

## *Curriculum Vitae— Brian Belet*

### Personal Information

Brian Belet  
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www.BeletMusic.com  
www.societyofcomposers.org/members/BrianBelet/  
www.sjsu.edu/people/brian.belet

### Professional Activity

Composer - active since 1973  
Performer - viola, bass (acoustic & electric), voice, guitar, & sitar  
Consultant - Kyma software (see: <http://www.symbolicsound.com/>), sound design,  
real-time computer performance  
Founding member of **SoundProof** performance ensemble (Patricia Strange, violin;  
Stephen Ruppenthal, trumpet, flugelhorn, & voice; Brian Belet, computer  
processing, viola, bass, & voice), 2009 – present  
([http://www.beletmusic.com/SoundProof\\_ensemble.html](http://www.beletmusic.com/SoundProof_ensemble.html))  
**SoundProof** Concert tours with master classes and workshops:  
Pacific Northwest 'Sasquatch Tour,' April-May 2011: 'Future Music Oregon'  
festival, University of Oregon; Portland State University, 'Bellingham  
Electronic Arts Festival' – Western Washington University.  
Midwest Tour, October 2012: Bowling Green State University; University of  
Cincinnati (Contemporary Music Project); Ohio University, Athens; &  
'Electronic Music Midwest' festival, Lewis University, IL –  
[www.emmfestival.org/](http://www.emmfestival.org/).  
Ensemble in Residence, 2015 Kyma International Sound Symposium, Bozeman,  
MT, August 2015.

### Occupation

San Jose State University [SJSU] (1994 – present)  
Professor of Music (2005 – present)  
1 Washington Square  
San Jose, CA 95192-0095  
  
Office phone: (01) 408/924-4632  
SJSU teaching duties: music composition, computer music, music systems & theory  
SJSU administrative duties: Music Systems & Theory Area Coordinator (1994 –  
present). Oversee five faculty teaching 13 courses, including 8 core undergraduate  
music courses within the B.Mus. program.

## Education

Doctor of Musical Arts (DMA), 1990 (Music Composition / Computer Music)  
University of Illinois at Urbana-Champaign, Champaign, IL  
Master of Music, (M Mus), 1983 (Music Composition)  
University of Illinois at Urbana-Champaign, Champaign, IL  
Bachelor of Music (B Mus), 1982 (Music Composition & Theory; summa cum laude)  
Arizona State University, Tempe, AZ

## Music Compositions (All compositions licensed through Broadcast Music, Inc. [BMI])

*Textures*, soundscape for film by Madison McClintock (2015). Trumpet, violin, viola, and Kyma.

Premiered at Kyma International Sound Symposium [KISS 2015], Bozeman, MT, August 2015.

*Ion Trails (Cloud Chamber Storms)*, percussion and Kyma (2012)

Performed at Electronic Music Midwest 2012 festival (premiere: October 2012), Lewis University, IL (EMM 2012), and at SJSU (April 2013).

NOTE: Music for the annual EMM festival is selected by a national peer review panel, comprised of the festival organizers and a rotating board of composers. This applies to all EMM festival performances cited in this section. (See <http://www.emmfestival.org/>)

*Triple Pulsar*, violin, viola, flugelhorn, and Kyma (2012)

Composed for **SoundProof**; performed four times on Midwest Tour, October 2012 (see tour details above: **SoundProof** Fall 2012 concert tour).

*Midnight Bass Stroll*, real-time computer processed contrabass, 2012.

Published on **60x60 Pacific Rim Mix** audio compilation  
([www.60x60.com/2012\\_Pacific\\_Rim\\_Mix.htm](http://www.60x60.com/2012_Pacific_Rim_Mix.htm)), Vox Novus  
([www.voxnovus.com](http://www.voxnovus.com)), New York, NY, November 2013.

Performed at California State University – Long Beach, (premiere: February 2014).

*Tessellation Rag* (co-composed with Stephen Ruppenthal), two voices and Kyma (2012).

Performed by both composers at the Kyma International Sound Symposium 2012 (premiere: September 2012), performed on the **SoundProof** Midwest Tour (October 2012), and at SJSU (November 2012).

