

Bruno Tucunduva Ruviaro

Curriculum Vitae for Faculty Activities Report
Santa Clara University, 2016

1. EDUCATION

A. INSTITUTIONS OF HIGHER EDUCATION

Bachelor's Degree	1994-2000
<i>State University of Campinas (Unicamp)</i>	
Specialization in Electroacoustic Music	2000-2001
<i>State University of Sao Paulo (Unesp)</i>	
Master of Arts in Electroacoustic Music	2002-2004
<i>Dartmouth College</i>	
Specialization in Computer Music Composition	2008-2009
<i>Institute de Recherche et Coordination Acoustique-Musique (Ircam)</i>	
Doctor of Musical Arts in Composition	2004-2010
<i>Stanford University</i>	

B. TITLES OF THESES AND DISSERTATIONS

Monograph: *Epitaph fur Aikichi Kuboyama (Herbert Eimert): the use of text in electroacoustic music*. Specialization in Electroacoustic Music (2001). Advisor: Flo Menezes.

Master's Thesis: *The Spell of Speech*. Research on speech and music and composition project. Advisors: Jon Appleton, Larry Polansky, Eric Lyon.

Doctoral Dissertation: *Intellectual Impropriety: Musical Borrowing as Manifest in Acoustic and Electroacoustic Compositions*. Committee: Mark Applebaum, Brian Ferneyhough, Chris Chafe.

C. ACADEMIC HONORS

Digital Arts Award	2005
<i>Keio University, Japan</i>	
First prize in the Digital Music Category, for piece <i>Chamber of the Late Half-Hour</i> , co-authored with Juan-Pablo Caceres.	
Fox Prize	2007
<i>Stanford University</i>	
In recognition of academic achievement as a graduate student.	
Darmstadt Stipendpreis	2008
<i>Darmstadt, Germany</i>	

Scholarship prize from the Darmstadt Festival to attend and compose a new piece for the 2010 Darmstadt Ferienkursen in Germany. The Darmstadt Festival is one of the most important centers for modern music in Europe.

Lieberman fellowship 2009-2010
Stanford University

The one-year Gerald J. Lieberman Fellowship supports Stanford doctoral students whose research accomplishments, teaching, and University service have demonstrated their potential for becoming academic leaders.

2. TEACHING AND RELATED EXPERIENCE

A. TEACHING EXPERIENCE

Teaching Assistant 2003

Dartmouth College, part-time

Music and Computers with Prof. Larry Polansky.

Teaching Assistant 2005-2007

Stanford University, part-time

Courses: Analysis of Tonal Music, Introduction to Music Theory, Elements of Music II, Elements of Music III, The Music and Ideas of Charles Ives.

Teaching Assistant 2007

Center for Computer Research in Music and Acoustics, Stanford University, part-time

Composition and Performance for Instruments and Electronics with Prof. Jean-Claude Risset.

Lecturer 2008

Stanford University, part-time

TA Training Course offered to graduate students.

Lecturer 2008

Center for Computer Research in Music and Acoustics, Stanford University, part-time

Introduction to the History, Theory and Practice of Electroacoustic Music.

Lecturer 2009

Center for Computer Research in Music and Acoustics, Stanford University, part-time

Composition and Performance of Instrumental Music with Electronics.

Post-Doctoral Scholar 2011

Center for Computer Research in Music and Acoustics, Stanford University, part-time

Instructor of Composition and Performance of Instrumental Music with Electronics.

