2022) by Anna-Louise Walton for sextet * the [Switch~ Ensemble] – University at Buffalo	Buffalo, NY
2022-03-27	<i>A Tension Span</i> by J.P.A. Falzone * (released on <b>New World Records</b> ) <i>CancTus</i> by Matias Homar * <i>attention Span</i> by Maria Lihuen Sirvent * the [Switch~ Ensemble] – University at Buffalo	Buffalo, NY
	CD: <a href="https://newworldrecords.bandcamp.com/album/j-p-a-falzone-a-curving-abacus">https://newworldrecords.bandcamp.com/album/j-p-a-falzone-a-curving-abacus</a> Review: <a href="https://daily.bandcamp.com/best-contemporary-classical/the-best-contemporary-classical-music-on-bandcamp-april-2024">https://daily.bandcamp.com/best-contemporary-classical/the-best-contemporary-classical-music-on-bandcamp-april-2024</a>	
2022-03-25	<i>Inflection</i> (2022) by Forbes Graham for septet and electronics * <i>Crossing</i> (2022) by Anna-Louise Walton for sextet * the [Switch~ Ensemble] – Invisible Dog Art Center	Brooklyn, NY
2022-02-15	<i>soliloquios del viento</i> (2017) by Jason Thorpe Buchanan for sextet & electronics the [Switch~ Ensemble] – University of Missouri	Columbia, MO
2021-10-30	<i>soliloquios del viento</i> (2017) by Jason Thorpe Buchanan for sextet & electronics ** Video (will be available in early February): <a href="http://www.jasonthorpebuchanan.com">http://www.jasonthorpebuchanan.com</a>	Magdeburg, Germany
2021-10-15	<i>soliloquios del viento</i> (2017) by Jason Thorpe Buchanan for sextet & electronics ** <i>Into the empty sky</i> (2017) by David “Clay” Mettens for sextet and electronics, NYC premiere Video (will be available in early February): <a href="http://www.jasonthorpebuchanan.com">http://www.jasonthorpebuchanan.com</a>	New York, NY
2020-12-20	<i>Reflexive Iterations 1.a</i> (2020) by Jason Thorpe Buchanan for quintet & extended no-input mixer ** <b>TACETi Ensemble</b> – Thailand New Music & Arts Symposium, Bangkok Art & Culture Center Video: <a href="https://vimeo.com/555041925">https://vimeo.com/555041925</a>	
(postponed)	<i>soliloquios del viento</i> (2017) by Jason Thorpe Buchanan for sextet & electronics ** <i>Into the empty sky</i> (2017) by David “Clay” Mettens for sextet and electronics <i>Ritual IV</i> (2020) by Haotian Yu for sextet & electronics * <i>teEthfAnsphonEsgoOgleaUtomAtion</i> (2020) by Yan Yue for sextet & electronics * the [Switch~ Ensemble] – Eastman School of Music	Rochester, NY
2020-02-18	<i>Flashover</i> (2020) by Charles Norman Mason for flute, violin, piano, & percussion, studio recording <i>Burnout</i> (2020) by Shawn Crouch for flute, violin, piano, & percussion, studio recording the [Switch~ Ensemble] – Frost School of Music, University of Miami	Miami, FL
2020-02-17	<i>Flashover</i> (2020) by Charles Norman Mason for flute, violin, piano, & percussion * <i>Burnout</i> (2020) by Shawn Crouch for flute, violin, piano, & percussion * the [Switch~ Ensemble] – Frost School of Music, University of Miami	Miami, FL

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

**SELECT PERFORMANCE & RECORDING ENGAGEMENTS (AS CONDUCTOR, CONTINUED)**

2019-10-06	<i>November White II</i> (2019) by Stephen Yip for quintet, studio recording for portrait CD release Audio: <a href="https://www.youtube.com/watch?v=1IBiuYMf-RE">https://www.youtube.com/watch?v=1IBiuYMf-RE</a> <i>Tranquility in Consonance III</i> (2016) by Stephen Yip for sextet, studio recording for portrait CD release Audio: <a href="https://www.youtube.com/watch?v=FTatZaBjgfl">https://www.youtube.com/watch?v=FTatZaBjgfl</a> CD: <a href="https://www.chandos.net/products/catalogue/TR%201873">https://www.chandos.net/products/catalogue/TR%201873</a> Review: <a href="https://takeeffectreviews.com/november-2021-1/2021/11/10/music-of-stephen-yip">https://takeeffectreviews.com/november-2021-1/2021/11/10/music-of-stephen-yip</a>	the [Switch~ Ensemble] – Futura Productions, Albany Records	Boston, MA
2019-02-28	<i>Infinite Extension</i> (2017) by Adrien Trybucki, for sextet and electronics * <i>Songs for Antonin</i> (2017) by Esaias Järnegard, for septet and electronics * Audio: <a href="https://soundcloud.com/theswitchensemble/songs-for-antonin-by-esaias-jarnegard">https://soundcloud.com/theswitchensemble/songs-for-antonin-by-esaias-jarnegard</a> Video: <a href="https://www.youtube.com/watch?v=hWkUkK8uVPk">https://www.youtube.com/watch?v=hWkUkK8uVPk</a>	the [Switch~ Ensemble] – Areté Venue & Gallery	Brooklyn, NY
2019-02-15	<i>Strayed</i> (2019) by Pichak Siripanich, for septet, soprano voice, and electronics * <i>Replacement</i> (2019) by Pichak Siripanich, for quintet and electronics * <b>Mahidol Contemporary Ensemble</b> – College of Music, Mahidol University		Thailand
2018-03-06	<i>Unwound Path</i> (2018) by Matt Sargent, for sextet Video: <a href="https://www.youtube.com/watch?v=MBC-1Qb4NFI">youtube.com/watch?v=MBC-1Qb4NFI</a>	the [Switch~ Ensemble] – Buffalo State University Residency	Buffalo, NY
2018-03-02	<i>Once Upon a Time....</i> (2018) by Jihyun Kim, for sextet * <i>Unwound Path</i> (2018) by Matt Sargent, for sextet Video: <a href="https://www.youtube.com/watch?v=MBC-1Qb4NFI">www.youtube.com/watch?v=MBC-1Qb4NFI</a>	the [Switch~ Ensemble] – Cornell University Residency	Ithaca, NY
2018-02-25	<i>Unwound Path</i> (2018) by Matt Sargent, for sextet *	the [Switch~ Ensemble] – Bard College Residency	Annandale-on-Hudson, NY
2017-12-13	<i>Química del agua</i> (2015) by Victor Ibarra, for quintet the [Switch~ Ensemble] – UC Berkeley Hertz Hall		Berkeley, CA
2017-12-12	<i>Química del agua</i> (2015) by Victor Ibarra, for quintet ** the [Switch~ Ensemble] – San Francisco Center for New Music		
2017-05-14	<i>pa-an</i> (2017) by Joungbum Lee, for sextet and electronics * the [Switch~ Ensemble] – University of Chicago Residency		Chicago, IL
2016-07-13	<i>lamento</i> (2016) by Igor Santos, for sextet and electronics * CD Release coming soon, private audio link: <a href="https://bit.ly/3nf1etc">https://bit.ly/3nf1etc</a> <i>Komorebi</i> (2016) by Namhoon Kim, for quartet * Video: <a href="https://www.youtube.com/watch?v=1VOjrRp7S6w">www.youtube.com/watch?v=1VOjrRp7S6w</a>	the [Switch~ Ensemble] – 2016 VIPA Festival	Valencia, Spain
2016-05-22	<i>Smoke &amp; Mirrors</i> (2013) by Christopher Chandler, for sextet and electronics the [Switch~ Ensemble] – 2016 Queens New Music Festival		Long Island City, NY
2015-05-09	<i>de/ter   ior.ation</i> (2015) by Jason Thorpe Buchanan, for chamber orchestra * Video: <a href="https://vimeo.com/148583261">vimeo.com/148583261</a>	Blue Water Chamber Orchestra – guest composer/conductor	Cleveland, OH
2014-04-25	<i>Oggetti I</i> (2014) by Jason Thorpe Buchanan, for quintet * Video: <a href="https://vimeo.com/109020216">vimeo.com/109020216</a>	the Fiafi 5 – June 2014 Chamber Music Campania, Lucera (Italy)	Lucera, Italy
2014-06-02	<i>Asymptotic Flux</i> (2012) by Jason Thorpe Buchanan, for quartet and electronics <i>Smoke &amp; Mirrors</i> (2013) by Christopher Chandler, for sextet and electronics Video: <a href="https://www.youtube.com/watch?v=cKzJI5zQh40">www.youtube.com/watch?v=cKzJI5zQh40</a>	the [Switch~ Ensemble] – 2014 NYC Electroacoustic Music Festival	Manhattan, NY
2014-04-14	<i>TsTs</i> (2010) by Bryan Jacobs, for octet and electronics Video: <a href="https://www.youtube.com/watch?v=TZPGelO4478">www.youtube.com/watch?v=TZPGelO4478</a>	the [Switch~ Ensemble] – Eastman Computer Music Concert	Rochester, NY

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

**SELECT PERFORMANCE & RECORDING ENGAGEMENTS (AS CONDUCTOR, CONTINUED)**

2013-11-20	<i>Voi(rex)</i> (2002) by Philippe Leroux Video: <a href="http://www.youtube.com/watch?v=H0YE5RGodfk">www.youtube.com/watch?v=H0YE5RGodfk</a> <b>the [Switch~ Ensemble]</b> – Eastman Computer Music Concert	Rochester, NY
2013-11-20	<i>Smoke &amp; Mirrors</i> (2013) by Christopher Chandler SEAMUS CD, Score Follower video: <a href="https://www.youtube.com/watch?v=a06kThuHSOY">https://www.youtube.com/watch?v=a06kThuHSOY</a> <b>the [Switch~ Ensemble]</b> – Eastman Computer Music Concert	Rochester, NY
2013-04-08	<i>Märchenbilder</i> (1984) by Hans Abrahamsen <b>Eastman Musica Nova Ensemble</b> – Abrahamsen Portrait Concert	Rochester, NY
2013-03-29	<i>UR</i> (1986) by Magnus Lindberg <b>the [Switch~ Ensemble]</b> – OSSIA New Music Concert.	Rochester, NY
2013-03-21	<i>Delusiv Proximity</i> (2012) by Stylianios Dimou, for sinfonietta ** <i>Stillhunting</i> (2013) by Daniel Kohane, for sinfonietta * <b>Eastman Graduate Composers' Sinfonietta</b>	Rochester, NY
2012-11-19	<i>Cronica de una vuelta</i> (2012) by Theocharis Papatrechas, for sinfonietta * <i>Octamerism</i> (2012) by Nathan Stang, for octet * <b>Eastman Graduate Composers' Sinfonietta</b>	Rochester, NY
2012-11-12	<i>Amok Koma</i> (2001) by Fausto Romitelli, for nonet and electronics <b>the [Switch~ Ensemble]</b> - Eastman Computer Music Concert	Rochester, NY
2012-10-04	<i>Amok Koma</i> (2001) by Fausto Romitelli <i>Aymptotic Flux</i> (2012) by J. Thorpe Buchanan, for quartet and electronics * Video: <a href="http://vimeo.com/123763683">vimeo.com/123763683</a> <b>the [Switch~ Ensemble]</b> - OSSIA New Music Concert	Rochester, NY
2012-04-21	<i>The Gods of Pegana</i> (2009; rev 2011) by Jason Thorpe Buchanan, for sinfonietta * <i>Midnight Swim</i> (2012) by Jennifer Bellor, for sinfonietta <i>I am a drop of rain on your window</i> (2012) by Weijun Chen, for sinfonietta * <b>Sound ExChange Orchestra</b> – Music & Dance Concert	Rochester, NY
2011-11-28	<i>Garden Rain</i> (1974) by Toru Takemitsu, for brass ensemble <b>OSSIA New Music Ensemble</b> , Ossia, Eastman School of Music	Rochester, NY
2011-10-13	<i>Berlin Songs</i> (2011) by Jason Thorpe Buchanan, for octet and two singers <i>the resonance after...</i> (2008) by Christopher Chandler, for sextet <b>Eastman Composers' Forum Concert</b> , Eastman School of Music	Rochester, NY
2011-07-19	<i>Berlin Songs</i> (2011) by Jason Thorpe Buchanan, for octet and two singers ** <i>Wanderer Moon</i> (2010) by Tonia Ko, for sextet and soprano <i>Butterflies and Dragons</i> (2011) by Daniel Temkin, for sextet * <b>2nd Annual Melos New Music Concert</b> – SF Community Music Center	San Francisco, CA
2010-03-22	<i>Fanfare for Brass &amp; Percussion</i> (2010) by Chin Ting Chan * <b>UNLV Brass Ensemble</b> , University of Nevada, Las Vegas	Las Vegas, NV
2009-05-01	<i>Vasara</i> (2009) by Jason Thorpe Buchanan * <b>UNLV Brass Ensemble</b> , University of Nevada, Las Vegas	Las Vegas, NV
2009-07-06	<i>Household Mechanics</i> (2009) by Tom Brennan * <b>ITCH New Music Ensemble</b> , Brevard Music Center	Brevard, NC
2008-04-25	<i>Lines...</i> (2007) by Jason Thorpe Buchanan <b>Chamber Choir</b> , Art & Music concert at Le Petit Trianon	San José, CA
2012-2014	Assistant Conductor to Brad Lubman – Eastman Musica Nova Ensemble. Responsibilities include admin duties and rehearsing repertoire during Lubman's away dates - works by Boulez, Chin, Gordon, Lang, Liptak, Lubman, Sánchez-Gutiérrez, Morris, Wolfe, Wuorinen, Zorn, Czernowin.	
2009	Assistant Conductor, UNLV Brass Ensemble, Takayoshi Suzuki	

\*Indicates world premiere

\*\*National Premiere

^Indicates a work commissioned by or written for the [Switch~ Ensemble]

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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**SELECT PERFORMANCE & RECORDING ENGAGEMENTS (AS ELECTRONICS PERFORMER)**

2024-06-13	<i>Hibiscus</i> (2024) by Lisa Yoshida YTBF (2020, rev. 2024) by Justin Zeitlinger <i>scrub_2</i> (2024) by Jay Rauch <b>the [Switch~ Ensemble]</b> – Ensemble-in-Residence, June in Buffalo	Buffalo, NY
2024-06-12	<i>Tectonics</i> (2023) by Sam Pluta <b>the [Switch~ Ensemble]</b> – Ensemble-in-Residence, June in Buffalo	Buffalo, NY
2023-24-12	<i>walkside, lost</i> (2015) by Jason Thorpe Buchanan, for three percussionists, electronics, and video ** <b>TACETi Ensemble</b> – IntAct Festival	Bangkok, Thailand
2023-06-09	<i>Falling...</i> (2013) by Mathew Rosenblum <b>the [Switch~ Ensemble]</b> – Ensemble-in-Residence, June in Buffalo	Buffalo, NY
2023-03-02	<i>all-forgetting-is-retrieval</i> (2019) by Jason Thorpe Buchanan <i>Ursa Major</i> (2017) by Heather Stebbins <i>Partial [dist]res[s]toration</i> (2002; rev. 2003) by David Felder <i>Breath, Contained II</i> (2015) by Tonia Ko <b>the [Switch~ Ensemble]</b> – Ensemble-in-Residence, University at Buffalo	Buffalo, NY
2023-02-09	<i>Tectonics</i> (2023) by Sam Pluta <i>Hard columns you within</i> (2022) by Victoria Cheah <b>the [Switch~ Ensemble]</b> – The Clemente	Manhattan, NY
2023-01-13	<i>Collective Improvisation</i> (2023) – Hannes Seidl, Jason Thorpe Buchanan, HfM students <b>Sound&amp;Fury Ensemble</b> – HfM Dresden, Hybrid Music Lab	Dresden, Germany
2022-12-25	<i>walkside, lost</i> (2015) by Jason Thorpe Buchanan** <b>TACETi Ensemble</b> – INT-ACT, Bangkok Arts & Culture Centre	Bangkok, Thailand
2022-11-18	<i>Everything Else</i> (2016) by Sarah Hennies <i>Hard columns you within</i> (2022) by Victoria Cheah <i>Chatter Marks</i> (2022) by Jen Kutler <b>the [Switch~ Ensemble]</b> – PS21 Cheah: <a href="https://youtu.be/1eK7Zry0lZ4">https://youtu.be/1eK7Zry0lZ4</a>	Chatham, NY
2022-04-23	<i>the bends</i> by Kelley Sheehan <i>Among Arrows</i> (2021) by Heather Stebbins <b>the [Switch~ Ensemble]</b> – Colby College	Waterville, ME
2022-03-25	<i>the bends</i> by Kelley Sheehan* <i>perpetual green switch</i> (2021) by Santiago Diez Fischer* <i>hānau ka ua (born is the rain)</i> (2021) by Leilehua Lanzilotti <b>the [Switch~ Ensemble]</b>	New York, NY
2022-02-15	<i>Wings</i> (2008) by Cathy van Eck <b>the [Switch~ Ensemble]</b>	Columbia, MO
2022-02-13	<i>Strata</i> (2021) by Chris Chandler* <i>Among Arrows</i> (2021) by Heather Stebbins* <i>hānau ka ua (born is the rain)</i> (2021) by Leilehua Lanzilotti** <b>the [Switch~ Ensemble]</b>	Columbia, MO
2021-10-30	<i>Up Close</i> (2020) by Katharina Rosenberger, for sextet, lights, and sensor-controlled amplification** <i>Smart Alienation</i> (2019) by Igor C. Silva, for flexible ensemble, electronics, and video <i>hānau ka ua (born is the rain)</i> (2021) by Leilehua Lanzilotti* <b>the [Switch~ Ensemble]</b> – SinusTon Festival	Magdeburg, Germany
2021-10-15	<i>Up Close</i> (2020) by Katharina Rosenberger, for quintet, lights, and sensor-controlled amplification <i>Wings</i> (2008) by Cathy van Eck <b>the [Switch~ Ensemble]</b> – DiMenna Center	New York, NY
2020-12-20	<i>Reflexive Iterations</i> (2020) by J.T. Buchanan, for quintet, “no-input” mixer, speakers, mics, and pedals <b>TACETi Ensemble</b> – Thailand New Music and Arts Symposium	Bangkok, Thailand
2020-12-2	<i>Project Agree: Mission for the Internet Communities</i> by Lydia Wayne Chang for b.cl, sax, vc, perc, 3 typers, and elec. <b>the [Switch~ Ensemble]</b> , UT Austin, Telematic Residency	Online Performance