NOTE: Music for the annual KISS symposium is selected by an international peer review panel, comprised of the developers of the Kyma software language, the symposium hosts, and a rotating board of composers, sound artists, and software developers. This applies to all KISS performances cited in this section.

*Distant Dream of Chapada Diamantina*, alto flute (2012)

Composed for Maria Carolina Cavalcanti, Brazilian flutist, in response to '15 Minutes of Fame' call for music by Ms. Cavalcanti, produced by Vox Novus.

Performed Rio de Janeiro, Brazil (premiere, October 2012), and New York, NY (February 2013).

*Summer Phantoms: Nocturne*, piano and computer-processed piano (2011)

Commissioned by Jeri-Mae Astolfi.

CD publication: *Here (and There)*, Jeri-Mae Astolfi, piano. Innova Records (Innova 846), January, 2013.

CD publication: *Insomnia*, Kai Schumacher, piano. SWR Music/Hänssler Classic (093.334.000), June 2015.

Performed at University of Florida (premiere, January 2012), the Society of Composers, Inc. national conference [SCI], Ohio State University, (February 2013), Society for Electro-Acoustic Music in the United States national conference [SEAMUS], St. Paul, MN (March 2013), New York Electroacoustic Music Festival [NY-EMF], New York, NY (March 2013), Electronic Music Midwest 2013 [EMM], Kansas City, KS (October 2013), International Computer Music Conference [ICMC], Athens, Greece (September 2014). Also performed on concert tours by two pianists throughout the US and in the UK, 2012, 2013, & 2014. Germany concerts by Schumacher: Kaiserslautern and the Duisburg 'Traumzeit Festival' (June 2015), and in Berlin (August 2015). Recorded by Keith Kirchoff ([www.keithkirchoff.com/](http://www.keithkirchoff.com/)), December 2013 for forthcoming CD.

NOTE: Music for the annual ICMC, SEAMUS, SCI, EMM and NY-EMF events are selected by international (ICMC) and national peer review panels, comprised of the organizations' officers, event hosts, guest performers, and a rotating board of composers.

*Sea Lion Mix*, computer processed sea lion sounds and voices, 2009

Performed at SJSU (2009), Electronic Music Midwest 2010 [EMM 2010], Lewis University, IL, October 2010, & New Horizons Music Festival, Truman State University, Kirksville, MO, (continuous performances in the University Art Gallery, October 20-26, 2014).

*Rev40*, piano, 2009

Composed for Robert Voisey for his 40<sup>th</sup> birthday.

Performed at New York City birthday party concert, December 2009.

NOTE: Rob Voisey is the Director and founder of Vox Novus, which produces the New York 'Composers Voice' concert series, as well as the international '60x60' and '15 Minutes of Fame' commissioning programs. See: <http://www.voxnovus.com/>

*Ekphrasis 1: Inner Landscape*, Voice and computer processing, 2009

Composed in response to paintings by Marianne Bickett, exhibited at Stone Griffin Gallery, Campbell, CA, May 2009

Performed at Stone Griffin Gallery, Campbell, CA (2009).

*Right On, Write On*, piano right hand, 2008

Composed for Sharon Brook (SJSU), when her left hand was injured.

*Remembering Allen*, computer processed voice, 2008

Included on 'Crimson Mix' 60x60 concert compilation, 2010.

Performed on several concerts in the US (including International Computer Music Conference 2010, NY; & Electronic Music Midwest 2010 (EMM 2010, Illinois), Australia, Canada, Italy, Mexico, New Zealand, and Taiwan.

NOTE: Music for the annual ICMC conference is selected by an international peer review panel, comprised of the officers of the International Computer Music Association, the conference hosts, and a rotating board of composers and computer music research scholars. This applies to all ICMC performances cited in this section.

*Name Droppings*, Computer processed voices, 2008.

Commissioned by the University of Illinois to commemorate the 50<sup>th</sup> anniversary of the Electronic Music Studios at UIUC.

Published on UIUC CD: *In Celebration of the 50<sup>th</sup> Anniversary of the University of Illinois Experimental Music Studios (1958-2008)*, 2008.