***Assistant Professor of Music** 2012-present

Santa Clara University, full-time

- Introduction to Electronic Music (MUSC 9) [Arts Core]
- Beginning Composition (MUSC 37) [Arts Core]
- Music Theory IV (MUSC 104)
- Experimental Sound Design (MUSC 115) [New; Arts Core; Design Thinking pathway]
- Laptop Orchestra (MUSC 157) [New; Arts Core]

SHORT DURATION COURSES

- Teaching Assistant** 2007
CCRMA Summer Workshops in Singapore
Assistant of three separate week-long workshops: Improvisation and Experimentation: Creative Approaches to Making and Teaching Music (Prof. Mark Applebaum); Introduction to Sound Synthesis and Audio DSP for musicians with MATLAB and MaxMSP (Prof. Woon Seung Yeo); Physical Interaction Design for Music (Profs. Michael Gurevich and Carr Wilkerson). Republic Polytechnic, Singapore.
- Guest Lecture** 2009
Stanford/Bing Overseas Study Program, Paris, France
Invited lecture on Debord, Borrowing, and Plagiarism. Part of course Contemporary Art in Paris: an Trans-Idiomatic Survey, with Prof. Mark Applebaum.
- Guest Lecture** 2009-2011
Structured Liberal Education Program, Stanford University
Introduction to Electronic Music. One invited lecture each Spring quarter.
- Instructor** 2010
CCRMA Summer Workshop, Stanford University
Intellectual Impropriety: Electronic Music Workshop. Intensive one-week course.
- Instructor** 2011
Mozilla Drumbeat San Diego
Open Source, Creative Commons, and Music Experimentation Workshop in interdisciplinary event. One-evening workshop.
- Instructor** 2011
Media Arts Center San Diego
Open Source Software for Music Composition. One-evening workshop.
- *Instructor** 2012-present
CCRMA Summer Workshop, Stanford University
I teach a SuperCollider Workshop every Summer at the Center for Computer Research in Music and Acoustics. CCRMA Summer Workshops are internationally renowned in the field of Computer Music, attracting students and professionals from the United States and abroad. Intensive one-week workshop.

B. OTHER ACADEMIC EXPERIENCE

- Concert Curator** 2010-2012
Center for Computer Research in Music and Acoustics, Stanford University
Curator and producer of the CCRMA Concert Series. Responsible for selection and invitation of guest artists, promotion and publicity, interface with public, and production of concerts.

C. RELEVANT NON-ACADEMIC PROFESSIONAL EXPERIENCE

None.

3. SCHOLARLY AND ARTISTIC WORK

A. SCHOLARLY PUBLICATIONS

- Indeterminacy: the challenge of freedom (Paper)** 1999
Cadernos da Pos-Graduacao
Co-author: Prof. Maria Lucia Pascoal. Published in Portuguese. *Cadernos da Pos-Graduacao* 3(1), Instituto de Artes, Unicamp, Campinas, Brazil, 1999. By invitation.
- Elegia Violeta para Monsenhor Romero (Book Chapter)** 2002
Sistrum Editions
Chapter in book *Uma Poetica Musical Brasileira e Revolucionaria* (pp. 317-350), edited by Jorge Antunes. In Portuguese. Brasilia, Brazil. By invitation.
- Human speech as a resource for music composition (Paper)** 2003
XIV ANPPOM Proceedings
ANPPOM is the Brazilian National Association for Research in Music. Peer-reviewed.
- Human speech as a resource for music composition (Paper)** 2003
Musica Hodie journal
Musica Hodie journal, vol. 3, 1/2, Universidade Federal de Goias, Brazil. Peer-reviewed.
- Compositional Processes Based on Speech (Paper)** 2004
SEAMUS 2004 Proceedings
SEAMUS is the national conference of the Society for Electro-Acoustic Music in the United States. Peer-reviewed.
- DIY Canons (Compact Disc)** 2005
Pogus Productions
CD compilation of electronic and instrumental canons organized by Larry Polansky. Composition: *Entre Pelo Canon 1a*. By invitation.
- Analysis of Electroacoustic Works with Music and Language Intersections (Paper)** 2005
ICMC 2005 Proceedings
Co-author: Rodrigo Segnini. ICMC is the International Computer Music Conference. Peer-reviewed.
- 541 Vol. 3 (Compact Disc)** 2008
Innova Records
CD compilation of new music by Stanford graduate students. Performed by Inauthentica Ensemble. Mark Menzies, director. Composition: *Anomia*. By invitation.
- Musica Plural (Compact Disc)** 2009
Petrobras-sponsored
CD compilation of new chamber music by Brazilian composers. Performed by Percorso Ensemble. Ricardo Bologna (director). Composition: *Seis Vicios de Garlandia*. By invitation.
- Coletanea de Music Eletroacustica Brasileira (Compact Disc)** 2010
SBME-sponsored
5-CD box set compilation of new electroacoustic music from Brazil. Sociedade Brasileira de Musica Eletroacustica, Brazil. Composition: *Fonepoemas*. By invitation.