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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**SELECT PERFORMANCE & RECORDING ENGAGEMENTS (AS ELECTRONICS PERFORMER)**

postponed	<i>soliloquios del viento</i> (2016; rev. 2017) by Jason Thorpe Buchanan, for sextet and electronics ** <i>Up Close</i> (2020) by Katharina Rosenberger, for quintet, lights, and sensor-controlled amplification <b>the [Switch~ Ensemble]</b> – Eastman School of Music	Rochester, NY
2020-03-08	<i>Second Study for Alto Saxophone, Video, and Electronics: pulp</i> (2015) by Jason Thorpe Buchanan <b>Matt Evans, sax</b> – North American Saxophone Alliance, Arizona State University	Tempe, AZ
2020-02-17	<i>Emergent</i> (2014) by George Lewis, for solo flute, and electronics <b>the [Switch~ Ensemble]</b> – University of Miami, Frost School of Music	Miami, FL
2019-12-05	<i>Up Close</i> (2020) by Katharina Rosenberger, for quintet, lights, and sensor-controlled amplification <b>the [Switch~ Ensemble]</b> – UC San Diego Residency	San Diego, CA
2019-10-19	<i>soliloquios del viento</i> (2016; rev. 2017) by Jason Thorpe Buchanan, for sextet and electronics <b>Ensemble Interface</b> – Transit Festival	Leuven, Belgium
2019-08-09	<i>soliloquios del viento</i> (2016; rev. 2017) by Jason Thorpe Buchanan, for septet and electronics ** <b>Hong Kong New Music Ensemble</b> – TICF Academy & Festival	Bangkok, Thailand
2019-07-08	<i>all-forgetting-is-retrieval</i> (2019) by J. Thorpe Buchanan, for septet, electronics, & gestural tracking * Video: <a href="https://vimeo.com/386270819">vimeo.com/386270819</a> <b>TACETi Ensemble</b> – Thailand New Music and Arts Symposium	Bangkok, Thailand
2019-03-28	<i>filament</i> (2006) by Natacha Diels, for flute, violin, cello, percussion, and sine waves Diels: <a href="https://youtu.be/027U5OPm7bE">youtu.be/027U5OPm7bE</a> <i>Fluid Calligraphy</i> (2010) by Dai Fujikura for violin, electronics, and video <i>Smart Alienation</i> (2019) by Igor C. Silva, for flexible ensemble, electronics, and video ** Silva: <a href="https://youtu.be/lspDg8r0FVQ">youtu.be/lspDg8r0FVQ</a> <i>end of</i> (2019) by Reilly Spitzfaden, for fl, vln, vc, perc, analog elec, and live video * <b>the [Switch~ Ensemble]</b> – Eastman School of Music, ImageSound Festival	Rochester, NY
2019-01-07	<i>Second Study for Alto Saxophone, Video, and Electronics: pulp</i> (2015) by Jason Thorpe Buchanan <b>Nitchan Pitayathorn</b> - Mahidol University	Bangkok, Thailand
2019-01-07	<i>surface, tension</i> (2018) by Jason Thorpe Buchanan, for two performers, electronics, and video ** <b>Chin Chinnapat &amp; Vinn Temsittichok</b> , Mahidol University	Bangkok, Thailand
2018-12-20	<i>Second Study for Alto Saxophone, Video, and Electronics: pulp</i> (2015) by Jason Thorpe Buchanan ** <b>Nitchan Pitayathorn</b> - Mahidol University	Bangkok, Thailand
2018-05-26	<i>surface, tension</i> (2018) by Jason Thorpe Buchanan, for two performers, electronics, & video * Video: <a href="https://vimeo.com/306876693">vimeo.com/306876693</a> <b>Alexandra Bellon &amp; Anne Briset</b> – Embassy of Foreign Artists	Geneva, Switzerland
2018-03-06	<i>we drank wine from the bottle on a rooftop next to god</i> (2017) by Victoria Cheah, for quartet and electronics Cheah: <a href="https://youtube.com/watch?v=V4bu6xW4nFU">youtube.com/watch?v=V4bu6xW4nFU</a> <i>Broad Call</i> (2016) by D. Edward Davis, for clarinet, cello, piano, three whistlers, and electronics Davis: <a href="https://youtube.com/watch?v=eAP1t-kQJDE">youtube.com/watch?v=eAP1t-kQJDE</a> <b>the [Switch~ Ensemble]</b> – Buffalo State University	Buffalo, NY
2018-03-02	<i>Recitations</i> (2018) by Barry Sharp, for flute, cello, percussion, and electronics * <b>the [Switch~ Ensemble]</b> – Cornell University	Ithaca, NY
2018-02-25	<i>landscape with inscription</i> (2017) by Alican Çamcı, for solo voice and electronics <b>the [Switch~ Ensemble]</b> – Bard College Residency	Annandale-on-Hudson, NY
2018-02-24	<i>Second Illumination</i> (2017) by Matt Sargent, for solo percussion and electronics <i>Tide</i> (2011) by Matt Sargent, for violin, cello, and electronics <b>the [Switch~ Ensemble]</b> – Bard College Residency	Woodstock, NY
2017-12-13	<i>Loop's Definition</i> (2010) by Santiago Diez-Fischer, for violin and electronics <b>the [Switch~ Ensemble]</b> – San Francisco Center for New Music	San Francisco, CA
2017-09-08	<i>ACTOR-NETWORK THEORY</i> (2017) by Jason Thorpe Buchanan for soprano, octet, & elec. * Video (excerpts): <a href="https://vimeo.com/306331445">vimeo.com/306331445</a> <b>Voix Nouvelles Ensemble</b> – Royaumont	Asnières-sur-Oise, France
2017-08-02	<i>PANIC ARCHITECTURE</i> (2017) by Jason Thorpe Buchanan, for sinfonietta and electronics * Video: <a href="https://vimeo.com/245320082">vimeo.com/245320082</a> <b>Talea Ensemble</b> – Time Spans Festival, DiMenna Center, J.Means, conductor	Manhattan, NY

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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**SELECT PERFORMANCE & RECORDING ENGAGEMENTS (AS ELECTRONICS PERFORMER)**

2017-07-02	<i>soliloquios del viento</i> (2016; rev. 2017) by Jason Thorpe Buchanan, for sextet and electronics *	
	Video: <a href="https://vimeo.com/268371130">vimeo.com/268371130</a>	
	<b>Ensemble Interface</b> – VIPA Festival	Valencia, Spain
2017-05-14	<i>The Life You Save May Be Your Own</i> by Katherine Young, for quintet and electronics <i>Aurora Borealis</i> (2013) by Elvira Garifzyanova, for solo flute and electronics ** <i>Aquinnah, March 13</i> (2017) by Will Myers, for sextet and electronics *	
	<b>the [Switch~ Ensemble]</b> – Elastic Arts, University of Chicago Residency	Chicago, IL
2017-05-12	<i>Net(work)</i> (2017) by Pierce Gradone, for violin, cello, piano, and electronics * <i>Ad Marginem des Versuchs</i> (2015) by Max Murray, for bass clarinet and electronics <i>Trio #4</i> (2017) by Reiny Rolock, for flute, violin, percussion, and electronics *	
	<b>the [Switch~ Ensemble]</b> – Mana Contemporary, University of Chicago Residency	Chicago, IL
2017-03-06	<i>Second Study for Alto Saxophone, Video, and Electronics: pulp</i> (2015) by Jason Thorpe Buchanan <b>Casey Grev, saxophone</b> - Center for New Music	San Francisco, CA
2017-03-05	<i>Second Study for Alto Saxophone, Video, and Electronics: pulp</i> (2015) by Jason Thorpe Buchanan <b>Casey Grev, saxophone</b> - Hot Air Music Festival, San Francisco Conservatory	San Francisco, CA
2016-12-14	<i>Tide</i> (2011) by Matt Sargent, for cello and electronics Video: <a href="https://www.youtube.com/watch?v=dtEEal5T28w">www.youtube.com/watch?v=dtEEal5T28w</a>	
	<b>the [Switch~ Ensemble]</b> – San Francisco Center for New Music	San Francisco, CA
2016-07-13	<i>karst survey</i> (2016) by Timothy McCormack, for septet and electronics, world premiere <a href="https://soundcloud.com/timothy-mccormack/karst-survey-2016-the-switch-ensemble">https://soundcloud.com/timothy-mccormack/karst-survey-2016-the-switch-ensemble</a>	
	<b>the [Switch~ Ensemble]</b> – 2016 VIPA Festival	Valencia, Spain
2016-07-09	<i>Vertigo</i> (2015) by Mathew Arellin, for alto saxophone and fixed media * Video: <a href="https://youtu.be/yGGz-8CSais">youtu.be/yGGz-8CSais</a>	
	<i>I want you to be</i> (2016) by Baldwin Giang, for violoncello and electronics * <i>Apologies, I am Here Now</i> (2016) by Samuel Gillies, for quartet and electronics *	
	<b>the [Switch~ Ensemble]</b> – 2016 VIPA Festival	Valencia, Spain
2016-05-22	<i>Star Me Kitten</i> (2015) by Alexander Schubert, for singer, ensemble, video, & elec. **	
	<b>the [Switch~ Ensemble]</b> – Queense New Music Festival	Queens, NY
2016-05-14	<i>Second Study for Alto Saxophone, Video, and Electronics: pulp</i> (2015) by Jason Thorpe Buchanan <b>Sean Fredenburg, saxophone</b> – Portland State University	Portland, OR
2016-04-29	<i>Second Study for Alto Saxophone, Video, and Electronics: pulp</i> (2015) by Jason Thorpe Buchanan <b>Emily Loboda, saxophone</b> – University of Richmond	Richmond, VA
2016-04-24	<i>Second Study for Alto Saxophone, Video, and Electronics: pulp</i> (2015) by Jason Thorpe Buchanan <b>Emily Loboda, saxophone</b> – University of North Carolina, Greensbor	Greensboro, NC
2016-03-11	<i>Second Study for Alto Saxophone, Video, and Electronics: pulp</i> (2015) by Jason Thorpe Buchanan ** <b>Casey Grey, saxophone</b> - Michigan State University	East Lansing, MI
2015-11-29	<i>gimme shelter</i> (2015) by Jason Thorpe Buchanan, for three percussionists, electronics, and video * Video: <a href="https://vimeo.com/312736806">vimeo.com/312736806</a>	
	<b>Eklektro Percussion</b> – L'Abri, Espace culturel	Geneva, Switzerland
2015-09-16	<i>Asymptotic Flux: First Study in Entropy</i> (2012) by Jason Thorpe Buchanan, for quartet & electronics <b>Mivos Quartet + Madison Greenstone</b> – NEON Festival	Las Vegas, NV
2015-09-13	<i>walkside, lost</i> (2015) by Jason Thorpe Buchanan, for three percussionists, electronics, and video * Video: <a href="https://vimeo.com/140159929">vimeo.com/140159929</a>	
	<b>Slagwerk Den Haag</b> – TivoloVredenburg, Gaudeamus Muziekweek	Utrecht, Netherlands
2015-09-09	<i>Asymptotic Flux: First Study in Entropy</i> (2012) by Jason Thorpe Buchanan, for quartet & elec. ** <b>New European Ensemble</b> – Gaudeamus Muziekweek	Utrecht, Netherlands
2015-07-24	<i>Asymptotic Flux: First Study in Entropy</i> (2012) by Jason Thorpe Buchanan, for quartet & elec. ** <b>Mivos Quartet + Madison Greenstone</b> – VIPA Festival	Valencia, Spain
2015-07-14	<i>Second Study for Alto Saxophone, Video, and Electronics: pulp</i> (2015) by Jason Thorpe Buchanan * Video (excerpts): <a href="https://vimeo.com/207523271">vimeo.com/207523271</a>	
	<b>Matt Evans, saxophone</b> - World Saxophone Congress	Strasbourg, France

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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**SELECT PERFORMANCE & RECORDING ENGAGEMENTS (AS ELECTRONICS PERFORMER)**

2015-05-15	<i>Flesh + Prosthesis #1</i> (2013) by Stefan Prins, for quartet and electronics ** <i>Hunger (Part III,</i> 2015) by Jason Thorpe Buchanan, for 3 singers, octet, elec., & video processing * Audio (Scene 2): <a href="http://bit.ly/2fY0eXe">bit.ly/2fY0eXe</a>	
	<b>the [Switch~ Ensemble]</b> – MATA Interval, DiMenna Center for Classical Music New York, NY	
2013-06-07	<i>Asymptotic Flux: First Study in Entropy</i> (2012) by Jason Thorpe Buchanan, for quartet & electronics <b>Ensemble Linea</b> – June in Buffalo	Buffalo, NY
2013-04-27	<i>Aria with Fontona Mix</i> (1958) by John Cage, for solo voice and electronics Video: <a href="https://www.youtube.com/watch?v=j4ig28JwRPY">https://www.youtube.com/watch?v=j4ig28JwRPY</a>	Rochester, NY
	<b>Sophia Burgos</b> , soprano – Eastman School of Music	
2012-12-07	<i>Asymptotic Flux: First Study in Entropy</i> (2012) by Jason Thorpe Buchanan, for quartet & electronics <b>ensemble 39</b> – Melos 3 <sup>rd</sup> Annual New Music Concert	Philadelphia, PA
2012-04-17	<i>First Study for Piano and Electronics: absence</i> (2012) by Jason Thorpe Buchanan, for piano & live elec. * <b>Daniel Pesca</b> , piano – Eastman School of Music	Rochester, NY
2009-04-25	<i>Three Observations</i> (2008) by Jason Thorpe Buchanan, for horn and live electronics <b>Bill Bernatis</b> , horn – University of Nevada, Las Vegas	Las Vegas, NV
2008-04-22	<i>Three Observations</i> (2008) by Jason Thorpe Buchanan, for horn and live electronics <b>Michael Walker</b> , horn – San Jose State University, senior composition recital	San Jose, CA
2008-04-20	<i>Three Observations</i> (2008) by Jason Thorpe Buchanan, for horn and live electronics * <b>Michael Walker</b> , horn – San Jose State University, senior horn recital	San Jose, CA
2013-12-02	<i>Mikrophonie I</i> (1964) by Karlheinz Stockhausen, for four percussionists and two sound projectionists Video: <a href="https://www.youtube.com/watch?v=8hw8AIKz1LE">https://www.youtube.com/watch?v=8hw8AIKz1LE</a>	Rochester, NY
	<b>the [Switch~ Ensemble]</b> – Eastman School of Music	
2012-11-12	<i>Liebes-Lied</i> (2002) by Sascha Lino Lemke, for solo cello and electronics ** <b>Nadine Sherman</b> , cello – Eastman School of Music	Rochester, NY

\*Indicates world premiere

\*\*National Premiere

^Indicates a work commissioned by or written for the [Switch~ Ensemble]

## REVIEWS

“Jason Thorpe Buchanan's *Hunger*, loosely based Knut Hamsun's novel, is a kind of training session in mental disintegration. Darcie Dennigan's libretto is elliptical... An ungodly opera needs ugly music, singers who produce primal sounds, an electric guitar that sounds scraped raw, a wailing orchestra effects, cuts the ear like a knife. Buchanan delivers.”

- Mark Swed, 2015 Los Angeles Times (*HUNGER*, The Industry's FIRST TAKE 2015 with wild Up)

“The [Switch~ Ensemble] moved with its music...at the limits of convention, and sometimes even exceeded this too. The concert-goers had to be prepared for a lot of experimental works, but they also got musical experiences that can only be given live... In the piece composed by Jason Thorpe Buchanan about texts by Pablo Neruda, metallic sounds meet the warm tones of the wind instruments and strings, whispering voices sound mysterious. Sounds and noises seem to want to tell of a secret—without ultimately revealing it.”

- Thoralf Winkler, 2021 Magdeburg Blende Acht (translated from German)

“an unearthly collage of sounds... though conceptually direct, the resulting sounds were delightfully ambiguous: frantic joy could be as easily heard as extreme distemperment.”

- Daniel J. Kushner, 2013 New Music Box (*Asymptotic Flux: First Study in Entropy*, June in Buffalo)

“The plain speaking poetry of Katherine Thorpe glittered in this setting, all sharp colors and piano notes like drops of water...shimmering.”

- Adam Broner, 2010 Piedmont Post (*Berlin Songs*, 2<sup>nd</sup> Annual Melos Music Festival, San Francisco)

“Rowdy and Raucous” - Jacob Gotlib, 2015 ARTxFM (*Double Concerto for Two Horns and Chamber Orchestra*)

## PROFESSIONAL MEMBERSHIPS

BabelScores Publishing House

Society for ElectroAcoustic Music in the United States (SEAMUS)

American Composers Forum (ACF)

Society of Composers Incorporated (SCI)

American Society of Composers, Authors, and Publishers (ASCAP)

College Music Society

Chamber Music America (Switch~ Ensemble)

International Exchange Alumni

Fulbright Association & Alumni

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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**OTHER CURATION, DIRECTION, & A/V RECORDINGS AS ENGINEER & EDITOR**

All audio and video documentation recorded, edited, and mixed by Jason Thorpe Buchanan		
2018-10-28	<b>Mari Kawamura</b> , Center for New Music	San Francisco, CA
	Works by Joey Bordeau, Anthony Vine, Annie Hui-Hsin Hsieh, Couperin	
2017-04-11	<b>Noam Bierstone, percussion</b> , Center for New Music	San Francisco, CA
	Works by Santiago Díez Fischer, Pierluigi Billone, Anthony Tan, Vinko Globokar	
2017-05-31	<b>Ensemble Proton Bern</b> , Center for New Music	San Francisco, CA
	Works by Feldmann, Krebs, Katharina Rosenberger, Wyttenbach	
2018-01-16	<b>D U C K R U B B E R</b> , Center for New Music	San Francisco, CA
	Works by D U C K R U B B E R and Ashley Fure	
2017-07-02	<b>Smash Ensemble</b> , VIPA Festival	Valencia, Spain
	Works by Aaron N. Price^*, Nicolas Chuaqui^*, Nathanael Gubler^*, Hallie Smith^*, Sun Bin Kim^*, Jorge V. Grossmann^*	
	Grossmann: <a href="http://bit.ly/2PuStsr">bit.ly/2PuStsr</a>	
2017-07-07	<b>Mivos Quartet</b> , VIPA Festival	Valencia, Spain
	Works by Jacob Sachs-Mishalanie^*, Zach Pierce^*, Stefano Gervasoni, Yip Ho Kwen Austin^*, Kai-Young Chan^*, Stephon Yip^*, Nathaniel Haering^*	
	Sachs-Mishalanie: <a href="http://youtu.be/wbYmuYaEby4">youtu.be/wbYmuYaEby4</a>	
	Haering: <a href="http://www.youtube.com/watch?v=7kcsrnkM7Q0">www.youtube.com/watch?v=7kcsrnkM7Q0</a>	
2017-07-06	<b>Erik Drescher</b> , VIPA Festival	Valencia, Spain
	Works by Parker Callister^*, Amando Bono^*, Evan Anderson^*, Ian Evans Guthrie^*, Alvin Lucier, Diana Marcela Rodriguez^*, Phil Nilblock	
2017-07-02	<b>Ensemble Interface</b> , VIPA Festival	Valencia, Spain
	Works by Victoria Cheah^*, Stefano Gervasoni, Gregorio Jiménez, Christopher Mitchell^*, Melinda Wagner^*, Jason Thorpe Buchanan^*	
2017-07-30	<b>Ensemble Interface</b> , VIPA Festival	Valencia, Spain
	Works by Adam Kennaugh^*, Andrew Koss^*, Andrzej Karalow^*, Lisa Cheney^*, Jason Balthazar Eldridge^*, Stefano Gervasoni^*, José María Sánchez-Verdú	
2017-05-31	<b>Phil Pierick, saxophone</b> , Center for New Music	San Francisco, CA
	Works by Kati Agócs, Marcos Balter, Javier Quislant, Stefano Gervasoni, David Reminick, Lei Liang	
2017-05-26	<b>Kyle Motl: Transmogrifications</b> , Center for New Music	San Francisco, CA
2016-07-15	<b>Erik Drescher</b> , VIPA Festival	Valencia, Spain
	Works by Michèle Rusconi^*, Duncan Krummel^*, Luke Martin^*, Andrew Harlan^*, Salvatore Sciarrino^*, Michael Maierhofer^*	
	Martin: <a href="http://www.youtube.com/watch?v=TLfg93NRsQE">www.youtube.com/watch?v=TLfg93NRsQE</a>	
2016-07-14	<b>Mivos Quartet</b> , VIPA Festival	Valencia, Spain
	Works by John Liberatore^*, Joungbum Lee^*, Francisco del Pino^*, Shiuan Chang^*, Shin Mizutani^*, Benjamin Zucker^*, Jorge V. Grossmann	
2013-05-10	<b>Peter Ferry, Adam Maalouf, Alistair MacDonald, Carrie Fertig</b>	Rochester, NY
	Flames & Frequencies, performance for glass percussion and fire. Coburg Prize, permanent collection of the European Museum of Modern Glass. Audio Engineer.	
	Video: <a href="http://www.vimeo.com/69716886">www.vimeo.com/69716886</a>	

\*Indicates world premiere

\*\*National Premiere

^Indicates a work commissioned by or written for the [Switch~ Ensemble]

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## STUDENT SUCCESS

### Private Students

2024-25 **Thanakarn Schofield**, L, M

2024 Fromm Foundation Fellow, Composers' Conference  
2025 Internationales Musikinstitut Darmstadt Commission

### Graduate Students, Dresden

2022-25 **Beniamino Fiorini**, C, M

2024 Nomination for Gaudeamus Prize

2023-25 **Hiroki Tanaka**, C, M, L

2024 Pilot Laboratory, Athens State Orchestra

2022-25 **Lauren Siess**, C, M

2025 Künstlerdorf Schöppingen Stipendium  
2024 Busoni Composition Prize, Akademie der Künste  
2024 MDR Sinfonieorchester Commission

### Graduate Students, Mizzou

2021-22 **Santiago Beis**, GA, M, L

2024 Acceptance to ICIT program, Thailand  
2023 Acceptance to CUNY D.M.A., Composition

### Graduate Students, UT Austin

2020-21 **Ian Whillock**, L, GA, M

2023 Acceptance to HfMT Hamburg, Masters, Composition  
2023 Moscow Multimedia Festival, *new work*  
2022 Art Institute Austin, Adjunct Prof. Audio Production  
2022 Novalis Festival Commission, Croatia, *new work*  
2022 ilSuono Contemporary Music Week, *new work*  
2023 Fulbright Specialist Program  
2022 Purdue, Clinical Assistant Prof. of Music Tech.  
2024 Director of Audio Visual Technology at Mercer Labs  
Museum of Art and Technology  
2022 U Wisconsin-Milwaukee, Lecturer (Comp/Tech)  
2022 American Composers Orchestra, EarShot, Tucson

### Graduate Students, TICF Academy

2019 **Yulin Yan**, L, M

2023 Acceptance to McGill University, Doctoral Studies  
2022 Novalis Festival Commission, Croatia, *new work*

### Graduate Students, VIPA (Spain)

2017 **Nathaniel Haering**, L, M

2024 U Wisconsin-Milwaukee, Lecturer (Comp/Tech)  
2018 MATERA Intermedia Festival, 1<sup>st</sup> prize  
2018 Acceptance to UCSD, Doctoral Studies

