

## Reilly Spitzfaden

Composer, electronic musician, educator  
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### EDUCATION

#### Eastman School of Music

Doctor of Philosophy in Composition

Dissertation, *"Misusing" Audio Gear as Instruments*

Rochester, NY

2022

#### Eastman School of Music

Master of Arts in Composition

Rochester, NY

2017

#### Michigan State University

Bachelor of Music in Composition with High Honor

East Lansing, MI

2015

### COLLEGIATE MUSIC TEACHING

#### SUNY Geneseo

Adjunct Lecturer in Music—Music Technology

MUSC 100: Introduction to Music Technology

- Instructed a class of 40–43 undergraduate students in three weekly class sessions
- Lectured on recording, production, synthesis, creative coding, and composing for film and games using Audacity, REAPER, and Sonic Pi
- Guided students through creating and presenting on four original electronic compositions

MUSC 302: Recording and Production

- Instructed a class of 5 undergraduate students in three weekly class sessions
- Lectured on studio recording and equipment usage, intermediate topics in mixing and mastering, and sound design using modular synthesizers in VCV Rack
- Guided students through recording, mixing, mastering, and sound design on four original compositions.

Geneseo, NY

2022–present

#### Eastman School of Music

Teaching Assistant—Composition

CMP 221/222/223/224: Composition for Non-Majors

- Instructed a studio of 4–5 undergraduate and graduate students in 2-credit weekly private lessons
- Developed weekly exercises in composition fundamentals for beginning students
- Evaluated and provided feedback on compositions in progress
- Guided students in completing a chamber composition to be performed at a semester concert
- Taught students of a wide range of abilities from beginner to advanced and in a variety of genres, including classical style composition, contemporary classical music, and electronic dance music production

Rochester, NY

2017–2021

- Worked independently to develop a class curriculum tailored to my students; met weekly with supervisor and other sections' teachers to report on progress

CMP 421/422: Advanced Computer Music Techniques

- Instructed a 3-credit section of 2–3 undergraduate and graduate students
- Coached students on advanced topics in mixing and mastering, signal processing, spatial audio, and synthesis
- Taught usage of Max/MSP, Pure Data, Logic Pro, and SuperCollider software
- Guided students in creating live interactive electronics, audiovisual installations, and fixed-media compositions to be presented in a class concert
- Produced computer music studio concerts of electronic music
- Worked collaboratively; met weekly with other graduate assistants and the class professor to discuss class goals and lesson plans

CMP 225/226: Intro to Computer Music Techniques

- Instructed a 3-credit section of 2–3 undergraduate and graduate students
- Coached students on topics in recording, signal processing, and sound synthesis
- Coordinated lesson plans between the professor and other graduate assistants' sections
- Taught usage of Max/MSP, Pure Data, and Logic Pro software
- Produced computer music studio concerts of electronic music
- Worked collaboratively; met weekly with other graduate assistants and the class professor to discuss class goals and lesson plans

CMP 250: Basic Orchestration

- Instructed a 2-credit section of 18 graduate and undergraduate students
- Lectured on instrumental techniques and capabilities, and effective writing for orchestral instruments in chamber and orchestral contexts
- Coached in-class orchestration projects in small groups of 2–3 students
- Organized bi-weekly performances of student orchestration projects, and provided feedback to the students on their work
- Designed class syllabus and weekly assignments
- Worked independently; reassessed and updated syllabuses from two previous instructors

CMP 240/440: Computer Engraving and Calligraphy

- Instructed a 2-credit section of two undergraduate/graduate students
- Lectured on contemporary and historical engraving practices, graphic notation, tablature, and professional score preparation
- Designed class syllabus and weekly assignments
- Guided students in giving a 20-minute presentation on a relevant topic in notation
- Coached and provided feedback on final projects, consisting of an engraved chamber score to be performed in class
- Worked independently; reassessed and updated syllabuses from two previous instructors

Teaching Assistant—Music Theory

2015–2017

TH 101/102: Model Composition and Tonal Analysis I, II

- Instructed 2 3-credit sections of 10 undergraduate students
- Lectured on topics in tonal harmony and species counterpoint
- Provided feedback on student weekly assignments
- Coached and provided feedback on 18<sup>th</sup>-c. style compositions
- Led exam review sessions for all enrolled students
- Worked collaboratively; met weekly with other graduate assistants and the class professor to discuss class goals and lesson plans