From Schaeffer to *LORks: an expanded definition of musical instrument in the context of laptop orchestras (Paper) 2011

SEAMUS 2011 Proceedings

SEAMUS is the national conference of the Society for Electro-Acoustic Music in the United States. Peer-reviewed.

***Gnarwhallaby 4x4 (Compact Disc)** 2013

Independent release

CD compilation of new music by Brazilian composers. Gnarwhallaby 4x4 was a team project involving the Los Angeles based Gnarwhallaby Ensemble and four Brazilian composers (myself included). The ensemble commissioned and premiered one new work from each composer. A Kickstarter project successfully raised funds in order to pay for the expenses of the concert and the recording of a CD. The CD contains my new piece *Trombone Memoirs Remix* (2013), created specifically for this project. The CD was released as an independent collaborative publication. In addition to the piece, I created the artwork for the cover. The CD has been independently distributed in the USA, Brazil, and a few European countries.

***Piano Presente (Compact Disc)** 2013

SESC label

CD compilation of new piano music by Brazilian composers. Performed by Joana Cunha de Holanda. *Selo SESC* is an important music label from Brazil. It specializes in the publication of CDs and DVDs showcasing a wide range of non-mainstream Brazilian artistic production, from historical to contemporary genres. Composition: *Instantanea*. By invitation.

***A Gentle Introduction to SuperCollider (Book)** 2014

Self-published

Introduction to the music programming language SuperCollider. SuperCollider is used by both scientists and artists working with sound. It is an efficient and expressive dynamic programming language providing a framework for acoustic research, algorithmic music, and interactive programming. My book offers a step by step introduction to making music with SuperCollider. I have released in online and hard-copy versions, and it is included as an OER (Open Educational Resource) at <https://www.oercommons.org/>.

***Can't Thread a Moving Needle (Film Music)** 2015

Educational film on sexual assault

This film by SCU Faculty Michael Whalen is an adaptation from the play written by SCU Faculty Barbara Fraser. It has been released as a tool in combatting sexual assault in college campuses. I composed and recorded the music soundtrack. Released in January 2015.

***Uma Gentil Introducao ao SuperCollider** 2016

Self-published

Portuguese translation of my book on SuperCollider. The translation was jointly done with Brazilian composer Rodolfo Valente.

B. ARTISTIC PERFORMANCES AND THE LIKE

Please note:

1. In the entries below, I use the term “curated event” when a composition was selected for public performance through a process similar (though not identical) to the “peer-

review” process used for academic papers. In other words, a panel of experts reviews a large pool of music submissions and selects a subset of that pool for inclusion at a given conference or festival.

2. Around twenty concert entries from before 2007 were omitted in the interest of space. Only most important entries between 2007 and 2008 were included. From 2009 onwards, all documented entries were included.