### Undergraduate Students, Dresden

2022-24 **Julius von Lorentz**, C, M

2024 Orkest De Ereprijs Young Composer Meeting Prize  
2023 International Young Composer's Academy Ticino  
2024 Acceptance to ICIT, Thailand; awarded 3<sup>rd</sup> prize  
2024 Acceptance to Int'l Young Composers Academy Ticino  
2024 DAAD Fellowship  
2023 AuditivVokal Commission, Dresden

### Undergraduate Students, Mizzou

2022 **Jack Snelling**, TA, M

2023 Acceptance, Eastman, Masters, Jazz Composition

(Years taught, institution, and in what capacity)

(Artistic Recognition / Success)

L = private lessons; C = courses; M = mentorship; TA = teaching assistant; GA = graduate assistant

JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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**STUDENT SUCCESS (continued)**

**Undergraduate Students, Mahidol**

2018-21	<b>Waris Sukontapatipark</b> , C, TA, M	2023 Acceptance, SRH University Heidelberg, Masters 2022 Lecturer, Mahidol University, College of Music 2021 Young Thai Artist Award 2020 First Prize PGVIM Youth Orchestra Call for Scores 2020 Young Thai Artist Award 2018 Young Thai Artist Award
2020-22	<b>Alric Godfrey</b> , L, C, M	2024 Acceptance to BGSU M.M., Composition 2023 Commission, TAK Ensemble 2022 Commission, TACETi Ensemble 2022 Graduate Assistant, SEADOM
2020-22	<b>Yishi Zhong</b> , L, C, M	2022 Commission, Bangkok Metropolitan Orchestra
2019-22	<b>Anak Baiharn</b> , C, TA, M	2024 Acceptance to Eastman M.M., Composition 2024 Winner, OSSIA Call for Scores, Eastman School 2022 Lecturer, Mahidol University, College of Music
2019-22	<b>Ekkamon Promjiam</b> , L, C	2023 Composer-in-Residence, Hikarigaoka School, Japan
2019-20	<b>Nichagarn Chiracharasporn</b> , C, M	2024 Acceptance, UCLA, Doctorate in Composition 2021 Acceptance, Juilliard School, Masters in Composition
2018-21	<b>Chawin Temsittichok</b> , C, TA, M	2024 University of Illinois at Urb-Champ. DMA, GTA 2022 Acceptance, Frost School, U. Miami, Teaching Fellow 2021 Lecturer, Mahidol University, College of Music 2019 Commission, Hong Kong New Music Ensemble 2021 Acceptance, University of West London, Masters
2018-20	<b>Pichak Siripanich</b> , L, C, M	

**Undergraduate Students, UNLV**

2009-10	<b>Melody Loveless</b> , L	2020 Lecturer, New School & Hunter College 2013 Acceptance, NYU, Masters Studies in Composition
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(Years taught, institution, and in what capacity)

(Artistic Recognition / Success)

L = private lessons; C = courses; M = mentorship; TA = teaching assistant; GA = graduate assistant

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JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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**Jason Thorpe Buchanan** is an American composer of operatic, orchestral, chamber, electroacoustic, and intermedia works which explore fragmentation, multiplicity, intelligibility, behavior, and the integration of live performance with technology. He is Artistic Director of the [Switch~ Ensemble] and since 2022 Artistic Associate/Lecturer in New Media and Digital Technologies for Music at the Hochschule für Musik Carl Maria von Weber Dresden, Germany in the Hybrid Music Lab. He previously served from 2018-

2022 as Department Chair/Lecturer in Composition, Theory, and Electroacoustic Music at the College of Music, Mahidol University in Thailand, 2022 Interim Managing Director of the Mizzou New Music Initiative at the University of Missouri, and 2020 Visiting Lecturer in Composition/Interim Director of the Electronic Music Studios (UTEMS) at the Butler School of Music, University of Texas at Austin. His works have been described as “an unearthly collage of sounds”, “sharply-edged”, and “free jazz gone wrong—in a good way.”

As a nominee for the 2015 Gaudeamus Prize, three works were presented by Insomnio, the New European Ensemble, and Slagwerk Den Haag at Gaudeamus Muziekweek (NL). His works *walkside, lost* and *gimme shelter* (2015), commissioned by Gaudeamus for Slagwerk Den Haag and by Eklektro Percussion Geneva, both explore the structural intersection of precise physical gestures, fragile sounds, and speech alongside live audio and video processing. Three speaking percussionists manipulate household objects, microphones, and speakers embedded in wooden boxes while cameras generate a reservoir of video files. These files are retrieved, re-organized, and composited against one another, creating temporal, aural, and visual dissonances between past and present actions. As 2018 Artist-In-Residence at the Embassy of Foreign Artists in Geneva, Switzerland, he developed a new, interactive processing environment for *surface, tension* (2018), responding directly to the discrete physical gestures of performers and governing the behavior of both signal processing and soundfile triggering through wearable technology, sensors, and gestural tracking.

*PANIC ARCHITECTURE* (2017), commissioned by the Earle Brown Music Foundation for the Talea Ensemble and TIME SPANS Festival in NYC, evokes a participatory framework demanding compulsive interaction and attention. The relentless influx of email, messages, and notifications compel our constant engagement and response, functioning as both our tether to society and primary mode of interpersonal contact. Intermittent reinforcement entices users to obsessively check for new content. Digital panic occurs when multiple, simultaneous systems demand a user’s attention concurrently.

Scenes from his multimedia opera *Hunger* have received performances at Darmstadt (2014) with Ensemble Interface (DE), The Industry’s FIRST TAKE in L.A. (2015) with wild Up, and the MATA Interval Series in New York City (2015) with the [Switch~ Ensemble]. “*Hunger* is a kind of training session in mental disintegration... An ungodly opera needs ugly music, singers who produce primal sounds, an electric guitar that sounds scraped raw, a wailing orchestra effects, cuts the ear like a knife. Buchanan delivers.” – *L.A. Times*

*all-forgetting-is-retrieval* (2019) for ensemble and augmented conductor was commissioned by the Thailand New Music and Arts Symposium, exploring the formation of human memory, retrieval, failure, and the emotional space of “lost” experiences—the inability to be truly present in a moment, or further commit to memory experiences that are simultaneously both formative and fleeting. The rapid loss of their fidelity is staggering, and this work is an attempt to confront that impermanence and decay. *Reflexive Iterations* (2020) for quintet and extended no-input mixer is, in some way, in response to the events of 2020 and designed as an antidote to life on the internet. A system dealing with corporeal attributes of physical space—air, sound, bodies—in a way that would not be possible with a digital system. The

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#### JASON THORPE BUCHANAN – SUPPLEMENTAL INFORMATION

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precise result is unknown prior to performance—subject to a staggering number of variables—as musicians interpret suggested physical actions while responding to their ramifications in an attempt to control a thing that, by its very nature, is precarious and mercurial.

Jason is the recipient of a 2010-11 Fulbright Fellowship at the Hochschule für Musik und Theater in Hamburg (DE) as a visiting scholar, a 2013 commission for *Asymptotix Flux: Second Study in Entropy* from the Mizzou International Composers Festival for Alarm Will Sound, the Howard Hanson Orchestral Prize (2014), a 2014 commission for *Double Concerto* from the International Horn Society written for the Eastman Musica Nova Ensemble, soloists Jeff Nelsen, Michael Walker, and conductor Brad Lubman, a 2014 commission from the Blue Water Chamber Orchestra as winner of Iron Composer (2014), two ASCAP Morton Gould Young Composer Awards (2014 & 2015), an American-Scandinavian Foundation Grant (2015), a fellowship and commissions from Royaumont for *soliloquios del viento* (2016), written for the Talea Ensemble+EXAUDI Vocal Ensemble (UK) and *ACTOR-NETWORK THEORY* (2017) for the Académie Voix Nouvelles Ensemble, and commissions from Ensemble Nikel/Tzilil Meudcan (Israel, 2014), Iktus Percussion (NYC, 2013), and the NY Virtuoso Singers (2015), a German/American Fulbright Commission (2011), winner of newEar Composer's Competition (2013), 2017 Artist-in-Residence at the Brush Creek Foundation (Wyoming), 2015 Artist-in-Residence at USF Verftet/City Council of Bergen, Norway, and 2024 Artist-in-Residence at the Bogliasco Foundation, Italy with an Aaron Copland Fellowship.

Primary mentors have included Ricardo Zohn-Muldoon, Steven Takasugi, Pierluigi Billone, Chaya Czernowin, and Georges Aperghis. Jason served for three years as Executive Director of the Valencia International Performance Academy & Festival (Spain), for two years as a Curator for the San Francisco Center for New Music, as founding Director of the TICF International Academy for Young Composers, and as a Faculty Artist at the International Composition Institute of Thailand, IntAct Festival. He holds a Ph.D. in Composition from the Eastman School of Music, and served as course instructor in electronic music and composition, board member of OSSIA, and assistant conductor for the Musica Nova Ensemble with conductor Brad Lubman as a doctoral student at the Eastman School of Music, University of Rochester (2011-2014).

As a guest composer, conductor, and lecturer, he is widely sought internationally at institutions such as the University of Chicago, Stanford University, TRANSIT Festival (Belgium), TIME SPANS Festival (NYC), Chamber Music Campania (Italy), the Eastman School of Music, the University of Miami Frost School of Music, Queens New Music Festival, MATA, the Thailand New Music and Arts Symposium, Yong Siew Toh Conservatory (Singapore), the Bergen Center for Elektronisk Kunst (BEK, Norway), and dozens of Universities throughout the United States, Europe, and Asia. Upcoming projects include a large work on the subject of human memory titled *The End of Forgetting* for NADAR, Hypercube, and the Hong Kong New Music Ensemble with technology developed during an SWR Experimentalstudio Workstay, a commission from TACETi for a cello concerto for soloist Mariel Roberts, *GRIDS* for the [Switch~ Ensemble], and a new work for violinist Lauren Cauley, and the development of new systems for gestural tracking and interactivity within the Hybrid Music Lab, Dresden.

(1111 words, Mar. 10, 2025)

[www.jasonthorpebuchanan.com](http://www.jasonthorpebuchanan.com)

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## CATALOG OF WORKS & PREMIERE PERFORMANCES

- 2025    *GRIDS*  
b.fl, b.cl, t.sax, pno, perc, vln, vc, electronics, lights, live audiovisual processing – 25'  
Commissioned by the Experimental Media and Performing Arts Center (EMPAC),  
in collaboration with Christopher Chandler and the musicians of the [Switch~ Ensemble]  
[Switch~ Ensemble], September 12, 2025.
- 2024    *Ecology of Disruption*  
three speaking percussionists, electronics, lights, live audiovisual processing – 15'  
Commissioned by Tetractys “Here be Monsters” Festival  
Line Upon Line, May 25, 2024.
- 2023    *Emergent Phenomena*  
electric guitar, alto saxophone, bass trombone, and generative electronics – 31'  
Commissioned by the IntAct Festival  
TACETi Ensemble, Bangkok, Dec. 24, 2023
- 2021    *oggetti II*  
b.fl, b.cl, vln, e-guitar, perc, and electronics – 6'  
Commissioned by the Thailand New Music and Arts Symposium  
TACETi Ensemble, Thailand New Music and Arts Symposium, conductor Piyawat  
Louilarpprasert, Bangkok, Dec. 19, 2021
- 2019    *all-forgetting-is-retrieval*  
b.cl, a.sax, b.tbn, perc, gtr, vln, vc, electronics, and gestural tracking – 8'  
Commissioned by the Thailand New Music and Arts Symposium  
TACETi Ensemble, Thailand New Music and Arts Symposium, conductor Piyawat  
Louilarpprasert, Bangkok, Jul. 8, 2019
- 2017    *ACTOR-NETWORK THEORY*  
soprano, b.fl, b.cl., perc, hp, pno, vln, vla, vc, & electronics – 10'  
Commissioned by Royaumont, Académie Voix Nouvelles Ensemble  
Voix Nouvelles Ensemble, Royaumont, Asnières-sur-Oise, France, Sep. 8, 2017
- 2017    *PANIC ARCHITECTURE*  
sinfonietta (1.1.1.1-1.1.1.0- 2 perc., harp, piano, strings) & electronics – 8'  
Commissioned by TIME SPANS & Earle Brown Music Foundation  
Talea Ensemble, TIME SPANS Festival, DiMenna Center, conductor Jeffrey Means,  
NYC, Aug. 2, 2017
- 2017    *soliloquios del viento*  
flute, clarinet, piano, percussion, violin, cello, and electronics – 15'  
Version with electronics revised for Ensemble Interface  
Ensemble Interface, VIPA Festival, Valencia, Spain, Jul. 2, 2017

- 2016     *soliloquios del viento*  
 six singers (sop, mz, ct, ten, bari, bass) and eight instrumentalists – 15'  
 Commissioned by Royaumont Académie Voix Nouvelles  
 Talea Ensemble & EXAUDI Vocal Ensemble, Royaumont, conductor James Baker,  
 Asnières-sur-Oise, France, Sep. 9, 2016
- 2015     *gimme shelter*  
 percussion trio, electronics, and video processing – 14'  
 Commission by the Eklektro Geneva Percussion Center  
 Eklektro Percussion, L'Abri – Espace culturel, Geneva, Switzerland, Nov. 14, 2015
- 2015     *walkside, lost*  
 percussion trio, electronics, and video processing – 10'  
 Commissioned by Gaudeamus Muziekweek  
 Slagwerk Den Haag, TivoliVredenburg, Gaudeamus Muziekweek,  
 Utrecht, Netherlands, Sep. 13, 2015
- 2015     *de/ter | ior.ation*  
 chamber orchestra: (2.2.2.1 - 1.2.0.0 - Timp+1 Perc - Strings) – 10'  
 Commissioned by Blue Water Chamber Orchestra as Winner of Iron Composer 2014  
 Blue Water Chamber Orchestra, Jason Thorpe Buchanan, guest conductor,  
 Cleveland, OH, May 9, 2015
- 2015     *Second Study for Alto Saxophone: pulp*  
 alto saxophone, electronics, and video processing – 13'  
 Commissioned by consortium led by Matthew Evans for 2015 World Saxophone Congress  
 Nominee, ASCAP/SEAMUS Commission Competition  
 Matt Evans, World Saxophone Congress, Strasbourg, France, Jul. 14, 2015
- 2014     *oggetti I (Omaggio a Sciarrino)*  
 wind quintet (alto flute, oboe, clarinet, bassoon, horn) – 4'  
 Commissioned by Chamber Music Campania (Italy) for the Fati 5 Wind Quintet  
 Chamber Music Campania, conductor Jason Thorpe Buchanan,  
 Lucera, Italy, Jun. 25, 2014
- 2014     *Double Concerto for Two Horns & Chamber Orchestra*  
 1.1.2.1-4.1.1.0-3 prc, pno, strings – 9'  
 Commissioned by the *Meir Rimon Commissioning Assistance Program* of the International Horn Society, written for soloists Jeff Nelsen, Michael Walker, and the Eastman Musica Nova Ensemble, Brad Lubman, conductor  
 Winner, 2015 ASCAP Morton Gould Young Composer Award  
 Eastman Musica Nova Ensemble, conductor Brad Lubman, horn soloists Jeff Nelsen and Michael Walker, Rochester, NY, March 21, 2014
- 2013     *...durat(A)ions: “broken landscape”*  
 four percussionists (indefinite pitch multi-percussion) – 13'  
 Commissioned by Iktus Percussion  
 Iktus Percussion, Eastman School of Music, Rochester, NY, Oct. 4, 2013

- 2013     *Asymptotic Flux: Second Study in Entropy*  
 sinfonietta 1.1.2.1 – 1.1.1.0 – 2 perc, pno, strings – 8'  
 Commissioned by the Mizzou International Composers Festival  
 Winner, 2014 ASCAP Morton Gould Young Composer Award  
 Winner, Howard Hanson Orchestral Prize, Eastman School of Music  
 Nominee, 2015 Gaudeamus Prize  
 Alarm Will Sound, Mizzou Int'l Composers Festival, Columbia, MO, Jul. 27, 2013
- 2012     *Asymptotic Flux: First Study in Entropy*  
 b.cl, vln, vla, vc, and electronics – 7'  
 Commissioned by the Ossia New Music and the [Switch~ Ensemble]  
 Winner, newEar 4<sup>th</sup> Composers' Competition  
 Finalist, 2013 ASCAP Morton Gould Young Composer Award  
 the [Switch~ Ensemble], Ossia New Music Concert, Rochester, NY, Oct. 4, 2012

N.B. Works are both self-published and available on BabelScores.com. All recent works have been recorded and released digitally in streaming formats (both audio and video) by Jason Thorpe Buchanan. See [www.jasonthorpebuchanan.com](http://www.jasonthorpebuchanan.com) for more information.

## PROGRAM NOTES (2012-2023):

**Emergent Phenomena (2023)** for the TACETi Ensemble was composed in November of 2023, following the development of a sophisticated system for real-time structural analysis of live microphone input. A trio for alto saxophone, trombone, and electric guitar, the electronics are entirely generative, using a self-training machine learning system. A clustering algorithm alongside an index of data from rapid analysis searches for temporal points of spectral self-similarity across all three microphone inputs. When patterns in harmonic spectra, amplitude, and other musical parameters are recognized, the system gradually learns from what it hears and classifies these sonorities to create a temporal map of musical ‘objects’ in the work. This perpetually growing store of data is used to respond to the musicians accordingly with generative material. Four layers of generative electronics take place: Each “novel” sound that the computer perceives is immediately recorded into a series of perpetually recording buffers, which are categorized and written to disk. When the computer perceives a match between past and present, it retrieves the samples written at each point in the past to perform a variety of manipulations, based upon what is heard in the present moment. Secondly, based on the amount of time that has elapsed since the matching sample was taken, how many times it has occurred, and the spectral and musical characteristics of each “object”, the computer will combine discrete pre-recorded samples to generate a composite sound in response. Thirdly, each of the three microphone signals are processed according to perceived patterns and sonic data, such as amplitude, density of musical activity, or frequency spectra. Lastly, a variety of other processes are performed both on the input from the musicians, and from the sounds generated by the system itself. In each moment, this may result in new material similar to what is performed by the musicians, or new material in stark contrast to what it perceives, a dynamic, mercurial system which is learning and changing with each passing moment.

This work was conceptualized while recovering from an injury in the Summer of 2023 outside of Berlin. Inspired by the lasting neurological effects this injury had on my body, which was contorting itself to protect my spine from further injury, I was struck by the behavior of my own human body as a complex system that in fact, I had little control over. Correspondingly, I felt renewed interest in developing new systems of interactivity between human musicians and machines. My goal was to create a work that does not rely on temporal synchronicity between electronics and the musicians, such as a click track or precise soundfile triggering, nor sensors and gestural tracking, but rather a system which truly responds to the spontaneous and nuanced details of the musical material itself, and the ways in which these sounds unfold over time to create complex networks. – Jason Thorpe Buchanan

*“The emergence of life and intelligence from less-alive and less-intelligent components has happened at least once. Emergent behavior is that which cannot be predicted through analysis at any level simpler than that of the system as a whole...Emergent behavior, by definition, is what’s left after everything else has been explained.”* — George Dyson

**oggetti II (2021)**, written between November 17 and December 7, 2021 for the TACETi Ensemble and Thailand New Music and Arts Symposium, is the second work in a larger cycle exploring concise musical objects, gestures, and formal constellations. Over time, my compositional process has become increasingly introspective and critical—thus, oggetti II is an attempt to re-capture the spirit of my earlier works with a more spontaneous and economical nature. *oggetti I (Omaggio a Sciarrino)* for wind quintet and *antistasis* for Ensemble Nikel were composed nearly simultaneously in a 10-day period during the summer of 2014 in NYC. Many concepts and compositional devices are shared, but not musical materials. *antistasis*, meaning opposition, is a rhetorical term for the repetition of a word or phrase in a different or contrary sense. This was poetically translated through the repetition of a small number of musical gestures, or objects, continually recurring and recontextualized so as to contribute to the composite in different ways. *oggetti I* and now *oggetti II* both function in a similar manner, drawing upon extremely limited materials reconfigured in various ways, something like a musical jigsaw puzzle.