Performed at 'Getting Nowhere' festival, (York, UK, November 2012: see <http://www.gettingnowhere.org/schedule.php>, 'Day 3' listing), Society for Electro-Acoustic Music in the United States 2010 National Conference (Minnesota), Electronic Music Midwest 2009 (EMM 2009, Kansas), Santa Fe International Electroacoustic Music Festival (2009), Delta State Juke Joint Festival 2008 (Mississippi), & SJSU. Broadcast twice on Radio France (2008).

NOTE: Music for the 'Getting Nowhere' festival was selected by composers affiliated with York University, UK. The festival honors the Centenary of American composer John Cage.

Music for the annual SEAMUS conference is selected by a national peer review panel, comprised of the society's officers, the conference organizers, and a rotating board of composers. This applies to all SEAMUS performances cited in this section.

*System of Shadows*, for multiple trumpets and Kyma processing, 2007

Composed for Stephen Ruppenthal

Performed on **SoundProof** concert tours (2011 & 2012), and at the Society of Composers, Inc. [SCI] – Region VIII Conference, Tacoma, WA (March 2014); Kyma International Sound Symposium, Vienna, Austria (September 2010); International Computer Music Conference 2010 (ICMC 2010, New York); Electronic Music Midwest 2008 (EMM 2008, Illinois); Society for Electro-Acoustic Music in the United States 2009 national conference (SEAMUS 2009, Indiana); with concert performances in Missouri, Washington, & at SJSU.

*Pacific Rim: Three Preludes*, for piano, 2006

Composed for Gwen Mok, SJSU Associate Professor.

Performed in Hong Kong and SJSU (2006).

*Lobby Reforms*, pre-concert installation for audience and Kyma processing, 2006

Installed at Electronic Music Midwest 2012 (EMM 2012, Illinois), the University of Montana (2007), & SJSU (2006).

*Drei Kinderstücke*, for piano, 2004

CD publication: *Chroma: New Music for Piano*, Jeri-Mae Astolfi, piano.  
Capstone Records (CPS-8810), 2008.

Multiple performances by Astolfi on concert tours, including: Society of Composers, Inc. National Conference 2008 (SCI 2008, Georgia); additional performances in Alabama, California, Georgia, Kentucky, Minnesota, New York, Ohio, Pennsylvania, Washington, Wisconsin, and Hungary ('Vántus István Kortárszenei Napok' festival) by other pianists (2005-2009).

*(Disturbed) Radiance*, for piano and Kyma processing, 2003

Numerous USA concert performances, including Electronic Music Midwest 2005 (EMM 2005, Kansas), Society for Electro-Acoustic Music in the United States 2006 national conference (SEAMUS 2006, Oregon), and radio performances (Massachusetts public radio, 2010).

*Lyra*, for violin and Kyma processing, 2002

Composed for Patricia Strange. CD publication: *Ghost Strings*, Patricia Strange, violin. IMG Media, CD-02-01, 2006.

Numerous world-wide performances: including **SoundProof** tour 2011 & 2012, Society for Electro-Acoustic Music in the United States 2003 national conference (SEAMUS 2003, Arizona), International Computer Music Conference 2003 (ICMC 2003, Singapore), & Electronic Music Midwest 2003 (EMM, Kansas).

*Still Harmless [BASS]ically*, for electric bass and Kyma processing, 2000

Numerous USA & UK performances: including 'E-A Barn Dance' 2011 festival (Virginia), 'Studio 300' festival 2011, **SoundProof** tour 2011, and Electronic Music Midwest 2002 (EMM 2002, Illinois).

(NOTE: Addition pre-2000 music composition and performance list available upon request.)

Music In Progress

*Concerto for Orchestra*, commissioned composition for the Redwood Symphony, Redwood City, CA. This large-scale work (ca. 25 minutes duration, five movements) will be premiered during the orchestra's 2016-17 concert season.

*Three by Five*, for brass quintet.

*Loose Canon* (for violin, viola, trumpet, and interactive Kyma processing). Composed for SoundProof.