MATA Festival	2007-03-20
<i>Brooklyn Lyceum, Brooklyn, NY</i>	
MATA is a not-for-profit organization that commissions, presents, and supports the music of a wide array of young composers from around the globe. Piece <i>Instantanea</i> performed by pianist Jenny Lin. Curated event.	
Left Coast Chamber Ensemble	2007-10-29
<i>Green Room, San Francisco</i>	
Piece <i>seven infinitely short periods of (winter) time</i> was awarded Left Coast Ensemble Composition Prize.	
Darmstadt Festival	2008-07-17
<i>Akademie fur Tonkunst, Darmstadt, Germany</i>	
Piece <i>In Other Words</i> , presented in concert. Awarded the Darmstadt Stipendien Prize.	
Cite Internationale des Arts Concert	2009-03-24
<i>Cite des Arts, Paris</i>	
Electroacoustic concert including a collaboration with actress Erica Montanheiro.	
Atelier Concert Cursus 1	2009-04-01
<i>Ircam, Paris</i>	
Concert at the Institute de Recherche et Coordination Acoustique-Musique (Ircam), premiere of <i>De sorte que lon peut faire un usage etendu</i> for accordion and live-electronics.	
CCRMA Winter Concert	2009-05-28
<i>CCRMA Stage, Stanford</i>	
Piece <i>Cleaner</i> presented in concert. By invitation.	
Musica Plural	2009-06-24
<i>Auditorio da Santa Marcelina, Sao Paulo, Brazil</i>	
Performance of <i>Seis Vicios de Garlandia</i> with the Percorso Ensemble. CD release concert.	
T-Son 55	2009-09-02
<i>Teatro de Musica do Instituto de Artes da Unesp, Sao Paulo, Brazil</i>	
Piece <i>Fonepoemas</i> presented in concert.	
Bienal de Musica Brasileira Contemporanea	2009-10-31
<i>Rio de Janeiro, Brazil</i>	
Performance of <i>Biologie Littorale des Mers Temperees</i> , for violoncello solo. Curated festival.	
UNC CHAT: Digital Arts Festival	2010-02-16
<i>University of North Carolina</i>	
Inclusion of piece <i>Cleaner</i> in Music Exhibit. Curated festival.	
Cycle de musique contemporaine du Bresil	2010-03-10
<i>Salle Lucio Costa, Cite International Universitaire de Paris</i>	

- Pianist Joana Holanda performed *Sete Vazios*.
- New York City Electroacoustic Music Festival (NYCEMF)** 2010-03-27
Segal Hall, New York
 Electronic piece *Fonepoemas* played in concert. Curated event.
- California Electronic Music Exchange Concert** 2010-04-22
Roy O. Disney Music Hall, Calarts
 Concert presentation of piece *Cleaner*.
- Stanford Laptop Orchestra** 2010-06-02
Dinkelspiel Auditorium, Stanford
 Stanford Laptop Orchestra premiere of *Intellectual Impropriety 0.6*.
- Darmstadt Festival** 2010-07-30
Orangerie, Darmstadt, Germany
 Premiere of the piece *Drei, Dai, Dry*, commissioned by the Darmstadt Stipendpreis program.
 Awarded commission.
- SEAMUS 2011** 2011-01-20
Victor Clarke Recital Hall, University of Miami, Florida
 Concert presentation of piece *Cleaner* at the national conference of the Society for Electro-Acoustic Music in the United States.
- *Musicircus at SCU** 2012-10-25
Music and Dance Facility
 Event in celebration of the John Cage centennial. I organized and performed in the event. Dozens of musicians (soloists and groups) occupied the Music and Dance building for 60 minutes, performing music in the corridors, hallways, elevator, open rooms, and outdoors.
- *Teresa McCollough's Faculty Recital** 2012-10-27
Music Recital Hall, Santa Clara University
 I participated as a guest performer in the following pieces by John Cage: *Dream* (piano), and *Living Room Music* (voice quartet).
- *Gnarwhallaby 4x4 Concert** 2012-11-30
Conrad Prebys Recital Hall, UCSD, La Jolla
 The Los Angeles based Gnarwhallaby Ensemble premiered *Trombone Memoirs* for piano, violoncello, clarinets, and trombone. The concert was part of a bigger Kickstarter project with four other Brazilian composers and culminated in a concert and the recording of a CD (see section 3-A).
- *Happy New Ear** 2013-01-11
Music Recital Hall, Santa Clara University
 Solo faculty recital. Selection of my electronic and acoustic compositions. Guest artists Rachel Beetz (flutes) and Jessica Aszodi (voice). I invited students to participate of first incarnation of SCLOrk performing *Intellectual Impropriety 0.6*.
- *Faculty Chamber Music Recital** 2013-01-28
Music Recital Hall, Santa Clara University
 Performed accordion on John Cage's *Five* in a chamber ensemble.
- *Santa Clara New Music Festival** 2013-02-01
Music Recital Hall, Santa Clara University