**all-forgetting-is-retrieval (2019)** explores the formation of human memory, retrieval, and failure, drawing from two sources. “Myth of Permanent Memory” from Richard A. Chechile’s book *Analyzing Memory: The Formation, Retention, and Measurement of Memory*: “There is a common belief that forgetting is strictly due to a retrieval failure. It is curious why this idea of a permanent memory is so appealing...the storage of information is not perfect. Storage as well as retrieval is subject to failure. Thus, the hypothesis that **all-forgetting-is-retrieval** is incorrect. For information in this state of permanent [long-term] memory, all subsequent forgetting is assumed to be caused by a retrieval failure. Yet...there is no known biological mechanism to stop the adaptive changes in memory from continuing and thereby possibly destroying the prior learning record. If the learning environment changes, the same adaptive mechanisms that created the memory in the first place will continue to rearrange the structure of memory and potentially destroy the former memory representation.” Dialogue from the 1978 ephemeral film *Human Memory* is used as sonic material for the electronics, written for eight musicians including a conductor augmented by wearable electronics to trigger and govern the behavior of temporal events and media, manipulated through gestural tracking mapped onto discrete musical parameters. The title is both perplexing and quickly disproven in the above passage, reflecting the strange and unfamiliar space that, for me, the piece inhabits with “failures” both large and small. My apprehension toward falling into familiar patterns and relying on my past compositional work shares a similar cognitive and emotional space as “lost” experiences—the inability to be truly present in a moment, or failure to commit to memory experiences that are simultaneously both formative and fleeting. The rapid loss of their fidelity is staggering, and this work attempts to confront that impermanence and decay. To reflect this, I was interested in both paraphrasing and sampling elements of my past work, alongside the recontextualization of “found” media and sonic material deeply familiar to me. How can we be certain of things we have experienced, and what if the events that took place were, in fact, radically different than we remember? These inaccuracies and discrepancies that form over time through internal repetition, how information storage and retrieval may be influenced by context, and what kind of experience might interrupt a memory from being formed, are explored. “The subject of our film is memory. Imagine what your mental life would be like if you had no memory at all.”

**ACTOR-NETWORK THEORY (2017)** was commissioned by the Fondation Royaumont and composed between April and August of 2017 for the Royaumont Académie Voix Nouvelles Ensemble’s instrumentation of soprano and mixed ensemble, with electronics. The work is structured around two pages of text, culled from over 18,000 words generated by the DadaDodo engine, a class of program known as “dissociators” that “analyses texts for word probabilities, generating random sentences based on that.” The result is sometimes nonsensical, but often reveals intriguing alternative meanings or associations. These fragments were then composed into a linear blueprint, using the resulting speech patterns as a temporal framework. ANT was developed by Latour and others as an analytical tool to map and attempt to explain relationships and interactions between human and non-human ‘actors’, exploring how material-semiotic networks are formed, hold together, or fall apart. These networks are precarious, in that the exchange between nodes must be repeatedly ‘performed’ or the network will dissolve. In some ways, the transhumanist movement embodies ANT, which suggests that all nodes within a social network are ‘actors’, whether human or machine — a

boundary that is increasingly blurred. Mutual interaction between these nodes creates a feedback loop, in which the technology we have developed begins to influence and change the human ‘actors’ participating in this system. Developments in technology and digital communication increasingly influence not only our relationships with one another, but our behavior as individuals and our interaction with the world. We are forced to consider to what degree we allow technology to mediate our presence with other humans, fundamentally challenging the ways in which we think about consciousness and our identity as human beings. As stated by Benjamin Pieku: “Networks are never *simply* language, never *simply* sound, never *simply* personal contacts, never *simply* practices and institutions, but rather a messy mix of all types of things”.

**PANIC ARCHITECTURE (2017)** *Psychasthenia* is defined as “a group of neuroses characterized by phobias, obsessions, compulsions, or excessive anxiety”, imagining a new cycle of works for ensemble and various immersive media environments. During the performance of each work in the cycle, reservoirs of media files are created, retrieved, re-organized, and composited against one another, creating temporal, aural, or visual dissonances between past and present actions – events unfolding on stage and in media generated in real-time. The commingling of fluctuating chronologies creates temporal instability, challenges the mutability of memory, and proposes an alternative, speculative engagement with bodily-lived time. The psychasthenic possesses insufficient control over conscious thinking or memory, wandering aimlessly or forgetting the task at hand. Their thoughts are scattered, necessitating significant effort in order to organize them or communicate with others, frequently accompanied by characteristic insomnia that induces fatigue. *Panic Architecture* describes a participatory framework demanding compulsive interaction and attention. The relentless influx of email, messages, and notifications compel our constant engagement and response – we have assimilated dependency on these means of communication that now function as our tether to society and a primary mode of interpersonal contact. The act of checking one’s email can throw consumers into a state of panic or suspension of breath, the term ‘email apnea’ coined to describe this unconscious reflex.,, Experiments in behaviorism and operant conditioning found that rats given rewards irregularly in response to small daily tasks were compulsively driven to continue, in hopes of another reward. This behavior, termed ‘intermittent reinforcement’, is applicable to our modern social networks and digital protocol, enticing users to obsessively check for PANIC new content. Facebook and Twitter are most the potent and ubiquitous examples of systems that instill panic and path dependence.,, Families and friends ‘panic’ another other, affected by posts and status updates. These communications, particularly when attached to audio or haptic stimuli, are mechanisms of panic architecture that are designed to induce continual, obsessive actions based on the consumer to click and update their user interface.,, Digital panic occurs when multiple, simultaneous systems intermittently reinforce a user’s attention consciously. Digital connectivity, flow, and multitasking online sometimes lead to psychological states that resemble those of psychasthenia, described as ‘continuous partial attention’, ‘simultaneous time’, or ‘ambient intimacy’. To enable cohesive, linear thoughts, one’s mind must piece together various fragments and memories being otherwise accessed concurrently. PANIC ARCHITECTURE was commissioned by the Earle Brown Music Foundation and TIME SPANS Festival, written for the Talea Ensemble and completed PANIC in 2017 of June, 17.

**soloquios del viento (2016; rev. 2017)** was commissioned by Royaumont Académie Voix Nouvelles, written in August of 2016 and premiered by the Talea Ensemble & EXAUDI on September 9, 2016, conducted by James Baker. This fourteen-minute work is a meditation on eight poems of Pablo Neruda, reflecting love, distance, and despair. Six singers are set against eight instrumentalists whose fragile and often voiceless sonorities gently color and obscure the murmuring of the text and pointillistic vocal material. The Spanish text is predominantly unintelligible, with the content of Neruda’s words instead conjured by the composite texture. He writes of two lovers, their romance characterized by abrasion – a rendezvous between two scorched, ascetic souls, who consume and destroy one another, entangled yet divided by both sublime transfiguration and inexorable chaos. The revised versions for sextet/septet and electronics was completed in May 2017 for Ensemble Interface’s premiere at the 2017 VIPA Festival in Spain and the Hong Kong New Music Ensemble’s premiere at the 2019 TICF Academy and Festival in Thailand, respectively, redistributing vocal parts to the electronics and ensemble, alongside instrumental samples and other sources.

Neruda’s texts evoke not only the conflict between darkness and light in both persons, but through this lens, the experience of being confronted with the subjectivity of another’s consciousness. That otherness is

manifest in lurid, destructive passions, revealing mutual incoherence, frailty, and sophism beyond endurance. Each poem seems to present discrete, parallel scenarios, some in which each person is awoken by their confrontation rather than destroyed – in others suffering to the point of intolerable anguish and desolation. Eroticism and sunderance run throughout Neruda's powerful imagery, his lover depicted as an enemy with whom he pleads for voice – who has disgraced their love. For the poet, love is the sole means with which two people may “weather” one another. A source of both euphoria and utter devastation, there is a vastness that is evoked in his texts, an attempt to span immeasurable time and distance. Each braves the other, an intimacy and corrosive embrace that both breaks and absolves each person.

**walkside, lost** and **gimme shelter (2015)** are two works in a cycle of compositions for three percussionists, electronics, and live video processing on texts by American poet Darcie Dennigan written specifically for these commissions, the first for Gaudeamus Muziekweek & Slagwerk Den Haag, the second for Eklektro Percussion Geneva. The pieces both revolve around the structural intersections of precisely notated gestures that influence human performance with software systems that influence behavior of multimedia, the obfuscation or recontextualization of semantic content in speech, and the way in which confusion and ambiguity distort a participant's perception. The systems I have designed for these works serve to generate reservoirs of video and audio in real-time that are recalled, manipulated, and re-composed against themselves during the live performance in numerous ways throughout the work. Variables for video compositing and audio processing are governed by precise automation of distinct parameters that control the behavior of the system, resulting in visual, aural, and temporal dissonances between multimedia and human performance. To emulate organic, unpredictable behavior, noise is introduced into the system so that these automation values become weighted/biased targets rather than fixed values. Further expansion and development of these software systems will allow the behavior of multimedia elements to be influenced by, and respond to, data parsed directly from the behavior and actions of live performers through the use of sensors, microphones, video data, and motion tracking for enhanced integration between the behavior of the software system and performers to create a dynamic performance environment. These developments will be utilized progressively with each new work in the cycle, a process that will eventually turn back on itself and be retroactively incorporated with each new performance of each work. – Jason Thorpe Buchanan

**walkside, lost:** Sidewalks are crucial for protests, commuting, parades, playing, and more, but increasingly in America, sidewalks are absent from urban planning. This piece enacts the absurdity of the current American political discourse on public space-- we're not even evolved enough to be at cross purposes. The best one can say is that we're at cross-talks.

**gimme shelter:** It was Halloween when the New York Times showcased their story of a German town and its 102 inhabitants "bracing" for their mandated embrace of 750 asylum seekers. Catastrophe visits the world's inhabitants unevenly, disproportionately, and then its victims, costumed in their catastrophe, must visit us. **gimme shelter** evokes three starkly contrasting sociopolitical viewpoints in a text written concurrent with the mass exodus of citizens of poor, war-ravaged, and environmentally unstable countries seeking home elsewhere. No single perspective or line is more important here than the other. Rather, consider the accretion of speech in overlapping entreaties alongside the stagnant drone of statistics and rhetoric. We are not free to listen to one side, to make one account readable, livable—hospitable. – Darcie Dennigan

**Second Study for Alto Saxophone, Electronics, and Video: pulp (2015)** was co-commissioned by Matt Evans, Casey Grev, Emily Jane Loboda, Sean Fredenburg, and Marta Tiesenga. The work was premiered at the World Saxophone Congress in Strasbourg, France on July 13, 2015 by Matt Evans, and is based on the life and work of American poet Charles Bukowski. The work utilizes source materials - audio and video footage - recorded throughout Bukowski's life, such as interviews, documentaries, and poetry readings. The work gradually developed from an initial commission proposal for a work with soprano voice, alto saxophone, and electronics, to instead constrain the soprano part within the boundaries of the electronics and video. The result is a collage made up of the superimposition of source materials, newly recorded video and audio using texts of Bukowski and emulation of saxophone recordings, and video capture that is processed and composited against each opposing stream of video in real-time during the performance. Upon returning from Germany in 2011, my first project was a commission from saxophonist Michael Rene Torres, resulting in the work First Study for Alto Saxophone: doublethink. At the time, a large harmonic blueprint was generated with material to be utilized as structural pillars in a cycle of additional works for saxophone. The aforementioned blueprint consists of pitch

materials that are generated through two distinct serial matrices, each gradually 'bent' by a quarter-tone from the 1st to 12th position. A sequence of multiphonics were then chosen aurally and mapped onto these pillars - in such a way that an organic succession can be felt even through dense layers of material - before composing out the space between these points with material derived both from the two matrices, and from intuitively written material utilizing pitch content from the adjacent multiphonics. These microtonal pitch fields are inevitably perceived as a mass of sound or series of gestures rather than discrete pitch class sets, and although the layers are not heard individually but as a composite, the resulting networks interact with each other and influence the listener's experience in various ways. In *pulp*, I began at the precise point in the blueprint where I left off with doublethink; through both subtle and abrasive computer processes, the acoustic, electronic, and video elements fuse together to form a web of rich timbres and colors. In this work, harmonic relationships are both emphasized and obscured through the use of multiphonics, vocalizations, speech, and extended techniques and tremolos meant to disrupt and destabilize explicit pitch content. The physicality in performance and fragility inherent in production of these sounds is likely the most salient feature of the saxophone writing, and serve to complement the raw, abrasive, and often vulgar nature of Bukowski's life and work. — Jason Thorpe Buchanan

***de/ter| |ior.ation* (2015)** was commissioned by the Blue Water Chamber Orchestra and written in early March of 2015. The work is closely tied to my multimedia opera in-progress *Hunger*, which explores themes of psychological decay, irrationality, and self-destruction through the fragmentation of concise musical objects, gestures, text, and video, as well as the obfuscation of semantic content in regard to speech and the human voice. In *de/ter | |ior.ation*, these themes are manifest in the character of the musical materials themselves, navigating a spectrum between density or saturation and fragility. I imagine this work almost as an estranged overture to the multimedia opera – it exists as a separate entity with its own materials and identity, but they remain inextricably entwined. The music gradually unravels as a pulsation in the strings slowly infects the rest of the orchestra. This infection causes the ensemble to swell and burst, giving way to delicate timbral and microtonal fluctuations in the lower strings and an entirely disparate sonic territory. In my recent work, I am drawn to instability, abrasion, and chaos, visual/aural dissonances between a sound and its source, and the pursuit of greater variability through controlled aleatory and elastic time (i.e. simultaneities rather than synchronization) – notation that influences or prescribes behavior rather than singular musical events.

As suggested by the subtitle, ***in/ |minate***, this new territory is increasingly *in/de/ter|minate* and the materials are designed in such a way to provide greater freedom to the performers and opportunities for extreme virtuosity (or anti-virtuosity), exploring the *in/ter|ior* of the sounds themselves as an analogue for the human experience as musical events drift between temporal synchronicity and causality. In contrast to much of my recent work, I have found myself imagining sparser textures and softer sounds that delicately reveal the relationships between individual layers, parameters, or individual sonic events, and am intrigued by the dialogue that takes place as these layers generate a composite. Each instrument is broken down, quite literally, as the work gently reaches toward nothingness, fading away to *ter|minate* in complete silence.

I feel that the exploratory nature of art necessitates instability and fluctuation as opposed to stasis. Above all else, my goal is to try new things; not for their own sake, but for the sake of changing my own perspective and discovering beauty in sound objects and processes that are unfamiliar to me. With each piece, I believe that it is absolutely necessary to challenge not only my own technical faculties and their limitations, but to entirely reassess what I believe in both aesthetically and ideologically. The purpose, and value of art should always be in question; what does it mean for a piece of art to be 'good' or for a piece of music to be 'bad'? In challenging my own preconceptions, I hope that at least some sliver of this reassessment process will also transfer to each individual that experiences the work, in turn questioning their own values, and hopefully finding something that they can recognize as being 'beautiful' (perhaps I am an optimist). The timbral attributes of each instrument informs my process as much as any conceptual device, extra-musical narrative, or ideological motivation, and are absolutely integral to the work. The relationships between the sounds themselves provide the focal point for the work rather than purely conceptual or theoretical schema.

***oggetti I (Omaggio a Sciarrino)* (2014)** was written June 2-5, 2014 in New York, NY for Chamber Music Campania as composer-in-residence, and premiered by the Fati 5 wind quintet in Lucera, Italy on June 25, 2014. This is the first movement of a larger cycle of works for wind quintet exploring concise musical objects, gestures, and formal structures. While composing this work, I was concurrently finishing *antistasis* for Ensemble Nikel and composing very rapidly to complete both commissions. Many concepts and compositional devices are shared between the two works, although there is no explicitly shared material. The Ancient Greek word

*antistasis*, meaning opposition, is defined as a rhetorical term for the repetition of a word or phrase in a different or contrary sense. In the work for Nikel, this concept is translated into sound through the repetition of a small number of musical gestures, or objects, that are continually recurring and recontextualized so as to contribute to the composite in a different way. *oggetti I* functions in a similar manner, drawing upon extremely limited materials that are reconfigured in various ways, something like a musical jigsaw puzzle.

**Double Concerto for Two Horns and Chamber Orchestra** (2014) was written between November 2013 and March 2014. In 2008, I had written Mike Walker a work for horn and electronics that I now consider a turning point in my creative output, and throughout my undergraduate studies he remained a close friend and colleague. The seed was planted for a horn concerto as far back as March 2011 through correspondence with Mike, and by June we had confirmed plans to collaborate. The following year Mike suggested that I write a double concerto for himself and Jeff Nelsen, an exciting prospect and opportunity to explore the musical relationship between two hornists. We discussed the use of a "fluid" early valve horn technique that would utilize the natural partials available on each of the instruments, following in the footsteps of Ligeti's *Horn Trio* (1982) and *Hamburg Concerto* (1998-99; 2003). Ligeti writes about his own work on the Hamburg Concerto: "*In this piece I experimented with very unusual non-harmonic sound spectra. In the small orchestra there are four natural horns, each of which can produce the 2<sup>nd</sup> to the 16<sup>th</sup> overtone. By providing each horn or group of horns with different fundamentals I was able to construct novel sound spectra from the resulting overtones. These harmonies, which had never been used before, sound 'weird' in relation to harmonic spectra. I developed both 'weird' consonant and dissonant harmonies, with complex beats.*" My own *Double Concerto* utilizes four valved horns, the two soloists accompanied by two obbligato horns in the ensemble, each freely alternating between valved and natural horn technique. I sought to explore my (complex) relationship as a composer to classical repertoire, and in the same way that Ligeti draws from Brahms, I in turn take a page or two from Ligeti's book, among others. Throughout my creative life, perhaps no other composer has had such a strong influence on me; he was the first living composer I became aware of, and I was immediately fascinated by his music. While living in Hamburg from 2010-11 I had the opportunity to study with a number of his former students and close colleagues, including Manfred Stahnke who helped me begin to raise many important questions in regard to my own creative process. I think of this work as the culmination of several years questioning the relevancy of pitch as a larger artistic dilemma; what is it about pitch that we as composers, performers, and listeners gravitate towards, perhaps above all else? We acknowledge music as organized sound, and thus all intentionally organized sound may be considered music. Yet, I find that the majority of composers, even today, remain fixated on this musical parameter more than any other. In the last three years I have been working to intentionally neutralize definite pitch and harmony in my works, favoring the exploration of nearly all other musical parameters and inharmonic spectra. For me, the horn is an instrument that is simultaneously very powerful and yet somehow still extremely fragile and organic in character. In being confronted with a musical situation featuring two horn soloists, I was faced to deal head-on with the issue of pitch within the context of my own musical language.

Written for Iktus Percussion, **...durat(A)ions: “broken landscape”** (2013) is both a commentary on, and exercise in, the futility of unwavering adherence to rigid systems of organization and the culture embracing intellectual self-gratification that has become rampant in our relatively obscure (and seemingly insignificant) "new music" social system. I have observed this behavior both in myself and in dozens of other composers in my generation, with unnecessarily complex compositional processes that are highly inefficient (and perhaps also ineffective). I find my own artistic motivations (and those of many others) for producing creative work in this manner both troubling and extremely questionable; my compositional processes have become increasingly convoluted, perhaps due to a variety of conflicting external influences (both academic and otherwise), and I truly question the incentive and justification for what we do. This work functions as self-reflection, criticism, and exploration of the creative issues that I have encountered while producing works of this nature, and the artistic issues that arise from varying degrees of complexity on both the part of the composer and performer. Just beyond the realm of possibility (or practicality), the score's notation offers one potential realization of randomly generated time points, blocking out the length of event streams that regulate contrast and form in the work. The composer's role then was firstly in assigning sonic materials to each of these events, based largely on alignment points between twelve individual streams (three for each percussionist: sustained sounds, articulated sounds, and vocalizations) and guidelines based on contrast /similarity. The entire process became increasingly varied and intricate; some events were notated precisely by parsing data taken from the proportional relationships of event streams to generate rhythmic material algorithmically, while others were worked out intuitively, and some marked only "ad libitum" with an assigned object or sound type and minimal performance

directions. I've found that this surrender of control allows for greater variability and virtuosic potential by bringing the performer's own creative experiences and self into the work. The sheer mass of notated information necessitates a state of constant real-time prioritization of select musical parameters or events (at the discretion of the performer) over others, due to both physical and cognitive constraints, resulting in heightened intensity and spontaneity throughout the course of the work. In other words, it is not expected that the notation will be executed rigidly, or be consistent from one performance to the next. Rather, the score is utilized as a point of departure. While both performer and composer are forced to navigate this spectrum between control and loss thereof, my intention is that enough passages are so completely saturated with information that they will gradually infect the performer's gestural reservoir and behavior, informing their quasi-improvisational passages by context alone. A number of homemade instruments are utilized in the work, including lightbulb chimes, prepared snare drums, and a large amplified "box" or resonating chamber with extension springs, metallic studs, and contact microphones, that pull together individual event streams for greater timbral cohesion. The relationships between individual percussion parts are governed not by a conductor, click track, or other audible means, but rather by a digital stopwatch that corresponds to markers in the score. The result is a completely fluid and elastic sense of time, with individual event streams functioning as simultaneities rather than synchronizations, enabling greater interpretive and creative freedom to the performer. The third stream for each performer consists of vocalizations, derived from a broken down translation of the Wikipedia article *Duration (philosophy)* into the International Phonetic Alphabet and drastically fragmented, redistributed between each part with related syllabic groups from each sentence scaled proportionally to the duration of the corresponding event stream. These vocalizations are obscured/distorted, and assimilated into the texture as abstract timbral coloring rather than tangible semantic content.