### Current Research

Working with Mozilla Corporation developing open-source platforms for audio manipulation, analysis, and resynthesis. The primary focus is to develop no-cost (to students) environments for teaching sound synthesis, sound design, and computer music composition.

### Music Publications

*Summer Phantoms: Nocturne*, piano and electronics, 2011. Published on audio CD *Insomnia*, Kai Schumacher, pianist. SWR Music/Hänssler Classic (093.334.000), June 2015.

*Midnight Bass Stroll*, real-time computer processed contrabass, 2012. **60x60 Pacific Rim Mix**, audio compilation ([www.60x60.com/2012\\_Pacific\\_Rim\\_Mix.htm](http://www.60x60.com/2012_Pacific_Rim_Mix.htm)), Vox Novus ([www.voxnovus.com](http://www.voxnovus.com)), New York, NY, November 2013.

*Summer Phantoms: Nocturne*, piano and electronics, 2011. Published on audio CD *Here (and There)*, Jeri-Mae Astolfi, pianist. Innova 846, 2013.

*Name Droppings*, electronic music composition. Published on audio CD *In Celebration of the 50<sup>th</sup> Anniversary of the University of Illinois Experimental Music Studios (1958-2008)*, University of Illinois. EMS 2008, 2008.

*Drei Kinderstücke*, piano. Published on audio CD *Chroma: New Music for Piano*. Capstone Records (CPS-8810), 2008.

*Remembering Allen*, computer processed voice, included on the 'Pacific Rim 2008' CD mix produced by the 60x60 Project, Vox Novus, 2008.

*Lyra*, composition for violin and Kyma computer system. Published on audio CD *Ghost Strings*, Patricia Strange (violin), IMG Media, CD-02-01, 2006.

*Roundabout: Four Canons and Something Else*, for nine percussionists, 2001. Score published by Warner Brothers/Belwin Mills, 2002.

*Four Proportional Preludes*, for piano, 1991. Published on audio CD *Chamber Works*, Society of Composers, Inc. CD No. 11, Capstone Records (CPS-8651), 1998. Score published in *SCI Journal of Music Scores*, Vol. 24, European American Music, in cooperation with C.F. Peters Corp., May 1998, pp. 39-58.

*Refraction: Three Gestural Reflections*, for trombone quartet, 1992. Score published: International Trombone Association Press, 1997 (distributed by Southern Music, Inc.)

### Theoretical & Technical Publications

*Primary Concepts for First-Semester Music Systems & Theory*, XanEdu (www.xanedu.com), Ann Arbor, MI, 2015. (CPID 513211). Text developed for SJSU course MUSC 1A; implemented Fall 2015.

'Birds of a Feather (Les Oiseaux de Même Plumage): Dynamic Soundscapes using Real-time Manipulation of Locally Relevant Birdsongs' (co-authored with William Walker, PhD, Senior Manager, Mozilla Corporation).

*Proceedings of the 2015 Web Audio Conference*. IRCAM/Mozilla Corp., 2015.

Paper and related project demonstration presented at 2015 Web Audio Conference (WAC 2015), IRCAM, Paris, France, January 2015.

(<http://wac.ircam.fr/program.html>)

Paper presented at Mozilla Corporation's headquarters in Mt. View, CA, January 2015.

NOTE: Papers for the WAC conference were selected by an international peer review panel, comprised of the programmers, engineers, and composers from Mozilla Corp. and IRCAM. IRCAM is the premiere French research institute for sound, music, and computer-music composition ([www.ircam.fr/ircam.html](http://www.ircam.fr/ircam.html)).

'System of Shadows, an interactive performance environment for trumpet/flugelhorn and Kyma' (co-authored with Stephen Ruppenthal, composer, Senior Director, SONY Corporation).

*Proceedings of the 2010 International Computer Music Conference*. pp. 34-40.

International Computer Music Association, 2010.

Paper presented at 2010 International Computer Music Conference (ICMC 2010), Stony Brook, New York, June 2010.

NOTE: Technical papers for the annual ICMC conference are selected by an international peer review panel, comprised of the officers of the International Computer Music Association, the conference hosts, and a rotating board of computer music research scholars. This applies to all ICMC performances cited in this section.