- Festival dedicated to the music of Pauline Oliveros. Performed accordion in improvisation with Oliveros and guests. Concert presentation of electronic piece *Cleaner*.
- *Sonorities Festival** 2013-04-27
SARC, Belfast, United Kingdom
 Concert presentation of *Electric Arcs* (co-authored with Bernardo Barros) at the Sonic Arts Research Center (SARC), Queen's University. SARC is a leading institute for research and creative practice in sonic arts. Curated event.
- *Linux Audio Conference** 2013-05-09
IEM, Graz, Austria
 LAC is the international conference dedicated to Free and Open Source Software for music, sound, and other media with Linux as the main platform. Concert presentation of piece *Mesmo Que Depois*. Curated event.
- *Glottalopticon Experimental Opera** 2013-05-10
Space 4 Art, San Diego
 Concert series dedicated to presenting new, experimental, and rarely performed works that expand the traditional definition of opera. Piece *Unspell*, for solo voice and live-electronics, was performed by soprano Jessica Aszodi.
- *SuperCollider Symposium** 2013-05-20
ATLAS Black Box Theater, University of Colorado, Boulder
 International gathering of users of SuperCollider software. Two compositions presented in concert: *Electric Arcs* (in collaboration with Bernardo Barros), and *Mesmo Que Depois*. The ATLAS Black Box Theater at University of Colorado (Boulder) is a state-of-the-art facility designed to provide a digital technology environment for interdisciplinary performances that combine musicians, dancers, visual artists. Curated event.
- *Introducing SCLOrk** 2013-06-06
Music Recital Hall, Santa Clara University
 Inaugural concert of the Santa Clara Laptop Orchestra. Three new pieces composed specifically for this occasion: *Grandmaster Scratch*, *Cricket Machine*, and *Wherever We Are* (prototype).
- *San Jose SubZERO Festival** 2013-06-07
Street arts festival, downtown San Jose
 Focused on emerging and present subcultures thriving in the South Bay area, SubZERO's philosophy ("street meets geek") encourages cross-pollination between high tech Silicon Valley and a do-it-yourself, alternative art-making spirit. I directed and performed with SCLOrk (the Santa Clara Laptop Orchestra), including pieces of mine and pieces by students.
- *Piano Presente Concert** 2013-06-15
SESC Vila Mariana, Sao Paulo, Brazil
 Piece *Instantanea* performed by pianist Joana Cunha de Holanda in CD release recital.
- *Piano Presente Concert** 2013-09-03
Sala Radegundis Feitosa, UFB, Joao Pessoa, Brazil
 Piece *Instantanea* performed by pianist Joana Cunha de Holanda in CD release recital.
- *Transitions** 2013-10-10
CCRMA, Stanford University
 Two-day festival of electronic music. I presented my multichannel piece *Mesmo Que Depois*. By invitation.