***Asymptotic Flux: Second Study in Entropy* (2013)** (*Static Foxy Lump: [II] Second Nudist Tyre Pony*) was written between February and April of 2013 for Alarm Will Sound as the second work in a cycle utilizing shared musical objects and compositional devices. The first, for amplified bass clarinet, violin, viola, and cello, was composed over a three-month period while traveling and hitchhiking throughout Europe, surrounding time spent in Paris and Darmstadt. The experience of frantically seeking opportunities to compose while on the move proved challenging, mostly due to the awkward, impromptu workspaces available to me such as cafes, restaurants, hostels, and the apartments of my various hosts. These were typically quite busy, noisy, and chaotic spaces, influencing the character of the music, as well as the title. ***Asymptotic Flux*** describes an arguably conceptual device: the low E-flat that simultaneously pervades the work and is non-existent. In the quartet, I imagined that the ensemble is always reaching towards this E-flat as a point of centricity, but never quite arriving, analogous to an asymptote as it approaches infinity. In this ***Second Study***, the low E-flat is finally provided by a contrabass subharmonic that both initiates and concludes the work, scarcely audible as a definite pitch, completely unstable, and on the lower threshold of human hearing. The parenthetical subtitle, an anagram of the title proper, alludes to the structural design of the work, borrowing musical snapshots from the quartet while fragmenting and recontextualizing them throughout stages proportionally related to the 19.6 Hz E-flat in both temporal and harmonic centricity. Originally, I had set out to explore the timbral possibilities of the bass clarinet, utilizing a variety of techniques to produce rich, complex soundscapes and microtonal sonorities that would provide germinal material for the work while unifying the ensemble. This second work is an extension of that same process of exploration. In addition to spectral analysis of bass clarinet multiphonics in various states, additional pitch content is generated through an acoustic analogue to a process known in electronic music as "single-sideband modulation," resulting in a series of combination tones with intervals that grow exponentially (a shape inverse to that of the harmonic series). Many instrumental techniques in this work are employed explicitly to destabilize or distort the timbral qualities of each instrument; the use of vocalizations, scratch tones, and other techniques color the sound to modulate or destabilize the written pitch material, leaving it quite disfigured. The last element regarding organization of pitch material revolves around the scordatura tuning of the cello to the 3rd, 5th, 7th, and 11th partials of a virtual low E-flat fundamental (19.6 Hz, slightly sharp), which is now extended to the contrabass by halving the 3rd and 7th partials while maintaining the same open G as the cello. This allows the execution of unique sonorities very rapidly and with a great deal of precision through the use of natural harmonics. These three verticality types are often superimposed upon one another, with resultant voicings sometimes similar to an "E-type" symmetrical hexachord possessing interval content that I've become partial to (no pun intended). Entropy can be described as the "measure of the disorder or randomness in a closed system," the "loss of information in a transmitted message," the "tendency for all matter and energy in the universe to evolve toward a state of inert uniformity," or the "inevitable and steady deterioration of a system or society" -- taking poetic liberties in reducing the thermodynamic property of "entropy" to simply a unit of measurement for chaos, one might say that this work conveys a state of high entropy in music, thus reflecting

the compositional process, the result of the technical demands made on the performers, as well as my state of mind throughout the creation of these works.

***Asymptotic Flux: First Study in Entropy* (2012)** was written over a three-month period while traveling and hitchhiking throughout Europe, surrounding time spent at the Manifeste Festival in Paris and Darmstadt. Composing with pencil and paper while traveling can be rather cumbersome, having only short periods of time available to focus, and often taking place in awkward workspaces like cafes, restaurants, hostels, and the apartments of my various hosts. Most of these environments were busy and chaotic spaces, which presented a challenge after having spent most of my compositional activity to date in an academic setting with a piano or other equipment readily available. My original intent when I set out was to explore the timbral possibilities of the bass clarinet, utilizing a variety of techniques to produce complex soundscapes and microtonal sonorities that would provide germinal material for the work while unifying the ensemble. In addition to the sonorities that are worked out through sampling and spectral analysis of multiphonics, additional pitch content is generated through an acoustic analogue to a process known in electronic music as “single-sideband modulation,” resulting in a series of combination tones made by adding two frequencies (for instance, a bass clarinet tone and an open scordatura string of the cello), to one another, producing a series that grows exponentially (i.e.  $100\text{Hz}+200\text{Hz}=300\text{Hz}$ ,  $200\text{Hz}+300\text{Hz}=500\text{Hz}$ , etc.). The title comes from an arguably conceptual device: the low E-flat that simultaneously pervades the work and is non-existent. I imagine that the ensemble is always reaching towards this E-flat as a point of centricity, but never quite arrive; analogous to an asymptote, as it approaches infinity. Entropy can be described as the “measure of the disorder or randomness in a closed system,” or the “tendency for all matter and energy in the universe to evolve toward a state of inert uniformity.” (source: American Heritage Dictionary). Taking some poetic liberties in reducing the scientific definition of “entropy” to simply a unit of measurement for chaos, one might say that this work conveys a state of high entropy in music, in stark contrast both to my previous work and to the classical tradition itself. This is a characteristic that I feel reflects not only specific elements of the compositional process, but also the result of the technical demands made on the performers, as well as my state of mind throughout the creation of this work.

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## LIST OF PUBLICATIONS AND LECTURES

### PUBLICATIONS & RESEARCH

- 2021 *Oggetti II* for quintet and electronics. BabelScores, France.  
2019 *Behavior and Compositional Process in Georges Aperghis' "Luna Park"*. ProQuest/UMI. 2019.  
2019 *Hunger: Part III* for three singers, ensemble, electronics, and video-processing. ProQuest/UMI. 2019.  
2019 *all-forgetting-is-retrieval* for septet, electronics, and augmented conductor. BabelScores, France.  
2017 *PANIC ARCHITECTURE*. BabelScores, France.  
2017 *soliloquios del viento* for sextet and electronics. BabelScores, France.  
2015 *On the creation of "surface, tension"*. Embassy of Foreign Artists, Ressources Urbaines. Geneva, Switzerland.  
2015 NewClassic.la interview and composer profile. Web. Los Angeles.  
2015 *Dealing With Time*, Article feature by The Industry, Los Angeles.  
2015 *walkside, lost* for trio, electronics, live video processing. BabelScores, France.  
2014 *Oggetti I* for quintet. BabelScores, France.  
2014 *Double Concerto* for two horns and chamber orchestra. BabelScores, France.  
2013 *First Study for Piano and Electronics: absence*, for piano & elec. Featured article *Manor House Quarterly*. Print.  
2012 *Structural Analysis of Romitelli's "Amok Koma"*.  
2011 *Emotional Syntax and Expressive Potential in Xenharmonic Musical Systems*.  
2009 *Structural Analysis of Ligeti's "Zehn Stücke für Bläserquintett*.

### CITATIONS

- 2023 *Transhumanism, renewed awareness, and new compositional approaches in multimedia music: a case of Georgian Music*. Gvantsa Ghvinjilia, Journal for the Interdisciplinary Art and Education, 2023.  
2023 *Post-Digital Aesthetics in the Contemporary Music-Intermedia for Saxophone*. Jorge Sousa, Dissertation, University of Aveiro, Portugal, 2023.  
2022 *More Than One Thing: A Practice-Led Investigation into Transdisciplinary Free Improvisation in Sound and Movement*. Henry McPherson, Dissertation, Huddersfield University, 2022.  
2021 *Pan-Rational and Irrational Rhythm: The History, Development, and Modern Implementation of Non-Dyadic Rational Rhythms in Western Music*. Jordan Alexander Key, Dissertation, University of Florida. 2021.

### DISCOGRAPHY & FEATURED RELEASES AS COMPOSER

- 2021 *all-forgetting-is-retrieval*, Selection, Featured on Score Follower. Web. Score Follower (Digital)  
2019 *walkside, lost*, Selection, Featured on Score Follower. Web. Score Follower (Digital)  
2012 *Asymptotic Flux: First Study in Entropy*, 3rd Annual Melos Music Concert. CD. Melos Music (USA)  
2012 *Berlin Songs*, 2nd Annual Melos New Music Concert. CD. Melos Music (USA)  
2010 *A Zarzuela & Other Lost Works*, Tad Wind Symphony v.8. CD. Windstream (Japan)

Most performances are available non-commercially at [www.jasontbuchanan.com](http://www.jasontbuchanan.com)

### DISCOGRAPHY & FEATURED RELEASES AS CONDUCTOR<sup>1</sup>

- 2024 *A Tension Span*, J.P.A. Falzone, [Switch~ Ensemble], conductor. CD. New World Records (USA)  
2024 *lamento* by Igor Santos, [Switch~ Ensemble], conductor. CD. Sound For Your Ears (USA)  
2021 *Tranquility in Consonance III & November White* by Stephen Yip, [Switch~ Ens.], conductor. CD. New Focus (USA)  
2014 *Smoke & Mirrors*, Christopher Chandler, [Switch~ Ens.], conductor. CD. Music from SEAMUS-Vol.23  
2012 *Wanderer Moon* by Tonia Ko, *Butterflies and Dragons* by Daniel Temkin, and *Berlin Songs* by J.Thorpe Buchanan, Musicians from Nonsemble6 and San Francisco Conservatory, 2nd Annual Melos New Music Concert, conductor. CD. Melos Music (USA)

Most performances are available non-commercially at [www.switchensemble.com](http://www.switchensemble.com)

<sup>1</sup> See supplemental documentation in CV for service & leadership, student success, professional experience & performances/recording with the [Switch~ Ensemble], and performance history as conductor/electronic musician.

JASON THORPE BUCHANAN – LIST OF PUBLICATIONS AND LECTURES

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**INVITED LECTURES: CONFERENCES, FESTIVALS, UNIVERSITIES**

2027 May	<b>blurred edges Festival</b> Guest Composer/Electronics Performance: <i>Traces</i> (2026) for quintet, electronics, light, & live video processing	Hamburg, Germany
2026 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, IntAct Festival Performance: TBD Talk: TBD	Bangkok, Thailand
2026 Fall	<b>California Polytechnic State University</b> Guest Lecture, Masterclasses <i>Process: Intermedia Composition with Interactive Systems in GRIDS &amp; Ecology of Disruption</i>	San Luis Obispo, CA
2025 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, IntAct Festival Performance: <i>Like a Scattering from a Fixed Point</i> (2025) concerto for Mariel Roberts, TACETi ensemble, and electronics Talk: <i>On the compositional process for "LaSfaFP"</i>	Bangkok, Thailand
2025 June	<b>June in Buffalo Festival</b> Guest Conductor/Electronics, Artistic Director, the [Switch~ Ensemble]	Buffalo, NY
2024 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, IntAct Festival Performance: <i>Ecology of Disruption</i> (2024) for three percussionists, light, & audiovisual processing system Talk: <i>On the compositional process for "Ecology of Disruption"</i>	Bangkok, Thailand
2024 Dec.	<b>Bogliasco Foundation</b> Guest Lecture, Aaron Copland Bogliasco Fellowship <i>Process: Composing for Interactive Systems in Ecology of Disruption &amp; Emergent Phenomena</i>	Bogliasco, Italy
2024 Nov.	<b>Hochschule für Musik Würzburg</b> Guest Lecture, Masterclasses <i>Process: Composing for Interactive Systems</i>	Würzburg, Germany
2024 Sep.	<b>University of Auckland, School of Music</b> Guest Lecture, Masterclasses <i>Process: Composing for Interactive Systems</i>	Auckland, New Zealand
2024 Jul.	<b>Hochschule für Musik, Lübeck</b> Guest Lecture <i>On my Artistic Process, Generative Systems, &amp; Interactivity</i>	Lübeck, Germany
2024 Mar.	<b>University of California, Berkeley</b> Guest Lecture, Masterclasses <i>On my Artistic Process, Generative Systems, &amp; Interactivity</i>	Berkeley, California
2024 Mar.	<b>Queen's University, Belfast</b> Guest Lecture <i>On my Artistic Process, Generative Systems, &amp; Interactivity</i>	Belfast, Northern Ireland
2023 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, IntAct Festival Premiere: <i>Emergent Phenomena</i> (2023) for e-guitar, saxophone, trombone, and generative electronics Talk: <i>On my Artistic Process, Generative Systems, &amp; Interactivity</i> Teaching: six private composition lessons, mentorship in rehearsals	Bangkok, Thailand
2022 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, Thailand New Music and Arts Symposium Performance: <i>walkside, lost</i> (2015) for three speaking percussionists, electronics, & live-video processing <i>On my Creative Practice: tracing a path from 2015-present</i> Teaching: six private composition lessons, mentorship in rehearsals	Bangkok, Thailand
2022 Sep.	<b>University of Missouri, School of Music</b> Guest Lecture, Composition Colloquium <i>On my Creative Practice: tracing a path from 2012-present</i>	Columbia, MO

JASON THORPE BUCHANAN – LIST OF PUBLICATIONS AND LECTURES

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**INVITED LECTURES: CONFERENCES, FESTIVALS, UNIVERSITIES (CONT'D)**

2022 May	<b>Conservatoire de Pantin</b> Guest Lecture, Masterclass <i>On my Creative Practice: tracing a path from 2012-present</i>	Paris, France
2022 Apr.	<b>Colby College</b> Guest Lecture, Composition Seminar <i>On my Creative Practice</i>	Waterville, ME
2021 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, Thailand New Music and Arts Symposium <i>On my Creative Practice: tracing a path from 2012-present</i> Teaching: Six private composition lessons	Bangkok, Thailand (online)
2020 Dec.	<b>International Composition Institute of Thailand</b> Faculty Artist, Thailand New Music and Arts Symposium, Bangkok Arts and Culture Center <i>On my Creative Practice &amp; panelist for music and technology</i> Performance: <i>Reflexive Iterations 1.a</i> for extended no-input mixer and ensemble Teaching: six private composition lessons, mentorship in rehearsals	Bangkok, Thailand (online)
2020 Oct.	<b>Ball State University, School of Music</b> Guest Lecture, Composition Seminar <i>On my Creative Practice</i>	Muncie, Indiana (online)
2020 Aug.	<b>Music Science Share, Music Educator's Conference</b> Guest Lecturer <i>On my Creative Practice</i>	Shanghai, China (online)
2020 Feb.	<b>The Pennsylvania State University</b> Guest Lecture, Composition Seminar <i>On my Creative Practice and compositional process for "PANIC ARCHITECTURE"</i>	University Park, PA
2020 Feb.	<b>University of Miami, Frost School of Music</b> Guest Lecture, Composition Seminar <i>On my Creative Practice</i>	Miami, FL
2020 Jan.	<b>Yong Siew Toh Conservatory of Music</b> Guest Lecture, Composition Seminar <i>On my recent compositions and compositional process for "all-forgetting-is-retrieval"</i>	Singapore
2019 Oct.	<b>University of Texas at Austin, Butler School of Music</b> Guest Lecturer, Composition Seminar, Global Classroom Curriculum Integration Grant (Co-PI) Lecture: <i>On my recent compositions</i> Lecture: <i>On Telematic Performance</i> Eight private composition lessons, masters and doctoral students	Austin, TX
2019 Aug.	<b>Thailand International Composers Festival, Academy for Young Composers</b> Faculty Artist & Academy Director, College of Music, Mahidol University Talk: <i>On my Creative Practice</i> Performance: <i>soliloquios del viento</i> for sextet and electronics, Hong Kong New Music Ensemble, conductor Gregor Mayrhofer. Public Workshop: sketches for <i>The End of Forgetting</i> , Hong Kong New Music Ensemble, conductor Gregor Mayrhofer.	Bangkok, Thailand
2019 Jul.	<b>Thailand International Composers Festival</b> Faculty Artist, Thailand New Music and Arts Symposium, Bangkok Arts and Culture Center <i>On my Creative Practice &amp; panelist for discussion on music and technology</i> Premiere: <i>all-forgetting-is-retrieval</i> for b.cl, a.sax, b.tbn, perc, gtr, vln, vc, elec., & augmented conductor	Bangkok, Thailand
2019 Apr.	<b>University of Northern Colorado</b> Guest Lecture, Composition Seminar <i>On my Creative Practice and compositional process for "PANIC ARCHITECTURE"</i>	Greeley, CO
2019 Mar.	<b>Eastman Audio Research Studio, Eastman School of Music</b> Guest Lecture, as part of [Switch~ Ensemble] residency and concert <i>On my Creative Practice</i>	Rochester, NY

JASON THORPE BUCHANAN – LIST OF PUBLICATIONS AND LECTURES

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**INVITED LECTURES: CONFERENCES, FESTIVALS, UNIVERSITIES (CONT'D)**

2018 Nov.	<b>Hamilton College</b> Guest Lecture, Music Department <i>On my Creative Practice and compositional process for “walkside, lost”.</i>	Clinton, NY
2018 May	<b>Embassy of Foreign Artists</b> Artist-in-Residence Lecture: <i>On my compositional process for “surface, tension”</i> Premiere: “surface, tension” (2018)	Geneva, Switzerland
2018 Feb.	<b>Ithaca College</b> Guest Lecture, Composition Seminar <i>On my artistic practice and compositional process for PANIC ARCHITECTURE</i>	Ithaca, NY
2017 Nov.	<b>Stanford University</b> Guest Lecture, CCRMA Colloquium <i>On my artistic practice and compositional process for PANIC ARCHITECTURE”</i>	Stanford, CA
2017 Jul.	<b>Valencia International Performance Academy &amp; Festival</b> Composition Faculty Member & Executive Director Premiere: <i>soliloquios del viento</i> (2016; rev. 2017, electroacoustic version) for mixed sextet and electronics Talk: <i>On my creative practice</i>	Valencia, Spain
2017 Apr.	<b>University of Virginia</b> Guest Lecture, Department of Music <i>On my artistic practice and compositional process for “walkside, lost”</i> <i>Behavior and Compositional Process in George Aperghis’ “Luna Park”.</i>	Charlottesville, VA
2017 Jan.	<b>University of Chicago</b> Guest Lecture, Department of Music <i>On my artistic practice and compositional process for “walkside, lost”</i> Mentor Composer, [Switch~ Ensemble] Spring Residency	Chicago, IL
2016 Sep.	<b>San Jose State University</b> Guest Lecture, Music Department <i>On my artistic practice and compositional process for “walkside, lost”</i>	San Jose, CA
2016 Sep.	<b>Vernon Salon Series</b> Guest Lecture <i>On my artistic practice and compositional process for “walkside, lost”</i>	Oakland, CA
2016 Sep.	<b>NEON Music Festival, University of Nevada, Las Vegas</b> Guest Composer Talk: <i>On my Creative Practice</i> Performance: <i>Asymptotic Flux: First Study in Entropy</i> with Madison Greenstone and Mivos Quartet	Las Vegas, NV
2016 Jul.	<b>Valencia International Performance Academy &amp; Festival</b> Faculty Artist, Conductor, and Executive Director Talk: <i>On my Creative Practice</i> Performances: <i>lamento</i> by Igor Santos, <i>Komorebi</i> by Namhoon Kim	Valencia, Spain
2016 May	<b>Portland State University</b> Guest Lecturer, Composition Seminar <i>On my artistic practice, works with live video processing</i> Performance: <i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Sean Fredenburg	Portland, OR
2016 April	<b>University of Richmond</b> Guest Composer Performance: <i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Emily Loboda	Richmond, VA
2016 April	<b>University of North Carolina at Greensboro</b> Guest Composer Performance: <i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Emily Loboda	Greensboro, NC
2016 March	<b>Michigan State University</b> Guest Composer Performance: <i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Casey Grev	East Lansing, MI

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JASON THORPE BUCHANAN – LIST OF PUBLICATIONS AND LECTURES

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**INVITED LECTURES: CONFERENCES, FESTIVALS, UNIVERSITIES (CONT'D)**

2016 Jan.	<b>University of Chicago</b> Guest Lecture, Composition Seminar <i>On my artistic practice, works with live video processing</i>	Chicago, IL
2015 Oct.	<b>Bergen senter for Elektronisk Kunst (BEK)</b> Guest Lecture, as Artist-in-Residence at USF Verftet <i>On my compositional process for "walkside, lost".</i>	Bergen, Norway
2015 Jul.	<b>Valencia International Performance Academy &amp; Festival</b> Faculty Artist and Executive Director Performance: <i>Asymptotic Flux: First Study in Entropy</i> with Madison Greenstone and Mivos Quartet Talk: <i>On my Creative Practice</i>	Valencia, Spain
2015 Apr.	<b>University of Nevada, Las Vegas</b> Guest Composer, Music Department Performance: ...durat(A)ions: "broken landscape" (2013), UNLV Percussion Ensemble in Collaboration with Lighting Department, April 13, 17, 18, 2015.	Las Vegas, NV
2014 Jun.	<b>Chamber Music Campania</b> Faculty Composer Premiere: <i>Oggetti I (Omaggio a Sciarrino)</i> for wind quintet	Lucera, Italy
2013 Jun.	<b>University of Missouri, Mizzou International Composers Festival</b> Guest Composer Premiere: <i>Asymptotic Flux: Second Study in Entropy</i> with Alarm Will Sound Talk: <i>On my recent works for ensemble</i>	Columbia, MO
2012 Dec.	<b>Rutgers University Music Department</b> Guest Lecture Talk: <i>On collaboration and community.</i>	New Brunswick, NJ
2011 Aug.	<b>San Francisco Community Music Center</b> Guest Lecture Talk: <i>On collaboration and community.</i>	San Francisco, CA

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## LIST OF COURSES TAUGHT (2008-present)

### Hochschule für Musik ‘Carl Maria von Weber’ Dresden, Hybrid Music Lab, 2022-present

2022 - present Artistic Associate/Lecturer in Digital Media and New Technologies for Music

2024-25	Musik und Digitalität: Intro to Max, Wintersemester '24/25 Musik und Digitalität: Netzwerk Musik & Telematik, Wintersemester '24/25 Hybrid Music Lab Colloquium: Wintersemester '24/25 Individual Consultations, Composition Lessons, Project Support
2023-24	Musik und Digitalität: Netzwerk Musik & Telematik, Sommersemester '24 Musik und Digitalität: Intermediate Max, Sommersemester '24 Musik und Digitalität: Intro to Max, Wintersemester '23/24 Musik und Digitalität: Live-Musik und Video, WS 23/24 Max Workshops: Mar. 2024 Post-Production Workshops: Nov. 2023, Mar. 2024, Apr. 2024 Hybrid Music Lab Colloquium: Sommersemester 2024 Individual Consultations, Composition Lessons, Project Support
2022-23	Musik und Digitalität: Intro to Max, Sommersemester '23 Musik und Digitalität: Live-Musik und Video II, Sommersemester '23 Musik und Digitalität: Live-Musik und Video, Wintersemester '22/23 Musik und Digitalität: Netzwerk Musik & Telematik, Wintersemester '22/23 Max Workshops: Oct. 2022, Mar. 2023, Mar. 2024 Post-Production Workshops: Apr. 2023 Individual Consultations, Composition Lessons, Project Support

#### Intermediate Max – SS '24

Hochschule für Musik ‘Carl Maria von Weber’ Dresden, Hybrid Music Lab

The second semester continuation of a comprehensive introduction to computer programming using the graphical programming environment Max, starting from zero and moving quickly toward sophisticated projects working with live audio.