## **ADDITIONAL MUSIC TEACHING**

### **Eastman Community Music School**

Rochester, NY

Teaching Intern, Eastman Community Music School

2016–2022

Computer Music

- Instructed sections of 2–6 students from 9<sup>th</sup> grade through adult in weekly classes for 17-week semesters
- Lectured on digital audio, recording, mixing and mastering, and synthesizer sound design
- Taught usage of REAPER, Logic Pro, Pure Data, and Audacity software
- Guided students in composing 2–5-minute final projects using samples, software synthesizers, and field recordings, and in creating custom software interfaces using Pure Data
- Worked independently to reassess and overhaul curriculum from previous instructor. Pivoted focus to free and/or open-source software in order to give students greater independent access to sophisticated audio production capabilities

Film Scoring

- Instructed sections of 2–6 students from 9<sup>th</sup> grade through adult in weekly classes for 17-week semesters
- Lectured on tonal and contemporary harmony and melody, narrative in music, film music genres, and composition techniques
- Led students in analyzing scores to classic and contemporary films
- Guided students in composing short cues, analyzing films, and scoring and presenting 2–5-minute film scenes for midterm and final assignments
- Worked independently to reassess and overhaul curriculum from previous instructor
- Designed class syllabus and weekly assignments

Computer Music Private Lessons

- Instructed individual students from college through adult varying from 45–60-minute lessons from 8–17 weeks
- Taught usage of REAPER, Logic Pro, and Ableton Live software and sound design on hardware synthesizers
- Designed custom lesson plans to meet individual student needs

- Guided students in producing and composing for a wide variety of genres including electronic dance music, hip-hop, rock, and experimental electronic music
- Taught studio hardware and recording techniques
- Worked independently to design the curriculum

#### Film Scoring Private Lessons

- Instructed individual students from college through adult
- Lectured on tonal and contemporary harmony and melody, narrative in music, film music genres, and composition techniques
- Led students in analyzing scores to classic and contemporary films
- Designed custom lesson plans to meet individual student needs
- Guided students in scoring two 2–5 minute scenes, as well as shorter scoring exercises
- Worked independently to design the curriculum

## ADMINISTRATION AND PRODUCTION

### Eastman Community Music School

Rochester, NY

Student Recruiter

2016–2022

- Recruited new students to my classes from the Rochester and Eastman communities

### Eastman Audio Research Studio

Rochester, NY

Concert producer and audio engineer

2017–2021

- Produced a concert of contemporary electronic music, including choosing repertoire, recruiting performers, and performing on the concert
- Operated audio equipment for student recitals, and for two studio concerts every semester

### Eastman Graduate Composers' Sinfonietta

Rochester, NY

Concert Recruiter

2018

- Recruited performers to present a concert of chamber orchestra compositions by graduate student composers

### Eastman School of Music Composition Studio

Rochester, NY

Performance Recruiter

2017

- Recruited musicians for bi-weekly class performances of student orchestration works

### soundSCAPE Festival

Maccagno, Italy

Video producer

2016

- Recorded performances of student compositions
- Produced videos of performances for the soundscape YouTube channel

### Lansing Concert Band

Lansing, MI

Percussion Manager

2013–2015

- Recruited percussionists from the Greater Lansing area
- Organized transportation of the band's percussion equipment and acquisition of percussion equipment from destination schools
- Assigned percussion parts and organized percussion library
- Performed in percussion section as section leader

## COMMISSIONS AND SELECTED PERFORMANCES

TaPIR Lab and University of Toronto, composition and custom software to use mobile phones as gesture controllers	2023
Toronto, ON, Canada	
Emma Bailie, live electronic music for art gallery show	2022
Rochester, NY	
Oliver Hagen, conducting textbook etude commission	2020
Apply Triangle, commission for flute, clarinet, and MIDI keyboard	2020
Cameron Leach, commission for solo percussion and homemade electronics	2020
Columbus, OH	
Darmstädter Ferienkurse, “Dance and Music” workshop	2018
Darmstadt, Germany	
Untwelve, commission for solo bassoon	2018
Eastman OSSIA, commission competition winner	2018
Rochester, NY	
Megan Ihnen, commission for unaccompanied mezzo-soprano	2017
Rachel Hacker, commission for Kingma System® flute and Glissando Headjoint®	2016
Michigan State University Campus Band, commission competition winner	2015
East Lansing, MI	
<i>Voicing Poetry</i> project, Michigan State University Composition Studio and Residential College of Arts and Humanities Center for Poetry	2015
East Lansing, MI	

## RECORDINGS AND MEDIA

Spitzfaden, Reilly, composer. 2023. “If this reaches you.” On Apply Triangle, *Oxalis Triangularis*. Compact Disc.