- *Latin American Chamber Music Festival** 2013-10-15
Center for New Music, San Francisco
 Festival organized by Quinteto Latino. Pieces presented: *Panela de Pressao* (with Juan-Pablo Caceres), and *Vowelscape 1.0* (with Carr Wilkerson). By invitation.
- *SCLOrk at Festival of Lights** 2013-12-07
Mission Church, Santa Clara University
 Laptop orchestra re-creation of *Es ist ein Ros entsprungen* (1995), by composer Jan Sandstrom, in collaboration with SCU Chamber Singers and conductor Scot Hanna-Weir. I designed the electronic part and directed the laptop performers.
- *CODAME Festival of Art and Technology** 2013-11-02
Geekdom San Francisco
 CODAME is a non-profit organization fostering innovation through creativity, play, and collaboration between artists and technologists. I performed two nights of solo live-electronic performance (November 1 and 2) in the “5ENSES room,” an interdisciplinary space where artists collaborated to stimulate all five senses of the audience. By invitation.
- *San Francisco Tape Music Festival** 2014-01-03
Z Below Theater, San Francisco
 The San Francisco Tape Music Festival is one of the only events in the US solely devoted to the performance of audio works projected in three-dimensional space. My multichannel piece *Mesmo Que Depois* selected for inclusion in the festival. Curated concert.
- *Sound Everywhere** 2014-01-31
Music Recital Hall, Santa Clara University
 Solo Faculty Recital: electroacoustic music concert with five original pieces.
- *SCLOrk at Global Innovation Summit** 2014-02-19
San Jose Convention Center, San Jose
 The Santa Clara Laptop Orchestra (SCLOrk) performed in the San Jose Convention Center at the closing event of the Global Innovation Summit. The event, organized by Anno Domini art gallery, showcased dozens of local South Bay artists. Our participation not only promoted the work of the Santa Clara Laptop Orchestra to the outside world, but more importantly, it put students in touch with other contemporary artists, as well as attendees of the Global Innovation conference. By invitation.
- *CCRMA Winter Concert** 2014-03-14
Bing Concert Hall Studio, Stanford
 Live performance of piece *Vowelscape 1.0* with Carr Wilkerson.
- *Center for New Music Concert** 2014-04-20
Center for New Music, San Francisco
 Shared concert with German/Swedish saxophonist Biggi Vinkeloe. Live performance of piece *Vowelscape 1.0* with Carr Wilkerson. By invitation.
- *Linux Audio Conference (LAC)** 2014-05-02
ZKM, Karlsruhe, Germany
 Live performance of two collaborative compositions: *Vowelscape 1.0* (with Carr Wilkerson), and *Panela de Pressao* (with Juan-Pablo Caceres). Curated Event.
- *New York City Electroacoustic Music Festival (NYCEMF)** 2014-06-06
Abrons Arts Center, New York

- Important week-long festival of electroacoustic music. My multichannel electronic piece *Mesmo Que Depois* was selected for a concert. Curated event.
- *SCLOrk Concert** 2014-06-04
Music Recital Hall, Santa Clara University
 Annual Laptop Orchestra concert featuring a full program of original compositions, including several composed by students.
- *SCLOrk at Google I/O** 2014-06-24
Contemporary Jewish Museum, Yud Gallery, San Francisco
 The Santa Clara Laptop Orchestra was invited by Google to give a 50-minute performance and demonstration at the closing event of Research Lab at Google I/O. I conducted the ensemble in the performance of improvisations and original pieces, including *Wherever We Are*, recomposed for the occasion.
- *Cinema for the Ears** 2015-01-23
Fess Parker Studio Theatre, Santa Clara University
 Solo electroacoustic music concert, sub-titled “a film without images”. 75-minute new piece in surround-sound.
- *Santa Clara New Music Festival** 2015-01-29
Music Recital Hall, Santa Clara University
 Performed *Daisy Machine* (electronic piece). Designed and performed electronic part of Scot Hanna-Weir’s *Il Bianco e Dolce Cigno... e Dolce Cigno*, for choir and electronics, with SCU Chamber Singers.
- *sfSoundSalon series** 2015-02-17
Center for New Music, San Francisco
 Joana Holanda performed *Instantânea* for piano and live-electronics, as part of her ongoing *Piano Presente* CD tour.
- *Music at Noon series** 2015-02-18
Music Recital Hall, Santa Clara University
 Joana Holanda performed *Instantânea* for piano and live-electronics, as part of her ongoing *Piano Presente* CD tour.
- *Santa Clara Choirs Concert: #tweet** 2015-03-06
Mission Church, Santa Clara University
 Two pieces. Designed and performed electronic part of Scot Hanna-Weir’s *Il Bianco e Dolce Cigno... e Dolce Cigno*, for choir and electronics, with SCU Chamber Singers. Premiered *Sympathy*, a piece for choir, cell phones playback, mason jars, and audience participation, co-created with Scot Hanna-Weir.
- *Wherever We Are** 2015-03-27
SEAMUS Conference
 New version of piece *Wherever We Are* accepted to the national conference of the Society for Electro-Acoustic Music in the United States. Performed by L2Ork, the Virginia Tech Linux Laptop Orchestra. March 26-28, 2015.
- *Inaudible Harp** 2015-04-24
Festival Internacional de la Imagen (Colombia)
 New improvisation with Juan-Pablo Caceres in a telematic concert organized by Juan Reyes. I participated in the concert Tele-espacios activos - Una muestra de artes con performance y