'Theoretical and formal continuity in James Tenney's music'

*Contemporary Music Review*, Vol. 27, No. 1, Routledge (London), February 2008, pp. 23-45.

NOTE: I was asked to contribute an article to this special *festschrift* issue of *CMR* (see <http://www.tandfonline.com/toc/gcmr20/current>), which honored American composer & theorist J. Tenney following his death in 2006.

'Live performance interaction for humans and machines in the early twenty-first century: one composer's aesthetics for composition and performance practice'

*Organised Sound*, Vol. 8, No. 3, Cambridge University Press, December 2003, pp. 305-312.

NOTE: *Organised Sound* is a leading prestigious journal in the field of contemporary music and technology (see <http://journals.cambridge.org/action/displayJournal?jid=OSO>). Articles are selected by an international peer review panel, comprised of many of the leading composers and researchers in the field (see <http://journals.cambridge.org/action/displayMoreInfo?jid=OSO&type=eb>).

‘Compositional and Programming Issues Within *Lyra*, a Fully Interactive Performance Environment for Violin and Kyma’  
*Proceedings of the 2003 International Computer Music Conference*, International Computer Music Association, September 2003, pp. 91-94.  
Paper presented at 2003 International Computer Music Conference (ICMC 2003), Singapore.

‘Applying *ImprovisationBuilder* to Interactive Composition with MIDI Piano’ (co-authored with William Walker, Ph.D., Apple Computer/Xerox PARC)  
*Proceedings of the 1996 International Computer Music Conference*, International Computer Music Association, 1996, pp. 386-89.  
Paper presented at 1996 International Computer Music Conference (ICMC 1996), Hong Kong.

‘Things You Need to Think About Before You Write Your Next Tape Piece: A Discussion in the Style of a Medieval Dialog Between Two Contemporary Composers’ (co-authored with Jim McManus, DMA, Ohlone College)  
*Journal SEAMUS*, Society for Electro-Acoustic Music in the United States, Vol. 11, No. 2, November 1996, pp. 4-7.

NOTE: Technical and aesthetic papers for the quarterly *Journal SEAMUS* are selected by an national peer review panel, comprised of the officers of SEAMUS and a rotating board of computer music research scholars.

(NOTE: Addition pre-1996 publication list available upon request.)

#### Recent Awards / Recognition

Research, Scholarship & Creative Activity Summer 2015 Award

Travel grant: Kyma International Sound Symposium, Bozeman, MT, August 2016.

Sabbatical leave, SJSU, Fall 2014.

Research leave granted to compose composition for symphony orchestra.

Research, Scholarship & Creative Activity Spring 2013 Award

‘Music Recording Project,’ Office of Graduate Studies & Research, SJSU.

Recorded *Summer Phantoms: Nocturne* with pianist Keith Kirchoff at Tufts University, Boston.

Artist Fellowship, Performing Arts - Music Composition, 2010

Arts Council Silicon Valley, San Jose, California

ACE/Sloan Post-Tenure Professional Renewal Faculty Fellow, 2009.

Awarded Spring 2009, Office of Faculty Affairs, SJSU.



Release time research grant, Provost's Office/University Planning Council, SJSU, Spring 2009.

'Allen Strange Music Archive'

Release time research grant, College of Humanities & Arts, SJSU, Fall 2009.

'B. Belet Audio CD Project'

'Subito' grants, American Composers Forum.

1) Awarded 2008 for 2009 recording of *System of Shadows*.

2) Awarded 2007 for January 2008 premiere performance of *System of Shadows*.

Sabbatical leave, SJSU, Fall 2007.

Research leave granted to compose *System of Shadows*.

Release time research grant, Humanities & Arts, SJSU, Spring 2007.

Article completed on composer James Tenney for *Contemporary Music Review*.

Society for Electro-Acoustic Music in the United States [SEAMUS]

'President's Award'

March 2006 (for serving three terms as Vice President for Membership)

(NOTE: Addition pre-2006 awards list available upon request.)

