

Jeffrey M. Morris

curriculum vitae

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Education

Doctor of Musical Arts, Composition (2007)

University of North Texas

Specialization in Electroacoustic Composition

Minor in Music Theory

Dissertation: *Live Sampling in Improvised Musical Performance*
—*Three Approaches and a Discussion of Aesthetics*

Committee: Joseph Klein, Jon Christopher Nelson, Cindy McTee, David Schwarz

Master of Music, Composition (2000)

Florida State University

Minor in Music Theory

Thesis: *A Non-Dodecaphonic Serial Chamber Concerto in Third Stream Style*

Committee: Joseph “Butch” Rován, Jane Piper Clendinning, Peter Spencer

Bachelor of Arts in Music (1998)

Florida State University

Experience

Texas A&M University

Department of Performance Studies

fall 2005–present

Assistant Lecturer & Studio Technician

University of North Texas

Division of Composition Studies

Center for Experimental Music and Intermedia

fall 2001–spring 2004

Teaching Fellow

Technical Assistant

Collin County Community College

Fine Arts Division

spring 2002–winter 2002

Associate Faculty Instructor

Florida State University

Music Theory and Composition Division

fall 1999–spring 2000

Graduate Assistant

Publications

Forthcoming: “Ontological Substance and Meaning in Live Electroacoustic Music” in *Computer Music Modeling and Retrieval: Genesis of Meaning in Sound and Music* (Lecture Notes in Computer Science Series), Kronland-Martinet, Richard; Ystad, Solvi; Jensen, Kristoffer (Eds.).

Forthcoming: “RUhere” on *Questions* (sound recording). New Bedford, MA: Bohn Media, 2009.

Forthcoming: “Man Unseen (Theme)” on *60×60 2008* (sound recording). New York: Vox Novus, 2009.

“Structure in the Dimension of Liveness and Mediation,” *Leonardo Music Journal*, v. 18 (2008). Issue theme: Why Live? Performance in the Age of Digital Reproduction.

“Embracing a Mediat[is]ed Modernity: An Approach to Exploring Humanity in Posthuman Music” in *Performance Paradigm*, v. 4 (2008). Issue theme: Emergences—21st Century Performance.

“RUhere ×60” on *60×60 2007* (sound recording). New York: Vox Novus, 2008.

“Disturbances” on *Clairaudience: New Music from Electronic Voice Phenomena* (sound recording). New Bedford, MA: Bohn Media, 2007.

Conference Presentations

“Music in a Mediatized Modernity: Intermedia Counterpoint and Posthuman Performance” at the Computer Art Congress 2008 in Mexico City, Mexico.

“The Maturation of Electronic Instruments as Posthuman Computation Instruments” at the Instruments of the Post-Prohibitive Age symposium, 2008 in Worcester, Massachusetts.

“Feedback as a Live Source of Musical Content” at Electroacoustic Juke Joint 2007 at Delta State University in Cleveland, Mississippi.

“Feedback Instruments” at the International Computer Music Conference 2007 in Copenhagen, Denmark.

Portfolio presentation during a residency at the Atlantic Center for the Arts in New Smyrna Beach, Florida, 2006.

“A Dynamic Model of Metric Rhythm in Electroacoustic Music” at the International Computer Music Conference 2004 in Miami, Florida.

Panel discussion on the creation of the collaborative intermedia performance “StillMotion” at the Body and Performance Symposium: Discussions Exploring Collaboration Across Disciplines 2004 at Texas Woman’s University.

“Toward a Dynamic Application of Metric Rhythm in Electroacoustic Music” at Electronic Music Midwest 2003 at the University of Missouri, Kansas City.

Improvisation Performances (Peer-Reviewed or Invited)

Note: TimeIs Trio includes Jeffrey M. Morris (live sampling electronics), Eric km Clark (violin), Andy McWain (keyboards).

International Society for Improvised Music 2008 (Denver, Colorado)—live electronics with Eric km Clark (violin).

Music with a View series (2008; New York city)—TimeIs Trio as featured artist with live video processing by Gracie Arenas.