Spitzfaden, Reilly, composer. 2017. “Combination Locks.” On How things are made, *HTAM S3E02*. Digital audio.

Spitzfaden, Reilly, contributing composer. 2015. In Michigan State University Media Sandbox and Department of Theatre, *(313) Choices*. Film.

Spitzfaden, Reilly, composer. 2014. “Nonet.” Disc 2, Track 6 on *Statements*. Michigan State University College of Music Composition Studio. Compact Disc.

## LEADERSHIP

Beyond Consent	2019–2020
Organized Gender Equality in Music conference	
Programmed educational campus events on sexual health and gender equity	
Founded a student organization	
Eastman Audio Research Studio	2017–2021
Produced a concert of contemporary electronic music, including choosing repertoire, recruiting performers, and performing on the concert	
Operated audio equipment for student recitals, and for two studio concerts every semester	

## PROFESSIONAL DEVELOPMENT

### Technology

Free Software Foundation LibrePlanet Conference 2022

- Attended presentations on internet architecture and open-source mobile development

New England Software-Defined Radio Conference 2020, 2021

- Attended presentations on the current state of the field of software-defined radio
- Applied information from the conference in use of telecommunications equipment in sound design

### **Diversity, Equity, and Inclusion**

Gender Equality in Music Conference 2020

- Created an educational presentation with Eastman's "Beyond Consent" student organization to be given at the conference

### **RESEARCH**

Dissertation, *'Misusing' Audio Gear as Instruments: Three Pieces* 2022

- Researched philosophical issues in perception of and composition with repurposed audio equipment

Handmade Electronics Development, Independent Study 2018–present

- Constructed custom electronic musical instruments, MIDI controllers, and effects

### **PRESENTATIONS AND INTERVIEWS**

OSSIA New Music "Listening Lounge" presentation 2022

- Presented on contemporary electronic music practices

Podcast Interview on "Now & Xen" podcast 2020

- Presented on my compositional practices with microtones

Graduate Music History Seminar: MHS 590, *Making New Music Now* 2020

- Interviewed composer Kelley Sheehan on her practices making electronic music using repurposed audio equipment
- Created a podcast and final research paper from this interview, explaining, contextualizing, and commenting on Sheehan's work

Guest presentation in Eastman music history seminar 2019

- Presented on synthesizer circuitry
- Demonstrated analog synthesizer patching and sound design

Guest presentation in a composition seminar at the University of Maryland 2019

- Presented on my compositional practices with electronics

Graduate Composition Seminar: CMP 592, *From Metaphor to Paraphrase* 2019

- Presented on readings in class every week
- Research project: *The "Sonic Spectre" and the Presence of Physical Media in Conlon Nancarrow's Studies for Player Piano*

Graduate Musicology Seminar: MUY 502, *Intro to Ethnomusicology* 2019

- Presented on readings in class every week
- Created and presented a book review on Kristen Gallerneaux, *High Static, Dead Lines: Sonic Spectres and the Object Hereafter*
- Literature review project: *After the Cyborg: Linking Donna Haraway's "Cyborg Manifesto" and Later Scholarship*

Graduate Music History Seminar: MHS 590, *Acoustic Africa* 2019

- Presented research on issues of music technology, exoticism, and authenticity in amplified lamellophone music
- Graduate Music History Seminar: MHS 590, *Music, Gender, and the Body* 2018
- Conducted ethnographic research on perception of gendered sound qualities in ASMR videos, concluding with a presentation and paper
- Radio Interview by OSSIA New Music on WAYO 104.3 2018
- Presented on my homemade electronics and my commission by OSSIA
- Graduate Music Theory Seminar: TH 480, *Music and Language* 2017
- Ran a research study on perception of musical “grammars” in microtonal tunings, concluding with a presentation and paper