conciertos telematicas, playing live-electronics over the network from Santa Clara with Juan-Pablo Caceres, who was performing live in Bogota, Colombia.

***Cinema for the Ears** 2015-05-08

Braun Rehearsal Hall, Stanford University

Solo electroacoustic music concert, sub-titled "a film without images". 75-minute piece in surround-sound, here performed with Stanford's unique 3D loudspeaker system.

***SCLOrk Concert** 2015-06-04

Music Recital Hall, Santa Clara University

Annual Laptop Orchestra concert featuring my own piece *Wherever We Are*, original compositions by students, and *4K-BPM*, a new piece by Slovenian composer Luka Prinic created specially for SCLOrk.

***Santa Clara Choirs Concert: Fusion** 2015-06-05

Mission Church, Santa Clara University

Second performance of *Sympathy*, a piece for choir, cell phones playback, mason jars, and audience participation, co-created with Scot Hanna-Weir.

***Wherever We Are** 2015-12-12

Riverside Recital Hall, University of Iowa

My piece *Wherever We Are* was performed by LOUI (the Laptop Orchestra at University of Iowa), under the direction of Christopher Jette.

***We'll Meet Again** 2016-04-14

Music Recital Hall, Santa Clara University

Performed electronics in an original arrangement of the song of same name with Alex Christie (saxophone) and Bill Stevens (piano).

***Sympathy** several dates

several venues

Sympathy, a piece for choir, cell phones playback, mason jars, and audience participation, co-created with my colleague Scot Hanna-Weir, has been performed multiple times by other choirs:

- December 9, 2015, Piedmont Hills High School. Myles Ellis, conductor.
- January 2016, MiraCosta College. Arlie Langager, conductor.
- March 2016, Irvine High School. Tina Peterson, conductor.
- May 6, 2016, Biola University. Shawna Stewart, conductor.

***SCLOrk Abduction** 2016-06-02

Music Recital Hall, Santa Clara University

Annual concert of the Santa Clara Laptop Orchestra. Under my direction, the concert included several original pieces composed by the students. My original pieces this year were "Mozart and the Elections" and "Cups 2.0".

C. WORKS IN PROGRESS

***Bay Area Sound Map** 2015

Interactive Website

Collaborative project with SCU colleague Christina Zanfagna. The Bay Area Sound Map will be an online platform for the collection and preservation of soundscapes that are part of the lives and culture of Bay Area residents. Implementation of the web platform is ongoing, thanks to grant obtained from the Markkula Ethics Center (5000 USD). This project is also part of the successful NEA grant obtained in conjunction with SCU Presents and several other Arts faculty. In August, 2015, we successfully launched version 1.0 of the website.