#### Intro to Max – SS '23, WS '23/24, WS '24-25

Hochschule für Musik ‘Carl Maria von Weber’ Dresden, Hybrid Music Lab

A comprehensive semester-long introduction to computer programming using the graphical programming environment Max, starting from absolute zero and moving quickly toward sophisticated projects working with live audio.

#### Netzwerk Musik & Telematik – WS '22/23, SS '24, WS '24-25

Hochschule für Musik ‘Carl Maria von Weber’ Dresden, Hybrid Music Lab

Semester long project oriented course developing tools and strategies for Telematic Performance, exchanging data, audio, and video over the internet using specially developed software which utilizes Collab-Hub, Node.js, OSC, SonoBus, and video networking over TCP/IP. In 2025, this will culminate in a final project and concert including collaborations with students from partner Hochschulen in Salzburg and Bern. Students prepare their own software instruments and tools which interface with my “TeleRouter” software.

#### Live-Musik und Video II – WS '22/23, WS '23/24

Hochschule für Musik ‘Carl Maria von Weber’ Dresden, Hybrid Music Lab

The second semester (intermediate) continuation of a course focused on building tools and developing strategies for intermedia composition with live video, primarily using Max and Jitter.

#### Live-Musik und Video – WS '22/23, WS '23/24

Hochschule für Musik ‘Carl Maria von Weber’ Dresden, Hybrid Music Lab

A course focused on building tools and developing strategies for intermedia composition with live video, primarily using Max and Jitter.

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JASON THORPE BUCHANAN – LIST OF COURSES TAUGHT

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**Hochschule für Musik ‘Carl Maria von Weber’ Dresden, Hybrid Music Lab, 2022-present**

Max “Crash Course” Workshops – Oct. 2022, Mar. 2023, Mar. 2024

Hochschule für Musik ‘Carl Maria von Weber’ Dresden, Hybrid Music Lab

One-day intensive courses serving as an introduction to Max, particularly for composition students new to electroacoustic music and computer programming, as well as students in the Jazz, Rock, Pop, and Neue Musik performance programs.

Post-Production Workshops – Apr. 2023, Nov. 2023, Mar. 2024, Apr. 2024

Hochschule für Musik ‘Carl Maria von Weber’ Dresden, Hybrid Music Lab

A series of workshops for composers and Neue Musik performance students to acquire skills related to editing, mixing, and post-production of recordings from their performances, primarily working with Reaper and DaVinci Resolve, as well as Pro Tools, Izotope RX, Waves Plugins, and more.

Hybrid Music Lab Composers’ Colloquium – Sommersemester 2023, WS 2023-24, SS 2024, WS ‘24-25

Hochschule für Musik ‘Carl Maria von Weber’ Dresden, Hybrid Music Lab

A series of colloquia featuring guest composers and current students. Presenters have included Viola Yip, Louis Goldford, Rachel Walker, Vykintas Baltakas, Stefan Prins, Artemi-Maria Gioti, Jason Thorpe Buchanan, Christoph Mann, Lula Romero, Joanna Bailie, Wojtek Blecharz, François Sarhan, Matthew McGinity, Ricardo Eizirik, Hainbach, and more.

**University of Texas at Austin, Butler School of Music, 2020**

2020 Aug.-Jan.21 Visiting Lecturer in Composition & Interim Director of the Electronic Music Studios

Composition Lessons, Fall 2020 (4 Masters and 4 Doctoral students)

MUS 329J Introduction to Computer Music: Visual Programming with Max, Fall 2020

Electronic Music Seminar, Fall 2020

Dissertation Co-Advisor, Fall 2020 – Summer 2021

Composition Lessons – Fall 2020

University of Texas at Austin, Butler School of Music

Eight private masters and doctoral students in composition.

Introduction to Computer Music: Visual Programming with Max (MUS329J) – Fall 2020

University of Texas at Austin

Project oriented course in Max, with culminating class concert taking place over the internet telematically.

Electronic Music Seminar – Fall 2020

University of Texas at Austin

Seminar with composition students including digital visits by the [Switch~ Ensemble] and guest composers Kelley Sheehan, Igor Santos, Alexander Schubert, and others.

Dissertation Co-Advisor – Fall 2020

University of Texas at Austin

Co-Advisor for doctoral student Nathan Nokes

JASON THORPE BUCHANAN – LIST OF COURSES TAUGHT

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**College of Music, Mahidol University, 2018-2022**

2019-2022	Department Chair, Composition and Theory Full-Time Lecturer in Composition, Music Theory, and Electronic Music Composition
2022	Composition Studio Class, Fall '22 Electroacoustic Composition I, Fall 2022 Graduate Electroacoustic Composition, Fall 2022 Composition Lessons, (4 to 6 undergraduate and graduate students each semester), Fall 2022
2021-22	Composition Studio Class, Spring '22 Contemporary Ensemble (Group Comp Lab), Spring 2022 Electroacoustic Composition II, Spring 2022 Composition Lessons, (4 to 6 undergraduate and graduate students each semester), Spring 2022 Composition Studio Class, Fall '21 Contemporary Ensemble (Group Comp Lab), Fall 2021 Electroacoustic Composition I, Fall 2021 Graduate Electroacoustic Composition, Fall 2021 Music in the Twentieth Century, Fall 2021 Composition Lessons, (4 to 6 undergraduate and graduate students each semester), Fall 2021
2020-21	Composition Studio Class, Spring '21 Contemporary Ensemble (Group Comp Lab), Spring 2021 Western Music Theory IV, Spring 2021 Composition Lessons, (4 to 6 undergraduate and graduate students each semester), Spring 2021 Composition Studio Class, Fall '20 Graduate Composition Pedagogy, Fall 2020 Electroacoustic Composition I, Fall 2020 Contemporary Ensemble (Group Comp Lab), Fall '20 Composition Lessons, (4 to 6 undergraduate and graduate students each semester), Fall 2020
2019-20	Composition Studio Class, Spring '20 Contemporary Ensemble (Group Comp Lab), Spring '20 Graduate Electroacoustic Composition, Spring 2020 Music in the Twentieth Century, Spring 2020 Composition Lessons, (4 to 6 undergraduate and graduate students each semester), Spring 2020 Composition Studio Class, Fall '19 Electroacoustic Composition I, Fall 2019 Contemporary Ensemble (Group Comp Lab), Fall '19 Graduate Seminar in 20 <sup>th</sup> and 21 <sup>st</sup> Century Music Composition and Theory, Fall 2019 Composition Lessons, (4 to 6 undergraduate and graduate students each semester), Fall '19
2018-2019	Contemporary Ensemble (Group Comp Lab), Spring 2019 Electroacoustic Composition II, Spring 2019 Music in the Twentieth Century, Spring 2019 Composition Lessons, (4 to 6 undergraduate and graduate students each semester) , Spring 2019 Electroacoustic Composition I, Fall 2018 Sight Singing & Ear Training III, Fall 2018 Western Music Theory II, Fall 2018 Western Music Theory III, Fall 2018 Western Music Theory IV, Fall 2018 Composition Lessons, (4 to 6 undergraduate and graduate students each semester) , Fall 2018

Composition Lessons – Spr. 2019 (4), Fall 2019 (5), Spr. 2020 (5), Fall 2020 (3), Spr. 2021 (4)

College of Music, Mahidol University, Thailand

Four to six private undergraduate and masters students each semester in composition.

Composition Studio Class – Fall 2019, Spring 2020, Fall 2020, Spring 2021

College of Music, Mahidol University, Thailand

Weekly seminar with all composition students including presentations by student composers and faculty, as well as guest composers and ensembles including the Hong Kong New Music Ensemble, Duo Ostinato, Marko Ciciliani, Tonia Ko, Ravi Kittappa, Nina C. Young, Christopher Trapani, Jiradej Setabundhu, Piyawat Louilarpprasert, and more.

JASON THORPE BUCHANAN – LIST OF COURSES TAUGHT

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**College of Music, Mahidol University, 2018-2022**

Contemporary Music Ensemble – Spring 2019, Fall 2019, Spring 2020, Fall 2020, Spring 2021

College of Music, Mahidol University, Thailand

Mixed ensemble with performances by student and faculty composers twice per semester.

MSTC 134/234, Group Composition/Contemp. Ens. – Sp. 2019, Fall 2019, Sp. ‘20, Fl ‘20, Sp. ‘21

College of Music, Mahidol University, Thailand

A group composition course focused on study of repertoire and production of compositional sketches, holding reading sessions with large ensembles twice per semester.

MSTC 252, Western Music Theory IV – Spring 2019, Fall 2018, Spring 2021

College of Music, Mahidol University, Thailand

Analysis and discussion of post-tonal music from Debussy and Wagner onward.

MSCY 313, Music in the Twentieth Century – Spring 2019, Spring 2020

College of Music, Mahidol University, Thailand

History course on composers in the 20<sup>th</sup> century including discussion, reading, and writing for undergraduate composition and performance students.

Graduate Composition Pedagogy – Fall 2020

College of Music, Mahidol University, Thailand

Seminar on pedagogical strategies for effective instruction and mentorship in composition. Includes teaching observation of faculty and guests, as well as discussions and readings.

MSTC 471, Electroacoustic Composition I – Fall 2018, Fall 2019, Fall 2020

College of Music, Mahidol University, Thailand

Project oriented course in Max, with culminating class concert of student works.

Graduate Electroacoustic Composition – Spring 2020

College of Music, Mahidol University, Thailand

Project oriented computer music course with a culminating telematic performance/Tri-Continental Laptop Orchestra in collaboration with Christopher Trapani and students of UT Austin.

MSTC 472, Electroacoustic Composition II – Spring 2019

College of Music, Mahidol University, Thailand

A continuation of Electroacoustic Composition I, with an emphasis on advanced programming, human-machine interaction, and live video processing.

Graduate Seminar in 20<sup>th</sup> and 21<sup>st</sup> Century Music Composition and Theory – Fall 2019

College of Music, Mahidol University, Thailand

History seminar on composers in the 20<sup>th</sup> and 21<sup>st</sup> centuries including discussion, reading, and writing for graduate composition and performance students.

MSTC 251, Western Music Theory III – Fall 2018

College of Music, Mahidol University, Thailand

Tonal theory, analysis, part-writing, and counterpoint.

MSTC 152, Western Music Theory II – Fall 2018

College of Music, Mahidol University, Thailand

Tonal theory, analysis, part-writing, and counterpoint.

MSTC 231, Sight Singing & Ear Training III – Fall 2018

College of Music, Mahidol University, Thailand

Chromatic sight-singing, interval identification, chord identification, and four-part dictation.

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JASON THORPE BUCHANAN – LIST OF COURSES TAUGHT

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**University of Rochester, Eastman School of Music, 2014**

2014 Spring     Adjunct Instructor, Eastman Computer Music Center  
                    Introduction to Computer Music II, Spring 2014  
                    Composition for Non-Majors, Spring 2014

Introduction to Computer Music II – Spring 2014

Eastman School of Music

Project oriented course in Max and computer music techniques to class of both undergraduate and graduate students, with culminating class concert of student works. (Max, PD, Logic, Pro Tools, Audacity, recording, surround mixing)

Composition for Non-Majors – Spring 2014

Eastman School of Music

Private composition lessons for performance and conducting students.

**University of Nevada, Las Vegas, 2008-10**

2008-2010     Adjunct Instructor, Music Department  
                    Music Theory I, Fall 2008  
                    Ear Training I, Fall 2008  
                    Music Theory I, Spring 2009  
                    Ear Training I, Spring 2009  
                    Ear Training II, Fall 2009  
                    Private Composition Lessons, Fall 2009  
                    Ear Training III, Spring 2010  
                    Private Composition Lessons, Spring 2010

451A Private Composition Lessons – Fall 2009, Spring 2010

University of Nevada, Las Vegas

Instructor of record, designed curriculum, course materials, and syllabus. Taught a studio of four undergraduate students of varying experience levels.

304F Ear Training III – Spring 2010

University of Nevada, Las Vegas

Instructor of record, designed curriculum/materials/syllabus. Taught melodic, harmonic, and rhythmic sight-singing/dictation to advanced undergraduates. Topics: chromaticism, secondary dominants, modulation, and atonal melodies.

201F Ear Training II – Fall 2009

University of Nevada, Las Vegas

Taught melodic, harmonic, and rhythmic sight-singing and dictation to advanced undergraduates. Topics included chromaticism, secondary dominants, modulation.

102E Music Theory I – Fall 2008, Spring 2009

University of Nevada, Las Vegas

Instructor of record, designed curriculum, course materials, and syllabus. Taught Freshman-level written theory including functional analysis, intervals, extended harmony, key signatures, and other introductory topics.

102F Ear Training I – Fall 2008, Spring 2009

University of Nevada, Las Vegas

Instructor of record, designed curriculum, course materials, and syllabus. Taught Freshman-level musicianship including interval training, rhythmic and melodic sight-reading and dictation, as well as harmonic dictation.

## **TEACHING EXPERIENCE AS GUEST LECTURER**

2024 Jul.	<b>Hochschule für Musik, Lübeck</b> Guest Lecture <i>On my Artistic Process, Generative Systems, &amp; Interactivity</i>	Lübeck, Germany
2024 Mar.	<b>University of California, Berkeley</b> Guest Lecture, Masterclasses <i>On my Artistic Process, Generative Systems, &amp; Interactivity</i>	Berkeley, California
2024 Mar.	<b>Queen's University, Belfast</b> Guest Lecture <i>On my Artistic Process, Generative Systems, &amp; Interactivity</i>	Belfast, Northern Ireland
2022 Sep.	<b>University of Missouri, School of Music</b> Guest Lecture, Composition Colloquium <i>On my Creative Practice: tracing a path from 2012-present</i>	Columbia, MO
2022 May	<b>Conservatoire de Pantin</b> Guest Lecture, Masterclass <i>On my Creative Practice: tracing a path from 2012-present</i>	Paris, France
2022 Apr.	<b>Colby College</b> Guest Lecture, Composition Seminar <i>On my Creative Practice</i>	Waterville, ME
2020 Oct.	<b>Ball State University, School of Music</b> Guest Lecture, Composition Seminar <i>On my Creative Practice</i>	Muncie, Indiana (online)
2020 Feb.	<b>The Pennsylvania State University</b> Guest Lecture, Composition Seminar <i>On my Creative Practice and compositional process for "PANIC ARCHITECTURE"</i>	University Park, PA
2020 Feb.	<b>University of Miami, Frost School of Music</b> Guest Lecture, Composition Seminar <i>On my Creative Practice</i>	Miami, FL
2020 Jan.	<b>Yong Siew Toh Conservatory of Music</b> Guest Lecture, Composition Seminar <i>On my recent compositions and compositional process for "all-forgetting-is-retrieval"</i>	Singapore
2019 Oct.	<b>University of Texas at Austin, Butler School of Music</b> Guest Lecturer, Composition Seminar, Global Classroom Curriculum Integration Grant (Co-PI) Lecture: <i>On my recent compositions</i> Lecture: <i>On Telematic Performance</i> Eight private composition lessons, masters and doctoral students	Austin, TX
2019 Apr.	<b>University of Northern Colorado</b> Guest Lecture, Composition Seminar <i>On my Creative Practice and compositional process for "PANIC ARCHITECTURE"</i>	Greeley, CO
2019 Mar.	<b>Eastman Audio Research Studio, Eastman School of Music</b> Guest Lecture, as part of [Switch~ Ensemble] residency and concert <i>On my Creative Practice</i>	Rochester, NY
2018 Nov.	<b>Hamilton College</b> Guest Lecture, Music Department <i>On my Creative Practice and compositional process for "walkside, lost".</i>	Clinton, NY
2018 May	<b>Embassy of Foreign Artists</b> Artist-in-Residence Lecture: <i>On my compositional process for "surface, tension"</i> Premiere: <i>"surface, tension"</i> (2018)	Geneva, Switzerland
2018 Feb.	<b>Ithaca College</b> Guest Lecture, Composition Seminar <i>On my artistic practice and compositional process for PANIC ARCHITECTURE</i>	Ithaca, NY

JASON THORPE BUCHANAN – LIST OF COURSES TAUGHT

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2017 Nov.	<b>Stanford University</b> Guest Lecture, CCRMA Colloquium <i>On my artistic practice and compositional process for “PANIC ARCHITECTURE”</i>	Stanford, CA
2017 Apr.	<b>University of Virginia</b> Guest Lecture, Department of Music <i>On my artistic practice and compositional process for “walkside, lost”</i> <i>Behavior and Compositional Process in George Aperghis’ “Luna Park”.</i>	Charlottesville, VA
2017 Jan.	<b>University of Chicago</b> Guest Lecture, Department of Music <i>On my artistic practice and compositional process for “walkside, lost”</i> Mentor Composer, [Switch~ Ensemble] Spring Residency	Chicago, IL
2016 Sep.	<b>San Jose State University</b> Guest Lecture, Music Department <i>On my artistic practice and compositional process for “walkside, lost”</i>	San Jose, CA
2016 Sep.	<b>Vernon Salon Series</b> Guest Lecture <i>On my artistic practice and compositional process for “walkside, lost”</i>	Oakland, CA
2016 May	<b>Portland State University</b> Guest Lecturer, Composition Seminar <i>On my artistic practice, works with live video processing</i> Performance: <i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Sean Fredenburg	Portland, OR
2016 April	<b>University of Richmond</b> Guest Composer Performance: <i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Emily Loboda	Richmond, VA
2016 April	<b>University of North Carolina at Greensboro</b> Guest Composer Performance: <i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Emily Loboda	Greensboro, NC
2016 March	<b>Michigan State University</b> Guest Composer Performance: <i>Second Study for Alto Saxophone, Electronics, and video: pulp</i> , Casey Grev	East Lansing, MI
2016 Jan.	<b>University of Chicago</b> Guest Lecture, Composition Seminar <i>On my artistic practice, works with live video processing</i>	Chicago, IL
2015 Oct.	<b>Bergen senter for Elektronisk Kunst (BEK)</b> Guest Lecture, as Artist-in-Residence at USF Verftet <i>On my compositional process for “walkside, lost”.</i>	Bergen, Norway
2015 Apr.	<b>University of Nevada, Las Vegas</b> Guest Composer, Music Department Performance: ...durat(A)ions: “broken landscape” (2013), UNLV Percussion Ensemble in Collaboration with Lighting Department, April 13, 17, 18, 2015.	Las Vegas, NV
2013 Jun.	<b>University of Missouri, Mizzou International Composers Festival</b> Guest Composer Premiere: <i>Asymptotic Flux: Second Study in Entropy</i> with Alarm Will Sound Talk: <i>On my recent works for ensemble</i>	Columbia, MO
2012 Dec.	<b>Rutgers University Music Department</b> Guest Lecture Talk: <i>On collaboration and community.</i>	New Brunswick, NJ
2011 Aug.	<b>San Francisco Community Music Center</b> Guest Lecture Talk: <i>On collaboration and community.</i>	San Francisco, CA

## TEACHING EXPERIENCE AT FESTIVALS AND PRIVATE INSTRUCTION

### International Composition Institute of Thailand

2019 - present Guest Composer & Faculty Artist (ICIT), part of the Thailand New Music & Arts Symposium, now IntAct  
 Composition Lessons, mentorship (5-6 students each year 2020-present)  
 Workshops in Electroacoustic Music (2024)