International Society for Improvised Music 2007 (Evanston, Illinois)—live sampling with Eric km Clark (violin) and live video processing by Gracie Arenas.

Electroacoustic Juke Joint 2007 (Cleveland, Mississippi)—performing “Tappatappatappa” for electronic feedback system.

Pixilerations 2007 (Providence, Rhode Island)—TimeIs Trio on the opening concert.

AudioInversions series (2007; Austin, Texas)—featured artist.

International Society for Improvised Music 2006 (Ann Arbor, Michigan)—live sampling with Andy McWain (keyboards) and Steve Whipple (Bass).

Bellingham Electronic Art Festival 2006 (Bellingham, Washington)—performing “Tappatappatappa” for electronic feedback system on the opening gala concert.

International Computer Music Conference 2006 (New Orleans, Louisiana)—live sampling with Eric km Clark (violin).

InsideOut series at the Atlantic Center for the Arts (2006; New Smyrna Beach, Florida)—live sampling with other resident artists led by Lawrence D. “Butch” Morris in conduction (conducted ensemble improvisation).

Spark Festival of Electronic Music and Art (2006; Minneapolis, Minnesota)—live electronics and feedback with realtime video artist Mark Henrickson.

Music Under Construction series (2005; New York city)—live sampling with Kathryn Woodard (piano) and Kevin Patton (guitar).

Composition Performances (Peer-Reviewed or Commissioned)

Upcoming: Museum of Contemporary Photography of Chicago (2009; Chicago, Illinois)—“Chromatic Greys” for toy piano and live electronics performed by Phyllis Chen.

Ongoing: 60×60 2008 International Mix, Evolution Mix, and Midwest Minutes programs—several performances of “Man Unseen (Theme)” for jazz ensemble as part of a fixed media program.

UnCaged Toy Piano (2008; New York city)—“Chromatic Greys” for toy piano and live electronics premiered by Phyllis Chen.

FrammentAzioni (2008; Udine, Italy)—“Man Unseen (Theme)” for jazz ensemble presented in a fixed media program.

Radio Killed the Video Star (2008; New York city)—“Ancient Chinese Secret” for percussion and sudoku players premiered by Mexican performance art group Laboratorio 060.

Extensible Electric Guitar Festival (2008; Worcester, Massachusetts)—“This is Not a Guitar” for electric guitar and live electronics premiered by Chapman Welch.

60×60 2007 International Mix—several performances of “RUhere ×60” (fixed media) as part of a fixed media program.

Pixilerations 2007 (Providence, Rhode Island)—“StillMotion” sound installation exhibited.

Indiana University School of Fine Arts Gallery (2007; Bloomington, Illinois)—“Portrait” for toy piano and live electronics performed by Phyllis Chen.

Extensible Toy Piano (encore presentation, 2007; Albany, New York)—“Portrait” for toy piano and live electronics performed by Bob Gluck.

Extensible Toy Piano Festival (2005; Worcester, Massachusetts)—“Portrait” for toy piano and live electronics premiered by Phyllis Chen.

ZenMan Improvisations (2005; Berlin and Brandenburg, Germany)—“Zur Elektrodynamik bewegter Cellisten” for violoncello and live electronics premiered by Ulrich Maiß.

Bonk Festival of New Music 2004 (St. Petersburg, Florida)—“flash” for trombones performed at the Salvador Dalí Museum for Dalí’s centenary.

Ybor Festival of the Moving Image (in conjunction with Bonk Festival 2004; Tampa, Florida)—“Harmonies (They Spin)” for fixed media audio and animation.

Graduate Music Consortium (2004; Chicago, Illinois)—“Quintet for Horn with Woodwinds and Piano” performed by the University of Chicago new music ensemble.

“StillMotion” (2004; Denton, Texas)—collaborative intermedia composition for live electronics with dance and photography.

En red o simposio de música electroacústica (2003; Barcelona, Spain)—“Hocket” for improvising computer.

Grants, Awards, and Honors

Engaged Teaching and Learning curriculum development grant 2008, TAMU College of Liberal Arts.