#### Guest Composer Residencies

University of Oregon, Music Technology Program, Eugene, OR, April 2014

**SoundProof** residencies (including concert tours, master classes, seminars, and lecture-demonstrations):

Midwest 2012 tour, October 2012: Bowling Green State University, University of Cincinnati (Contemporary Music Project), and Ohio University, Athens.

Spring 2011 tour, April-May, 2011: University of Oregon, Portland State University, and Western Washington University.

University of Montana ('Mountain Computer Music Festival'), Missoula, MT, September 2007

Hong Kong Baptist University, Hong Kong, October 2006

University of Oregon, Eugene, OR, October 2006

#### Other Guest Lectures & Presentations

'*Still Harmless [BASS]ically*, a roving test platform for Kyma development, 1996-2015.'

Lecture/demo. Kyma International Sound Symposium 2015 (KISS 2015), Bozeman, MT, 11 August 2015.

‘Successful (and not so successful) live performance paradigms using Kyma with the ensemble SoundProof.’

Workshop discussion. Kyma International Sound Symposium 2015 (KISS 2015), Bozeman, MT, 11 August 2015.

‘*System of Shadows*: A non-semantic dialogue and interactive performance environment for trumpet/flugelhorn and Kyma.’

Lecture/demo. Kyma International Sound Symposium 2010 (KISS 2010), Vienna, Austria, 25 September 2010.

Guest performer (historic American cello) for curator’s lecture-demonstration on early New England violin making.

Music Instrument Collection, Museum of Fine Arts, Boston, MA  
7 June 2010

Re-Imagine Media Conference, Modesto Junior College, Modesto, CA

‘Emerging Media Implications in Music: Cool Tech. vs. Artistic Relevance’  
28 March 2008

Center for New Music and Audio Technologies [CNMAT], UC Berkeley, CA  
Bay Area Computer Music Technology Group

‘Using Kyma as a live interactive performance environment’  
8 November 2007

‘Real-time Performance Issues Within Kyma.5’

Lecture/demo. ‘Florida Electro-Acoustic Music Festival 2001,’ University of Florida, Gainesville, FL, March 2001.

‘Music Notation and Human Issues for Computer Live Performance: Problems and Solutions’

The Society of Composers, Inc. Region VIII Conference, University of Montana, Missoula, MT, 20 November 1998.

‘Reorganizing the Music Theory Curriculum’

Keynote address: Theory & Technology Conference, Washburn University, Topeka, KS, 1995.

‘The Role of Tape Music in Contemporary Music’

Technology and the Composer Conference, Luxembourg City, Luxembourg, June 1994.

Music Conference Judge

Member of national panels reviewing music submitted for the 2014 and 2015 conferences of the Society for Electro-Acoustic Music in the United States [SEAMUS].

### Music Program Review

External Reviewer for Music Program at CSU-Cal Poly, San Luis Obispo, CA, November - December 2013.

### Citations in other publications

*Kyma and the SumOfSines Disco Club*, Jeffrey Stolet, 2011.

‘Acknowledgments,’ p. 3 (manuscript editor)

Footnote 24, p. 135 (citation for using live performance ‘AmplitudeFollower’ to control distantly related synthesis parameters, either directly or inversely)

‘Computer Music Languages, Kyma, and the Future’

Scaletti, Carla. *Computer Music Journal*, Vol. 26, No. 4, 2002

My work using the Kyma programming language is cited in this article.

*The Contemporary Violin: Extended Performance Techniques*, Patricia and Allen Strange, Univ. of California Press, 2001.

My composition *Lyra* cited as an example of using non-determinate arpeggios, p. 31.

My 1990 DMA dissertation is listed in the Bibliography, p. 293.

### Workshop Participation

Computer Music (Kyma) Workshop, New York University, New York, NY, October 2014.

### Professional Affiliations

Society of Composers, Inc. [SCI]

Society for Electro-Acoustic Music in the United States [SEAMUS]

(past Vice President for Membership, Board of Directors)

International Computer Music Association [ICMA]

American Composers Forum, San Francisco Bay Area chapter

Electronic Music Foundation (charter member)

Bay Area Computer Music Technology Group

Broadcast Music Inc. [BMI]

August 2015