2024 Dec.	<b>International Composition Institute of Thailand</b>	Bangkok, Thailand
	Faculty Artist, IntAct Festival Performance: <i>Ecology of Disruption</i> (2024) for three percussionists, light, & audiovisual processing system Talk: <i>On the compositional process for “Ecology of Disruption”</i>	
2023 Dec.	<b>International Composition Institute of Thailand</b>	Bangkok, Thailand
	Faculty Artist, IntAct Festival Premiere: <i>Emergent Phenomena</i> (2023) for e-guitar, saxophone, trombone, and generative electronics Talk: <i>On my Artistic Process, Generative Systems, &amp; Interactivity</i> Teaching: six private composition lessons, mentorship in rehearsals	
2022 Dec.	<b>International Composition Institute of Thailand</b>	Bangkok, Thailand
	Faculty Artist, Thailand New Music and Arts Symposium Performance: <i>walkside, lost</i> (2015) for three speaking percussionists, electronics, & live-video processing <i>On my Creative Practice: tracing a path from 2015-present</i> Teaching: six private composition lessons, mentorship in rehearsals	
2021 Dec.	<b>International Composition Institute of Thailand</b>	Bangkok, Thailand (online)
	Faculty Artist, Thailand New Music and Arts Symposium <i>On my Creative Practice: tracing a path from 2012-present</i> Teaching: Six private composition lessons	
2020 Dec.	<b>International Composition Institute of Thailand</b>	Bangkok, Thailand (online)
	Faculty Artist, Thailand New Music and Arts Symposium, Bangkok Arts and Culture Center <i>On my Creative Practice &amp; panelist for music and technology</i> Performance: <i>Reflexive Iterations 1.a</i> for extended no-input mixer and ensemble Teaching: six private composition lessons, mentorship in rehearsals	
2019 Jul.	<b>Thailand International Composers Festival</b>	Bangkok, Thailand
	Faculty Artist, Thailand New Music and Arts Symposium, Bangkok Arts and Culture Center <i>On my Creative Practice &amp; panelist for discussion on music and technology</i> Premiere: <i>all-forgetting-is-retrieval</i> for b.cl, a.sax, b.tbn, perc, gtr, vln, vc, elec., & augmented conductor	

### Thailand International Composition Festival & Academy

2019 August	<b>Academy Director &amp; Composition Faculty</b> – Summer 2019	
	Eight private composition lessons <b>Thailand International Composition Festival, <a href="http://music.mahidol.ac.th/ticf">music.mahidol.ac.th/ticf</a></b> Founding international academy director for existing 5-day TICF Festival/competition. Duties: Call for applications, participant selection, scheduling, fundraising, coordinating composer and technical needs, preparing programs and pedagogical events, lessons, managing student staff. Sound engineer during concerts. Ensembles-in-Residence: Hong Kong New Music Ensemble, Duo Ostinato (France).	
2019 Aug.	<b>Thailand International Composers Festival, Academy for Young Composers</b>	Bangkok, Thailand
	Faculty Artist & Academy Director, College of Music, Mahidol University Talk: <i>On my Creative Practice</i> Performance: <i>soliloquios del viento</i> for sextet and electronics, Hong Kong New Music Ensemble, conductor Gregor Mayrhofer. Public Workshop: sketches for <i>The End of Forgetting</i> , Hong Kong New Music Ensemble, conductor Gregor Mayrhofer.	

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JASON THORPE BUCHANAN – LIST OF COURSES TAUGHT

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**Valencia International Performance Academy & Festival (Spain)**

2015-2017      Composition Faculty – Summer 2017, 2016, 2015

2014-2017

**Executive Director, Valencia International Performance Academy (VIPA), Spain**

Founding executive director of the composition program and 10-day festival for contemporary music.  
*Duties:* Managed all technical and logistical components of the festival including A/V documentation, web & graphic design, post-production, marketing and social media. Scheduling, finances, fundraising, call for applications, production, and managing staff, interns, and work fellowship holders. Liaison to ensembles, faculty, soloists, and students. Worked alongside artistic director Carlos Amat of the Conservatorio Superior de Música Joaquín Rodrigo in Valencia. *Ensembles-in-residence:* Mivos Quartet, Ensemble Interface (DE), Smash Ensemble (SP), the [Switch~ Ensemble], B3:Brouwer Trio (SP), NOMOS Group (SP), Alxarq Percussió (SP), Eastman Broadband Ensemble, flutist Erik Drescher (DE), pianist Jenny Lin. Faculty composers: S. Gervasoni, R. Steiger, J.V. Grossman, R. Zohn-Muldoon, J.M. Sánchez-Verdú, M. Wagner, J.T. Buchanan, G. Jiménez, T. McCormack, J. Bean, C. Sanchez-Gutierrez, C. Cano, and more.

2017 Jul.

**Valencia International Performance Academy & Festival**

Valencia, Spain

Composition Faculty Member & Executive Director

Premiere: *soliloquios del viento* (2016; rev. 2017, electroacoustic version) for mixed sextet and electronics

Talk: *On my creative practice*

2016 Jul.

**Valencia International Performance Academy & Festival**

Valencia, Spain

Faculty Artist, Conductor, and Executive Director

Talk: *On my Creative Practice*

Performances: *lamento* by Igor Santos, *Komorebi* by Namhoon Kim

2015 Jul.

**Valencia International Performance Academy & Festival**

Valencia, Spain

Faculty Artist and Executive Director

Performance: *Asymptotic Flux: First Study in Entropy* with Madison Greenstone and Mivos Quartet

Talk: *On my Creative Practice*

2016 Sep.

**NEON Music Festival, University of Nevada, Las Vegas**

Las Vegas, NV

Guest Composer

Talk: *On my Creative Practice*

Performance: *Asymptotic Flux: First Study in Entropy* with Madison Greenstone and Mivos Quartet

2014 June

**Chamber Music Campania (Italy)**

Faculty Composer-in-Residence

Private Lessons and seminar.

2009

**Festival Coordinator, Nevada Encounters of New Music Festival (NEON)**

*Duties:* Produced an international festival in Las Vegas with a dozen student composers, scheduling, rehearsals, concerts, programs, marketing. Liaison to ensemble and composers. Faculty: Ricard-Zohn-Muldoon, Augusta Read Thomas, Tom Flaherty. Ensemble-in-Residence: Talea Ensemble.

See supplemental CV for additional details regarding student success, private instruction, and other institutional service.

## EXPERIENCE AS TEACHING ASSISTANT AND TUTOR

- 2012-2014     **Assistant Conductor – Eastman School of Music**, University of Rochester  
Eastman Musica Nova Ensemble, conductor Brad Lubman  
Led rehearsals and performances of works by composers such as Abrahamsen, Boulez, Chin, Czernowin, Gordon, Lang, Liptak, Lubman, Morris, Sánchez-Gutiérrez, Wolfe, Wuorinen, Zorn.
- 2011-2014     **University of Rochester, Eastman School of Music**  
Teaching Assistant, Eastman Computer Music Center  
  
Introduction to Computer Music I & II, Prof. Allan Schindler – 2011-2013  
Eastman School of Music, University of Rochester  
Taught individual labs for undergraduate and graduate students. Managed staff members and acted as a liaison to performers and ensembles for technical support at Eastman School of Music concerts involving electronics and live sound. Managed electronic music studio and inventory of equipment. System administration and troubleshooting of Macintosh systems and software.
- 2008-2010     **Teaching Assistant** – University of Nevada, Las Vegas  
  
Counterpoint, Prof. Ken Hanlon – 2008-2010  
University of Nevada, Las Vegas  
Taught courses intermittently in Counterpoint and Form & Analysis. Graded assignments for Prof. Ken Hanlon.  
  
Form & Analysis, Prof. Ken Hanlon – 2008-2010  
University of Nevada, Las Vegas  
  
Composition Department, 2008-2010  
University of Nevada, Las Vegas  
Assistant to Composition Department faculty Jorge Grossmann and Virko Baley.  
  
NEON Music Festival Coordinator, 2009  
University of Nevada, Las Vegas  
Liaison to guest composers, coordinator of NEON Music Festival with Talea Ensemble
- 2006-2008     **Music Systems, Theory and Musicianship Tutor** – San José State University  
Tutored undergraduate students in tonal and post-tonal theory, functional analysis, harmonic dictation, sight-singing, counterpoint, form and analysis.

For complete list of performances, residencies as composer, residencies with the [Switch~ Ensemble] as artistic director, electronics performer, and conductor, as well as commissions, awards, and other academic achievements, please see included C.V.

## SAMPLE SYLLABI AND TEACHING EVALUATIONS

### Attached Teaching Evaluations:

Fall 2020, MUS388E, Composition Lessons  
University of Texas at Austin, Butler School of Music

### Attached Syllabi:

MSTC 133/233, Introduction to Composition II, Spring 2020, College of Music, Mahidol University

MUS 239J, Introduction to Computer Music, Fall 2020, University of Texas at Austin, Butler School of Music

See supplemental CV for additional details regarding student success, private instruction, and other institutional service.

UNIVERSITY OF TEXAS AT AUSTIN  
 Thorpe Buchanan, Jason MUS388E 22655  
 B100 BASIC

COURSE-INSTRUCTOR SURVEY  
 ELECTRONIC COMPOSITION-WB

Fall 2020 DEPARTMENT COPY  
 \*INDIVIDUAL INSTRUCTION CLASS  
 (II Combined Results Below)

		NUMBER CHOOSING EACH RESPONSE					NO. REPLIES THIS ITEM	AVG.
		Str Disag	Disagree	Neutral	Agree	Str Agree		
1	COURSE OBJECTIVES DEFINED-EXPLAINED	0	0	0	0	4	4	5.0
2	INSTRUCTOR PREPARED	0	0	0	0	4	4	5.0
3	COMMUNICATED INFORMATION EFFECTIVELY	0	0	0	0	4	4	5.0
4	STUDENTS ENCOURAGED-ACTIVE ROLE	0	0	0	0	4	4	5.0
5	INSTRUCTOR AVAILABILITY	0	0	0	0	4	4	5.0
6	COURSE WELL-ORGANIZED	0	0	0	0	4	4	5.0
7	STUDENT FREEDOM OF EXPRESSION	0	0	0	0	4	4	5.0
8	HELPFUL COURSE MATERIALS	0	0	0	0	4	4	5.0
9	STUDENT PERCEPTION OF AMOUNT LEARNED	0	0	0	0	4	4	5.0
10	OVERALL INSTRUCTOR RATING	Vry Unsat	Unsat	Satisfact	Very Good	Excellent	4	5.0
11	OVERALL COURSE RATING	0	0	0	0	4	4	5.0
12	STUDENT RATING OF COURSE WORKLOAD	Excessive	High	Right	Light	Insuff	4	
13	OVERALL UT GRADE POINT AVERAGE	Less 2.00	2.00-2.49	2.50-2.99	3.00-3.49	3.50-4.00	3	4
14	PROBABLE COURSE GRADE	<u>A</u> 4	<u>B</u> 0	<u>C</u> 0	<u>D</u> 0	<u>F</u> 0	4	

For the computation of averages, values were assigned on a 5-point scale so that the most favorable response was assigned a value of 5 and the least favorable response was assigned a value of 1.

\*Individual Instruction Numerical Results and Comments are combined for greater student anonymity.

Combined Grade-eligible Enrollment: 8

Combined Surveys Returned: 4

Class Uniques Included: 22650 22655 22715 22730

**COMMENTS:**

Total Number of Comments: 3

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1. RESPONSE: Jason is a great teacher. At first, he was very strict to my work. But all he gave me are invaluable advice. And this pushed me further with the development of my work throughout his course. Because of this, I learned a great deal from him this semester. I'm grateful about what he had taught me and what I had improved through his guidance. /// SURVEY SUMMARY (Question Number-Scale Position) /// Q1-5, Q2-5, Q3-5, Q4-5, Q5-5, Q6-5, Q7-5, Q8-5, Q9-5, Q10-5, Q11-5, Q12-3, Q13-5, Q14-1,

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2. RESPONSE: Professor Buchanan is incredible. I truly wish he was a permanent part of our composition studio. He has brought so much to our department in just one semester! /// SURVEY SUMMARY (Question Number-Scale Position) /// Q1-5, Q2-5, Q3-5, Q4-5, Q5-5, Q6-5, Q7-5, Q8-5, Q9-5, Q10-5, Q11-5, Q12-2, Q13-5, Q14-1,

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3. RESPONSE: Jason was extremely helpful in all of my lessons, and I wish I could keep studying with him. From fleshing out work conceptually, to addressing issues with instrumental writing, to diagnosing technical problems, Jason's guidance was invaluable to my work this semester. /// SURVEY SUMMARY (Question Number-Scale Position) /// Q1-5, Q2-5, Q3-5, Q4-5, Q5-5, Q6-5, Q7-5, Q8-5, Q9-5, Q10-5, Q11-5, Q12-3, Q13-5, Q14-1,

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College of Music, Mahidol University

## MSTC 133/233: Introduction to Composition II – Spring 2020 – 2 credits

**Instructor:** Dr. Jason Thorpe Buchanan – jasontbuchanan@gmail.com – D405.05

**Classes:** F 3-5pm, A301    **Office Hours:** W: 11am-12pm, Thur, 5:30pm-6:30pm

### Course Description and Objectives:

Introduction to Composition is a 2-semester course designed for composers to develop and apply techniques for acoustic, electroacoustic, and intermedia composition. Our focus during the Spring will be to build upon the study of melody, harmony, rhythm, structure, and timbre in 20<sup>th</sup> and 21<sup>st</sup> century music that took place during the Fall semester, with an emphasis on the exploration of contrasting methodologies and study of current repertoire by living composers while placing these in a clear historical and cultural context. This seminar is therefore also a survey course on contemporary music and compositional methodology, guided by each student's interests. We will work to better understand new instrumental resources, orchestrational devices, strategies for writing for chamber ensemble, theoretical principles and analytical techniques for music in the 20<sup>th</sup> and 21<sup>st</sup> centuries, and achieving clarity of communication both through musical notation and direct collaboration with musicians. Students will engage in analysis, round-table discussion, critical listening, readings, and presentations throughout the semester in the context of guided compositional projects. These discussions may shed new light and perspectives on your creative and cognitive processes, compositional ideas, notational strategies, and contemporary performance practice, as well as enabling necessary self-reflection and critical assessment of possible trajectories for compositional successes. Over the course of the semester, each student will produce sketches for ensemble, working together to recruit musicians to perform them in three reading sessions.

**Required Course Materials:** Various texts, scores, recordings, and other materials will be shared by instructor based on the interests of students and compositional issues they face in their creative work. Please have manuscript paper, pencil, eraser for every class. All digital materials will be posted to online syllabus.

### Coursework

Students will be assigned three short compositional études (studies) that will be developed in preparation for work with guest musicians in the context of a reading session. This development will have three phases: 1) verbal proposal, brainstorming, and pre-compositional work, 2) a preliminary sketch and presentation, and 3) a short, but complete and clearly prepared score for the musicians to read/perform from.

**Étude 1:** Composed for two instruments of your choosing, based on the availability of musicians. Your étude should draw from compositional issues, techniques, and resources discussed in class, using our round-table discussions as an opportunity to brainstorm, share, and constructively critique one-another's conceptual and musical ideas, and look to historical examples of how composers in the past have explored similar compositional issues.

**Étude 2:** Composed for 4-5 instruments or voices of your choosing, based on the availability of musicians. This course is intended as a laboratory and safe space for you to explore ideas that you might not otherwise use in the context of a larger work for a public performance. Prepare a verbal proposal for the work and a "reservoir of materials" to present during your pre-compositional process. Consider utilizing techniques or structures observed in class, placing greater emphasis on contrast and timbral development.

**Étude 3:** Composed for 6-7 instruments of your choosing, including percussion. Prepare a verbal proposal for the work and a "reservoir of materials" to present to the class during your pre-compositional process. Consider utilizing found objects, microtonality, and extended instrumental resources.

## College of Music, Mahidol University

**Grading:** Your grade in this course will be based upon class attendance, participation and discussion, completion of the three compositional études, and in-class presentations of your ideas and compositional work.

- [20%] Class attendance, participation and discussion
- [20%] In-class presentations and listening observations.
- [20%] Étude 1 (É1) for Reading Session #1
  - Pre-compositional work/proposal & preliminary sketch.....10%
  - Final Composition and Performance.....10%
- [20%] Étude 2 (É2) for Reading Session #2
  - Pre-compositional work/proposal & preliminary sketch.....10%
  - Final Composition and Performance.....10%
- [20%] Étude 3 (É3) for Reading Session #3
  - Pre-compositional work/proposal & preliminary sketch.....10%
  - Final Composition and Performance.....10%

**Attendance and Participation:** Active discussion is expected, as it is integral to this course and essential to maintaining a learning environment that is conducive to creativity. This includes coming to class prepared, completing the reading, listening, and compositional assignments or analyses in advance, and engaging with the instructor, your peers, and guest musicians. It is the student's responsibility to notify the instructor of any foreseeable absences in advance of class meetings including religious, medical, professional, or personal reasons. Use of computers, tablets, cell phones, and other devices are permitted only when used for class-related purposes. **Academic Integrity:** Students are expected to submit original work. Though assistance and discussion with other students may be helpful, projects and assignments must be one's own work. Any form of cheating will result in **failure of the course**.

**Schedule:** The following is a tentative plan for the course. This schedule, discussion topics, and materials are subject to change based on availability of musicians, class needs, student interests, progress, and size. For the most up-to-date course schedule and reading/listening materials, please refer to online syllabus.

Wk	Date	Class Topic	Due
1	1/10	Intros, discussion of compositional interests, expectations for coursework, compositional études, presentations, readings, and listening observations. Harmonic Series overview, “Evolution of dissonance”: <a href="http://bit.ly/2APQ5Xs">bit.ly/2APQ5Xs</a>	-
2	1/17	<b>Verbal proposal</b> of ideas for É1, techniques you will utilize, and resources available to you. <b>Group discussion</b> , brainstorming, and constructive feedback. Examine works by composers who may have explored similar compositional issues in creative ways. <b>Intro to Set Theory</b> , analysis of Schoenberg <i>Nacht</i> .	Verbal proposal for É1. Reading: Principles of Set Theory <a href="http://bit.ly/2mmNFLe">bit.ly/2mmNFLe</a>
3	1/24	<b>Students will present their pre-compositional work</b> , concept, reservoir of materials, and any structural plans or other musical ideas, which will each then be opened for discussion, brainstorming, and constructive feedback. <b>Discussion of repertoire</b> as pertains to student works-in-progress.	Pre-compositional work, concept, ‘reservoir’, structural plans, ideas.
4	2/7	<b>Students will present their preliminary sketch</b> for étude 1 and discuss compositional issues they are facing, approach to chosen instruments, and receive feedback with regard to clarity of notation and artistic vision.	Preliminary Sketch of É1 for discussion.

5	2/14	<b>Reading Session #1 – duos</b>	É1, printed scores & parts.
6	2/21	<b>Round-table discussion &amp; reflection</b> on RS1 with constructive criticism. <b>Discussion</b> of works that ‘take chances’, utilizing voices, physical gesture, choreography, contrast, or timbral development. Composers may include Cage, Aperghis, Saunders, Applebaum, Ligeti, Chin, Czernowin, A.Schubert, or others depend on interests. Discussion of Fluxus and conceptual music.	Listening observation #1. 400 words, choose one work from composers listed.
7	2/28	<b>Verbal proposal</b> of your ideas for É2, techniques you will utilize, and resources available to you. <b>Group discussion</b> , brainstorming, and constructive feedback. Examine and discuss works by composers who may have explored similar compositional issues in creative ways. <b>Introduction to serialism</b> .	Verbal proposal for É2. Reading: 12-tone Method: <a href="https://bit.ly/2mfNQEP">bit.ly/2mfNQEP</a>
8	3/6	<b>Students will present their pre-compositional work</b> , concept, reservoir of materials, and any structural plans or other musical ideas, which will then be opened for discussion, brainstorming, and constructive feedback.	Pre-compositional. work, concept, ‘reservoir’, structural plans, ideas.
9	3/13	<b>Students will present their preliminary sketch</b> for É2 and discuss compositional issues they face, writing for chosen instruments, and receive feedback with regard to clarity of notation and artistic vision.	Preliminary Sketch of É2 for discussion.
10	3/20	<b>Reading Session #2 – quartets/quintets</b>	É2, printed scores and parts.
11	3/27	<b>Round-table discussion and reflection</b> on RS2 with constructive criticism. <b>Discussion</b> of works utilizing found objects, microtonality, or extended instrumental resources. Composers may include Lachenmann, Fure, Papalexandri-Alexandri, Billone, Maierhof, Steen-Andersen, Lim, or others dependent upon the interests of students. <b>Discuss The New Discipline</b>	Listening observation #2. 400 words, choose one work from composers listed. Reading: Jennifer Walshe, <i>The New Discipline</i> .
12	4/3	<b>Verbal proposal</b> of your ideas for É3, techniques you will utilize, and resources available to you. <b>Group discussion</b> , brainstorming, and constructive feedback. Examine and listen to works by composers who may have explored similar compositional issues in creative ways.	Verbal proposal for É3.
13	4/10	<b>Students will present their pre-compositional work</b> , concept, reservoir of materials, and any structural plans or other musical ideas, which will then be opened for discussion, brainstorming, and constructive feedback.	Pre-compositional work, concept, ‘reservoir’, structural plans, ideas.
14	4/17	<b>Discussion</b> of works that address issues the students present in their verbal proposals for étude 3 and pre-compositional work, TBD. e.g. Boulez <i>Eclat</i> , Grisey <i>Partiels</i> , Ligeti <i>Aventures</i>	Listening observation #3. 400 words on a work that addresses issues you face.
15	4/24	<b>Students will present their preliminary sketch</b> for É3, discuss compositional issues they face, writing for chosen instruments, and receive feedback with regard to clarity of notation and artistic vision.	Preliminary Sketch of É3 for discussion.
16	5/1	<b>Reading Session #3 – sextets/septets with percussion</b>	É3, printed scores & parts.

