

# Josiah Wolf Oberholtzer

927 NE 109th Avenue  
Portland, OR 97220

Phone: (781) 985-3351  
Email: [josiah.oberholtzer@gmail.com](mailto:josiah.oberholtzer@gmail.com)  
Homepage: <http://josiahwolfoberholtzer.com>  
Date of birth: June 23, 1984

## Education

Ph.D. Music Composition, Harvard University, to be completed in May of 2015  
Max/MSP Object Programming, CNMAT, U.C. Berkeley, 2009  
Schloss Solitude Summer Academy, Stuttgart, 2007  
B.Mus., Oberlin Conservatory of Music, 2006

## Employment

Research Technical Assistant, MIT Music and Theater Arts Department, 2013-2014  
Research Assistant, Computer-assisted composition, Hans Tutschku, 2011-2012  
Teaching Assistant, Harvard University, 2010-2014  
Programmer, Forced Exposure, 2006-2008

## Fields of Interest

Formalized score control  
Electro-acoustic music composition and performance  
Multi-media and live-electronics programming  
Audio analysis and music informatics  
Open source software development

## Technical Skills

*Languages:* Python (6 years), C, Java, PHP, HTML & Javascript, Max/MSP, SuperCollider  
*Development Tools:* Unix command line environment, git & svn, vim, LaTeX, Travis-CI, VirtualBox  
*Python-specific Tools:* numpy, pexpect, ply, pyramid, pytest, six, sphinx, sqlalchemy, tox, virtualenv  
*Audio Tools:* Ableton, AudioSculpt, Nuendo, ProTools, Reaper, iZotopeRX

## Open-Source Software Development

*Abjad*, Co-Author, 2009-  
A Python API for Formalized Score Control  
Contributions include LilyPond syntax parsing, musical microlanguages, documentation tools, large-scale form control, rhythmic quantization  
*Documentation:* <http://projectabjad.org>  
*Source:* <https://github.com/Abjad/abjad>

*Supriya*, Author, 2013-

A Python interface to SuperCollider

*Documentation*: <http://supriya.readthedocs.org/en/latest/>

*Source*: <https://github.com/Pulgama/supriya>

*Consort*, Author, 2013-

High level tools for formalized score control

*Source*: <https://github.com/josiah-wolf-oberholtzer/consort>

*Music21*, Lead Programmer, 2013-2014

A Toolkit for Computer-Aided Musicology

*Documentation*: <http://web.mit.edu/music21>

*Source*: <https://github.com/cuthbertLab/music21>

## Sound Design

*Stircrazer: Hammer + Flutter*, composed by Sabrina Schroeder, 2014

Mixed ensemble with live electronics

*Stircrazer (III)*, composed by Sabrina Schroeder, 2013

Piano solo with live electronics

Premiered at Tzlil Meudcan Festival, Tel Aviv

*eyam iv*, composed by Ann Cleare, 2013

Bass flute solo, with ensemble and live electronics

*Piano Hero 2*, composed by Stefan Prins, 2012-13

Piano solo, with live electronics

*Generation Kill*, composed by Stefan Prins, 2012

Octet for musicians and video-game controllers, with live electronics and video

Premiered at Donaueschingener Musiktage 2012

*Ataraxia*, composed by Edgar Barroso, 2012

Solo for percussion with live electronics

*An Inward Flow*, composed by Edgar Barroso, 2011

Duet for mezzo-soprano and tenor saxophone, with live electronics

Performed at the International Computer Music Conference 2012

## Teaching Experience

*Harvard University*

*Electroacoustic Seminar*, Spring 2014

Teaching Assistant for Aaron Einbond

*Introduction to Live Electronics*, Spring 2014

Teaching Assistant for Aaron Einbond

*Why You Hear What You Hear: The Physics of Acoustics*, Spring 2013

Teaching Assistant for Eric Heller

*Electroacoustic Seminar*, Spring 2013

Teaching Assistant for Hans Tutschku

*Harmony in Electronic Dance Music*, Spring 2013

Teaching Assistant for Olaf Post

*Intimate Sound Installations*, Fall 2012

Teaching Assistant for Hans Tutschku

*Introduction to Live Electronics*, Spring 2012

Teaching Assistant for Hans Tutschku

*Electronic Music and Visual Art*, Fall 2011

Teaching Assistant for Hans Tutschku

*Introduction to Electroacoustic Music*, Fall 2011

Teaching Assistant for Hans Tutschku

*Intermediate Music Theory for Concentrators*, Spring 2011

Teaching Assistant for Olaf Post

*Introductory Music Theory for Concentrators*, Fall 2010

Teaching Assistant for Olaf Post

## Recent Musical Works

*Invisible Cities (i): Zaira*, (10 minutes), 2014

Performed by Ensemble Mosaik

*Plague Water*, (10 minutes) for saxophone, electric guitar, piano and percussion, 2014

Performed by Ensemble Nickel

*Aqua magnanimitatis*, (29 minutes) for 8-channel tape, 2013

*In the tall grasses*, (41 minutes) for 8-channel tape, 2012

*Wild Ambition*, (16 minutes) for 8-channel tape, 2011

Premiered at the Sackler Art Museum, Cambridge, MA

*Mbrsi/Aurora*, (10 minutes) for 22 strings, 2011

Premiered by Ensemble Kaleidoskop at the Kammermusiksaal, Berlin

*Red Steam*, (20 minutes) for 8-channel tape and video, 2011

Performed at Tzlil Meudcan Festival, Tel Aviv, 2011

*Silk Method*, (12 minutes) for 8-channel tape, 2010

*Lagartija*, (12 minutes) for piccolo, percussion, violin, and cello, 2010

## Presentations (Invited)

"*Abjad: A Python API for Formalized Score Control*"

Open Space, Internationales Musikinstitut Darmstadt, 2014

"*Composing at the command line: Symbolic music representation in Python*"

Boston MusicTechFest, 2014

*"Abjad: A Python API for Formalized Score Control"*

University of California at San Diego, 2012

University of California at Santa Barbara, 2012

University of California at Santa Cruz, 2012

Stanford University, 2012

University of California at Berkeley, 2012

*"SASHA: Saxophone Acoustic Search and Heuristic Analysis"*

Digital Musicology Workgroup, Harvard University, 2010

*"Particle Music in Timbral Space"*

Visiones Sonoras Festival, CMMAS, Morelia, Mexico, 2009

## Grants

UCIRA Sorcerer/Alchemy Grant, 2012

## Awards

The John Green Fellowship, 2013

The George Arthur Knight Prize, June 2012

The Harvard University John Green Fellowship Award, June 2012

The Harvard University Certificate of Distinction in Teaching, Fall 2011

## Professional Activities

Reviewer for International Computer Music Conference, 2012

Last updated: January 7, 2015