## LIST OF WORKS

### Solo

<i>Scratch</i> for solo percussionist with speaker instruments (6’30’)	2019
<i>Lift</i> for solo bassoon (8’30’)	2018
<i>Touch</i> for solo viola (10’)	2018
<i>Unwind</i> for unaccompanied mezzo-soprano (2’)	2017
<i>From Dust</i> for Kingma System® flute and Glissando Headjoint® (8’)	2016
<i>The View from an Unstable Window</i> for euphonium and live electronics (8’)	2016

### 2-4 Players

<i>Reach Through</i> for percussion quartet with mobile phones (7’)	2023
<i>Outlive everything you know</i> for percussion, soprano sax, and MIDI keyboard (6’45’)	2022
<i>Afterimage from</i> for percussion, cello, and MIDI keyboard (7’)	2021
<i>Everything lost along the way</i> for trumpet, trombone, percussion, and keyboard (6’)	2021
<i>If this reaches you</i> for flute, B-flat clarinet, and MIDI keyboard (5’)	2020
<i>My days all disappear</i> for horn and two percussionists/electronics players (8’)	2020
<i>Skin lives in wires</i> for alto sax, handmade electronics, percussion, and bass (10’30’)	2018
<i>carry things</i> for two dancers and amplification (12’)	2018
<i>Close to</i> for violin, voice, and amplified objects (7’)	2018
<i>Combination Locks</i> for trumpet, electric guitar, and live electronics (7’)	2017
<i>Woman in a Meeting</i> for viola and alto saxophone (9’30’)	2016
<i>In a Corner</i> for mezzo-soprano and piano (5’)	2014

### 5-8 Players

<i>Sign here, please</i> for flexible ensemble (1’)	2020
<i>Selist</i> for piano four-hands, two percussionists, and no-input mixer (7’15’)	2019
<i>end of</i> for flute, violin, cello, percussion, and live electronics (7’15’)	2019
<i>Bones</i> for soprano and string quartet (5’)	2017
<i>e. e. cummings songs</i> for wind quintet (14’)	2017
<i>Resonances</i> for flute, clarinet, percussion, piano, violin, and cello (7’45’)	2016

### Large Ensemble

<i>Each city, a tiny white flag</i> for sinfonietta and electronic feedback (8’)	2019
<i>Multiplicity</i> for sinfonietta (7’30’)	2015
<i>Eidos</i> for concert band (5’45’)	2015

*Nonet* for mixed chamber ensemble (11') 2014

### **Orchestra**

*Unrest* for orchestra (7'15'') 2014

### **Fixed Media/Other**

*Nothing that is not there and the nothing that is* for electronic fixed media (3') 2015

Film score selections for *(313) Choices* for electronic fixed media (approx. 4') 2015

*An Ode to Cicadas* for electronic fixed media (4'45'') 2015

*Streams* for electronic fixed media (3') 2014

*Variations* for electronic fixed media (3'15'') 2014

### **FESTIVALS**

Yarn/Wire Festival, participant composer Jul. 2019

Darmstädter Ferienkurse, Dance and Music workshop participant Jul. 2018

June in Buffalo, participant composer Jun. 2018

New Music on the Point, participant composer Jun. 2017

soundSCAPE Festival, participant composer Jul. 2016

### **HONORS AND AWARDS**

Belle S. Gitelman award 2017, 2022

Paul Sacher Endowed Scholarship 2016, 2021

Graduate Assistantship, Eastman School of Music 2015–2021

Kent Kennan scholarship 2018

Howard Hanson Orchestral Prize 2016

Eastman Professional Development Committee Grant 2016

Michigan State University Board of Trustees Scholarship 2015

### **PRINCIPAL TEACHERS**

Ricardo Zohn-Muldoon, Composition, Eastman School of Music 2019–2022

David Liptak, Composition, Eastman School of Music 2018–2019

Oliver Schneller, Composition, Eastman School of Music 2017–2018

Robert Morris, Composition, Eastman School of Music 2016–2017

Carlos Sanchez-Gutierrez, Composition, Eastman School of Music 2015–2016

Ricardo Lorenz, Composition, Michigan State University 2013–2015

Jon Weber, Percussion, Michigan State University 2011–2015

Jere Hutcheson, Composition, Michigan State University 2013