# **Introduction to Computer Music:**

## **Visual Programming with Max**

### **MUS 329J (22160) | Fall 2020**

Tuesday / Thursday, 2-3:20pm | Online

Prerequisite: MUS 329 E & F, or permission of instructor

#### **Instructor:**

Dr. Jason Thorpe Buchanan

Office Hours: Digitally, by appointment

Email: [jasontbuchanan@utexas.edu](mailto:jasontbuchanan@utexas.edu)

Pronouns: he/him/his

#### **Teaching Assistant:**

Ian Whillock

Email: [ianwhillockmusic@gmail.com](mailto:ianwhillockmusic@gmail.com)

#### **Instructional mode: ONLINE**

This course is designed to be 100% online. Students will be able to complete all required course activities remotely. This course will involve asynchronous learning activities where students will be required to complete coursework on their own. Enrolled students will be notified by the instructor which assignments will be asynchronous, when those assignments will be available, and when they will be due.

Zoom Meeting Link: <https://utexas.zoom.us/j/96320072734> - Meeting ID: 963 2007 2734

Canvas Website: <https://utexas.instructure.com/courses/1288618>

This is a live document and will be continually updated throughout the semester. Please bookmark and check each week for the most recent links to materials, homework assignments, and other updates.

#### **Course Description:**

This is a project based course in electronic and intermedia composition primarily using the visual programming environment Max (formerly known as Max/MSP/Jitter, developed by Cycling '74), alongside a variety of other software and hardware resources. This is the first course in a two-semester sequence focused on using the computer to create generative music, and to enable the creation of interactive performances, musical or intermedia compositions, and improvisation environments. It is oriented toward composers and musicians, as well as students with an interest in programming who have some musical background. Students will

learn the graphical programming language Max, supplemented with other computer music tools, to implement creative projects. Students will be expected to produce a final semester project to be performed during the class concert, which may or may not include live performers or a small, networked laptop ensemble in a socially distanced, telematic performance taking place over the internet. Basic familiarity with digital audio and DAWs is recommended, but previous programming experience is not required.

In addition to learning Max as a compositional resource, students will learn to create modular patches that can be used to drive MIDI instruments or perform various methods of digital signal processing, and manipulate audio or other forms of media in various ways. By the end of the course, students will be able to perform using a range of customizable digital signal processing tools (or “effects”) created in software, and will have acquired the skills necessary to embark on more advanced computer music projects.

## Materials:

- A licensed copy of Max 8 on your personal computer [www.cycling74.com](http://www.cycling74.com)
  - Max is free for a 30-day trial.
  - A student subscription valid for one year is \$59
  - Permanent Academic license (with \$99 upgrades to future versions) is \$250.
  - The best resource for those who want to supplement their knowledge, is Max's own set of tutorials, included with the software.
- Zoom: <https://zoom.us/download>
- Inter-application Audio Routing software such as *Blackhole* or *Loopback*
- Installed copy of IRCAM software packages (subscription token available from UT EMS)
- All other software is optional and should be purchased at the discretion of the student. The EMS studios have many software resources available that you can use, and information will be provided on Canvas. Note: some of the supplemental tools are only available on MacOS. This does not mean that there aren't PC equivalents available.
- Additional readings / listening: Will be made available for download or from the library.

## Supplemental Materials:

- DAW (Digital Audio Workstation) such as Pro Tools, Logic Pro, Ableton, Reaper, etc.
  - Free: Ardour, Audacity, Ocenaudio
- Roads, Curtis: *The Computer Music Tutorial* (Cambridge: MIT Press, 1996)
- Cipriani, Alessandro & Maurizio Giri: Electronic Music and Sound Design - Theory and Practice with Max 8.

- Manzo, V.J. *Max/MSP/Jitter for Music: A Practical Guide to Developing Interactive Music Systems for Education and More*
- Taylor, Gregory: Step by Step - *Adventures in Sequencing with Max/MSP* (Cycling 74, 2018)

## Evaluation:

Three (3) Creative Programming Assignments	60%
Final Project/Performance	25%
Curated Listening List	10%
Class Participation	5%

## Grading Rubric:

A+	97-100	B-	80-82	D	63-66
A	93-96	C+	77-79	D-	60-62
A-	90-92	C	73-76	F	0-59
B+	87-89	C-	70-72		
B	83-86	D+	67-69		

**Participation:** Attendance will not be taken each week, however, an active presence is crucial to building the programming skills necessary to succeed in this course.

**Canvas** will be used to communicate all course information including calendar updates, lecture notes, in-class example patches, listenings, readings, and assignment prompts. All assignments must be submitted on Canvas unless otherwise noted. Students must come to class with assignments on their computers, and be prepared to present them in class via “screen sharing” on Zoom.

**Three (3) Programming Assignments** will be announced during class throughout the semester and posted to Canvas. Students are responsible for checking Canvas for updates, prompts, and deadlines.

## This course is divided into four phases:

1) **Phase one** focuses on the basics of the programming language: the objects and workspace of Max, and calculations that take place before signal processing is introduced. **Assignment #1** involves creating an “oscillator etude” (maximum length: 60 seconds) using any combination of simple manipulations to sequence events and amplitude envelopes, human interface objects, plus only one DSP object: a single oscillator (such as *cycle~*, *saw~*, *phasor~*, *rect~*, or *tri~*). **Due September 15.**

2) **Phase two** deals with MIDI and OSC communication, and buffers. Students will learn how to inject, treat, and amplify live sound. **Assignment #2** involves creating a patch that interfaces with some sort of hardware: a MIDI keyboard, controller, tablet, or phone, and triggers soundfile playback in some sort of organized way. **Due October 13.**

3) **Phase three** deals with live Digital Signal Processing. Several treatments/effects will be introduced, including filters, delay lines, transposition, harmonizers, and granulation. **Assignment #3:** Students are asked to create a “live processing patch” by applying a series of 8-15 treatments to an excerpt of an existing recording (up to two and a half minutes long), with the processing taking place in real-time. **Due November 5.**

The **fourth phase** of the course will be tailored to the interests of the students, examining more sophisticated tools and concepts such as:

***bach***, automated composer’s helper for integration of musical notation into the computer music environment (<http://www.bachproject.net/>), a flexible, list-based notation interface.

***Jitter***, for working with video and images within Max

***CataRT***, concatenative synthesis based on a corpus of soundfiles (IRCAM)

***Max4Live***, Max has the ability to interface with Ableton Live

***Networked Performance/Exchanging Data***, useful for telematic performances or exchanging data over the internet, think: laptop orchestra.

The ***Generative Soundfile Player***, developed by guest composer Christopher Chandler

The **Curated Listening List Project** requires each student to create a playlist of 7-12 pieces that use MaxMSP or live/interactive electronics. Playlists using streaming services are acceptable if URLs are provided. The students will create an accompanying text document that guides the listening experience, commenting on historical information, opinion of the music, and comments about its composition and production techniques. Minimum 1 paragraph per piece. All pieces must be listed with bibliographic information (composer, performers, title, date, label - if applicable, etc.). **Due December 1, 11:59pm.**

The **final exam** will be in the form of an independent performance project in Max, geared to the level and interests of each student, decided upon in consultation with, and supervised by, the professor and/or teaching assistant. These projects/compositions will be performed during the “class concert” with your classmates online. They may be composed for a solo performer (yourself or another performer), or a group of performers. You are responsible for designing your own system of patches to contribute to solo or networked performance.

**A folder with your final performance project files and a written document commenting upon, and critiquing, the experience must be uploaded to Canvas by December 11th, 2020 11:59pm, fourteen hours prior to the Final Exam/Class Concert on December 12th, 2020 at 2:00pm.**

## Course Learning Objectives:

- Learn how to program in Max/MSP to create music, audio, and video applications. Max is a huge and complex program, with hundreds of specialized routines and custom interfaces. In this class we will barely scratch the surface of what can be done with it. At its heart, Max is no different than any other higher-level programming language. Yet it is easy to do basic things, and there are lots of shortcuts and ready-to-use examples in the language, help-files, and tutorials to aid in your learning curve. If you really want to master Max, it takes patience, discipline, hard work, and lots of practice outside of class - just like learning to play an instrument!
- Use Max/MSP to study audio synthesis and processing algorithms.
- Implement examples of algorithmic and generative composition.
- Design an original piece of interactive computer music (or design a performance environment, or another approved final project) using primarily Max/MSP/Jitter for the Class Concert, whether in collaboration with others or for a solo performance.
- Become aware of repertoire, including contemporary and historic works of interactive composition and performance.

## Weekly Schedule

### PHASE ONE: Building Blocks, Synthesis

#### Week 1: August 27

Introduction to Max, Semester Outline

Workspace & Data: object types, arguments, bang lock, max window, help files, reference, tutorials

Subpatches

Graphical interface objects, integers (i), floats (f)

#### Objects Introduced

*message, comment*

*print*

*inlet, outlet*

*button, toggle, slider, number, flonum, kslider*

#### Week 2: September 1 & 3

Timing and sequence of events:

*counter, metro*

Graphical Objects cont'd

*dial, slider*

Random / stochastic elements:

*random, urn, drunk, decide*

Introduction to audio objects, I/O:

*dac~, adc~ ezdac~, ezadc~*

Levels and sine waves:

*meter~, gain~, cycle~, \*~*

Order of operations

*t, b, uzi*

Triggering things

*key, select*

**Week 3:** September 8 & 10

Arithmetic and Logic calculations

*+, !-, \*, -, expr, if, vexpr, round*

Synthesis, amplitude envelopes:

*adsr~, line~, scope~, function*

Soundfiles, recording and playing audio

*sfreco~d, sfplay~, number~*

Modular patching, message syntaxes, routing

*route, \$1, prepend, send, receive, forward*

**Week 4:** September 15 & 17

**--- Assignment 1 “oscillator etude” due September 15 ---**

Bangs, Integers, Floats, Lists, Symbols

*gate, switch, delay, pipe*

Gates and Delays

*scale, maximum, minimum, thresh, past, peakamp~*

Scaling data

*multislider, rslider*

**Week 5:** September 22 & 24

Data Formats / Hot vs. Cool inlets

*commas, pack, unpack, pak*

Patcher state on-load

*loadbang, loadmess, preset*

Directories, Folders

*combine, thispatcher, “path”*

Abstractions vs. subpatchers

*playlist, slist, umenu*

Recap and catch-up sessions (individual meetings TBD)

*record~, buffer~, play~, groove~, waveform~*

MIDI basics

*makenote, midiparse, mtof*

MIDI in and out

*midinfo, ctlin, ctfout, kslider, makenote*

Event Management Patch

*qlist*

**Week 7:** October 6 & 8

Patch Organization / Encapsulation

*bpatcher, abstractions, presentation mode*

Polyphonic DSP & Polyphonic soundfile players

*poly~*

Creating a basic sampler

*OSC-route, odot, Mira*

External MIDI controllers / triggers

*OSC-route, odot, Mira*

Devices, tablets, OSC

**Week 8:** October 13 & 15

**--- Assignment 2 “soundfile+controller etude” due October 13 ---**

MIDI Review

*bpatcher, abstractions, presentation mode*

Patch Organization / Encapsulation

*coll, pattrstorage, autopattr*

Storing Data

List operations *listfunnel, zl.sort*

## PHASE THREE: Real-Time Digital Signal Processing

**Week 9:** October 20 & 22

Filters

*onepole~, filtergraph~, biquad~, attrui*

Delay lines

*tapin~, tapout~*

Time-Stretch and Transposition

*fzero~, stretch~, retune~, pitchshift~, gizmo~*

**Week 10:** October 27 & 29

Granulation

*munger, rgrano*

Spatialization / Multichannel output

*matrix, live.gain~, mc.unpack~, pictslider*

assorted MSP "effects"

**Week 11:** November 3 (Election Day, no class) & 5

**--- Assignment 3 "live processing patch" due November 5 ---**

Networked Performance / Exchanging Data

*udpsend, udpreceive, pubnub, OSC-route, odot*

## PHASE FOUR: Advanced Applications

**Week 12:** November 10 & 12

*Jitter* intro

*jit.matrix, jit.movie, jit.xfade, jit.record*, named matrices

OpenGL

*jit.window, jit.gl.render, jit.gl.videoplane*

*bach* intro

*llll, bach.+, bach.ezmidisplay, bach.roll, bach.score*

Handling microtonality

midicents, tonedivision

Quantizing Rhythms

*bach.quantize*, minimal units

**Week 13:** November 17 & 19

*Max4Live* intro

*CataRT* intro

*Generative Soundfile Player*: guest composer Christopher Chandler

**Week 14:** November 24 & 26 (Thanksgiving Holiday)

TBD -- in-depth look at applications and other programming strategies based on interest for final project

**Week 15:** December 1 & 3

**--- Assignment 4 "Curated Listening List Project" due December 1 ---**

Review, prepare for Class concert

Final project due December 11 at 11:59pm

**December 8-9, 13:** No-class days

**FINAL EXAM / CLASS CONCERT:** Saturday, December 12, 2:00-5:00pm

# University of Rochester

*This Diploma witnesses that*

**Jason Thorpe Buchanan**

*having fulfilled the established requirements for the degree of*

**Doctor of Philosophy  
Music Composition**

*has in consequence thereof been admitted to this degree  
with all rights and privileges that pertain.*

*In official testimony of this action are affixed below the seal of this University  
and those signatures prescribed for such action by its Board of Trustees on  
May eighteenth, two thousand and nineteen.*

*Margaret A Kearney*  
University Dean of Graduate Studies



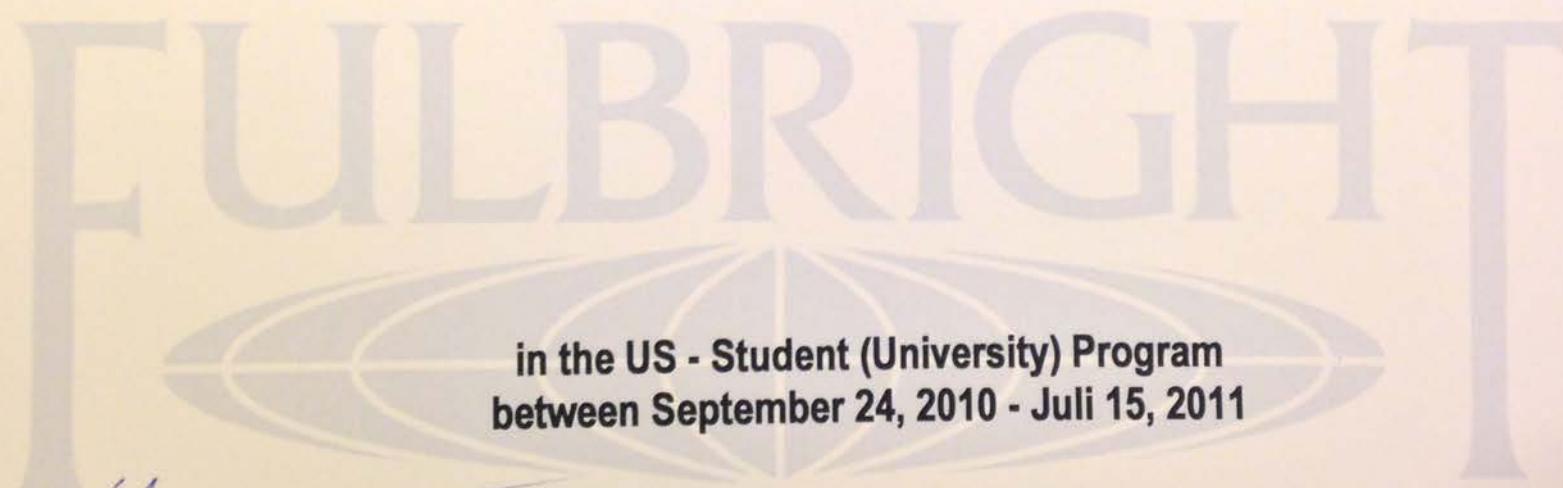
*Richard Feldman*  
President

# THE GERMAN-AMERICAN FULBRIGHT COMMISSION

for educational exchange between the United States of America and the  
Federal Republic of Germany acknowledges the participation of

**Mr. Jason Vincent Thorpe Buchanan**

**FULBRIGHT**



in the US - Student (University) Program  
between September 24, 2010 - Juli 15, 2011



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Dr. Rolf Hoffmann  
Executive Director

Berlin, October 17, 2011

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www.fulbright.de



Dear Jason,

March 12, 2010

I am pleased to inform you that the German-American Fulbright Commission has nominated you for a Fulbright Award in the **University Student Category** in Germany for academic year 2010/2011, subject only to your submission of a satisfactory medical report to the Institute of International Education (IIE). This letter serves as a preliminary grant confirmation. The actual grant authorization with all additional information will be mailed in approximately 4-6 weeks. The following details apply:

Orientation Meeting in Marburg:	August 9, 2010 – August 12, 2010
Language Course offered in Marburg:	August 12, 2010 - September 23, 2010
Duration of Award:	September 24, 2010 – July 15, 2011
Institution of Affiliation under Consideration:	Hochschule für Musik und Theater Hamburg

The monthly stipend amounts to Euro 750 (or Euro 1.000 for eligible doctoral candidates). Other benefits include a spouse allowance of Euro 276/month where applicable; international transportation for the grantees; comprehensive health insurance for the grantees and accompanying legal dependents; allowances for "incidentals" (Euro 250/semester) and "baggage and connecting travel" (Euro150 total); an orientation meeting and as a special benefit an intensive language course as indicated above.

If you have any urgent questions or further information for us please contact the American Programs Chief Reiner Rohr ([americanprograms@fulbright.de](mailto:americanprograms@fulbright.de)), whose team will handle most of the grant-related details and who has enclosed some additional information for you. Please let us know immediately if you will or will not accept the award and give us your current mailing and email address. Please note that you cannot accept any other grant e.g. from German Academic Exchange Service (DAAD) simultaneously; if you are in that situation please contact us soon.

Again, I congratulate you on your selection for a Fulbright Award. We look forward to welcoming you to Germany.

Sincerely yours,

  
Dr. Rolf Hoffmann  
Executive Director

Enclosures  
*Information letter*

# University of Nevada, Las Vegas

*Has Conferred Upon*

## Jason Thorpe Buchanan

*the degree of*

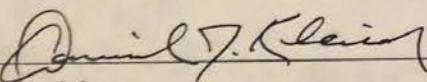
### Master of Music

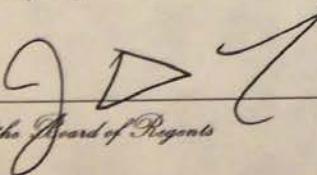
*with all rights and privileges thereunto appertaining.*

*In witness thereof this diploma duly signed has been  
issued and the seal of the University affixed.*

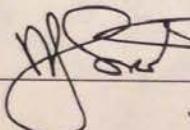
*Approved by the Board of Regents upon the recommendation of the Faculty.*

*Given this eighth day of May, two thousand and ten.*

  
\_\_\_\_\_  
Daniel J. Klein  
Chancellor of the  
Nevada System of Higher Education

  
\_\_\_\_\_  
J. D. T.  
Chairman of the Board of Regents



  
\_\_\_\_\_  
President of the University

The Trustees of  
The California State University  
on recommendation of the faculty of  
**San José State University**  
have conferred upon  
**Jason Thorpe Buchanan**  
the degree of  
**Bachelor of Music**  
Composition  
and the Bachelor of Arts in Music  
Minor: Radio-Television-Film

with all the rights and privileges pertaining thereto  
Given by the Trustees of The California State University at  
San José this twenty-fourth day of May, two thousand eight.



*Brown D. Borenstein*  
Governor of California and President of the Trustees

*Charles B. Reed*  
Chancellor of The California State University

*Debra S. Farar*  
Chair, Board of Trustees

*Don W. Kassing*  
President of the University