Summer Institute for Instructional Technology Innovations grant 2008, TAMU College of Liberal Arts.

Computer Access and Instructional Enhancement Funds grant 2008, TAMU College of Liberal Arts.

One Semester Teaching Enhancement Program 2008 nominee for one-semester course release for curriculum development, TAMU Center for Teaching Excellence.

Faculty Enrichment Program grant 2007, TAMU Academy for the Visual and Performing Arts.

Radio Killed the Video Star competition 2007, winning composition.

UnCaged Toy Piano competition 2007, third place award.

Computer Access and Classroom Instructional Technology Matching Grant 2007, TAMU.

Computer Access and Instructional Enhancement Funds grant 2007, TAMU College of Liberal Arts.

Instructional Technology Competitive Grant 2006, TAMU.

Level II Special Merit Award 2006, TAMU College of Liberal Arts.

Appointed to TAMU graduate faculty, 2006.

Computer Access and Instructional Enhancement Funds grant 2006, TAMU College of Liberal Arts.

Russel Horn Young Composers Competition, first honorable mention, 2003.

Lynda J. Marchese Scholarship Award for jazz trumpet performance, 1994.

Facility Development at TAMU

I wrote grants for, researched and planned, and coordinated staff to install each of the following facility developments at Texas A&M University:

- Post-production and video editing studio.
- Recording studio control room expanded to 5.1 surround sound.
- Surround sound diffusion lab configuration added to a classroom.
- Two 5.1 surround speaker systems for performance spaces.
- Classrooms upgraded with reconfigurable multimedia lecterns, high quality speakers, document cameras, and touch screen remote controls.
- Securable rack-mounted computer system dedicated for interactive art installations.
- Two computers dedicated for use in performances and art installations.
- Practice rooms equipped with computers for work with intelligent accompaniment software, audio and video recording, and work with MIDI Disklavier piano.
- Variety of control interfaces (MIDI, USB, wireless, microcontroller boards, raw sensors).
- Electronics workstation for building sensor interfaces, circuit bending, building cables, and repair.
- Selection of professional quality microphones expanded.
- Server room upgraded with rack mounted servers for workstation management, file storage and backup, and remote terminal services.
- Replaced all workstations every four years and strategically reconfigured and reallocated older workstations.
- ID card swipe locks on all critical facilities.
- Staff of lab monitors and two assistants expanded and organized into project and training manager, media specialist, network specialist, theatre arts specialist, and music specialist.

Curriculum Development at TAMU

For all courses:

- Interdisciplinary collaborations sought and encouraged, including animation/video, dance, and game design.
- Wiki (website) established for class notes, informational screen-casts, student portfolios, and technical knowledge base.
- Students make annual trips to perform their work at the Electric LaTex Festival (for Louisiana and Texas university students).
- Installations, video collaborations, and technical presentations are included in an annual intercollegiate public showcase.

Fixed Media Composition (MUSC316):

- Students make graphic scores for analysis and daily listening to develop ways to parse new and unfamiliar musical material on the fly.
- Students record sounds found around campus and use the same source recording for their first compositions.
- Musicality is explored by setting aside preconceived forms and principles, seeking a “raw” musicality by shaping found sounds to perform musical functions, e.g., motives, gestures, textures, tension and release.
- Performance is explored by having students diffuse their fixed media compositions live in a surround sound environment, integrating fixed media with live performers, building custom sample banks to realize a live performance, and processing live sounds during performance.

Interactive Composition (MUSC318):

- Musical composition is explored through generative and interactive processes.
- Performance is explored through the use of diverse control interfaces (e.g., fader banks, gamepads, Wiimotes, raw sensors, video analysis), seeking the strengths of each.

New course: Music and Sound in Intermedia (MUSC402):

- The course is a music- and sound-oriented approach to performance art, installation art, and net art.
- Topics include semiotic analysis, synaesthetic translation, collaboration, ritual as performance, art as hacking, instruments as sculptures, games as compositions, embodiment and technological mediation, and hacktivism.