D. PRESENTATIONS

- Human speech as a resource for music composition (Presentation)** 2003
XIV ANPPOM Congress
 Porto Alegre (Brazil), August 18-21, 2003. Also listed in section above as paper publication.
- Gedankenfabrik: e mil nos se formam de uma so vez (Presentation)** 2003
III Encontro Internacional de Musica Eletroacustica
 International Electroacoustic Meeting in Brasilia, Brazil, November 5-10, 2003. Peer-reviewed.
- Compositional Processes Based on Speech (Presentation)** 2004
SEAMUS 2004 Conference
 San Diego, March 25-27, 2004. Also listed in section above as paper publication.
- Music and Language Intersections in 20th Century Post-Tonal Music: Overlooked Opportunities for Research in Cognitive Neuroscience (Poster)** 2005
The Neurosciences and Music Conference
 Co-author: Rodrigo Segnini. Conference Proceedings: The Neurosciences and Music II, Leipzig, May 5-8, 2005. Peer-reviewed.
- Overview of Speech and Music Intersections in the 20th Century** 2009
Speech Lunch Colloquium Series
 Research talk in the Linguistics Department, Stanford University. May 8, 2009. By invitation.
- Musical Borrowing (Presentation)** 2009
Poto Festival
 Presentation in contemporary music and literature festival in Grass Valley, California, June 30 to July 5, 2009.
- From Schaeffer to *Lorks: an expanded definition of musical instrument in the context of laptop orchestras (Presentation)** 2011
SEAMUS 2011 Conference
 Miami, January 20-22. Also listed in section above as paper publication.
- *Composing with SuperCollider (Presentation)** 2013
Poto Festival
 Presentation and workshop in contemporary music and literature festival in Grass Valley, California, August 5-7, 2013.
- *Open Educational Resources: Remixing Manuals and Tutorials (Presentation)** 2015
Linux Audio Conference
 Workshop presented at the Linux Audio Conference (LAC 2015). Mainz, Germany, April 9-12, 2015.
- *Laptop Orchestras: Creative Coding and Collective Music Making** 2015

Inertia Conference

Paper/Workshop presentation at the Inertia Conference. Co-hosted by *Echo: A Music-Centered Journal*, *The Digital Humanities Working Group* at UCLA, and *Ethnomusicology Review*, the event gathers scholars from a wide range of disciplines to discuss topics related to sound, media, and the Digital Humanities. Los Angeles, UCLA, April 30 to May 2, 2015.

***Recent Work with SuperCollider** 2015

CNMAT, Max/MSP Day+Night School

The Center for New Music and Audio Technologies, UC Berkeley, invited me to present a guest lecture on my musical work in SuperCollider as part of the prestigious workshop in Max/MSP hosted every Summer at CNMAT. July 17, 2015.

***The Laptop Orchestra** 2016

California Music Educators Association

Invited talk on Laptop Orchestras as a hybrid platform for music teaching, research, and performance. CMEA Bay Section Conference, Chabot College, Hayward, January 8, 2016.

***Audible Cities** 2016

Shaping San Francisco talk

Invited talk at Shaping San Francisco, a participatory community history project documenting and archiving overlooked stories and memories of San Francisco. My colleague Christina Zanfagna and I were invited to present a talk as part of their weekly public series. We presented our Bay Area Sound Map project. May 25, 2016.

E. GRANTS

Gnarwhallaby 4x4 2012

Kickstarter Project

This was a successfully funded Kickstarter project that led to the recording and release of the CD *Gnarwhallaby 4x4*. I was one of four organizers of the project, and contributed with one new composition for the CD. Crowd-funded amount: 2000 USD.

***South Bay Sound Map** 2015

Interactive Website

As a part of the SCU Presents Arts for Social Justice program, my collaborative project *Sound Map* (with Christina Zanfagna) was part of a successful National Endowment for the Arts grant (NEA) application. The grant proposal included six plans for performances and artistic activities to be developed in partnership with the Ignatian Center's Thriving Neighbors program. Our *Sound Map* is one of the six plans. See section 3-C for more information.

F. NON-SCHOLARLY PUBLICATIONS

Audio Synthesis Techniques Demonstrations in SuperCollider 2013

Software

I released a series of SuperCollider-based applications intended for pedagogical and artistic use. Each application demonstrates a specific audio synthesis technique with a customized graphical user interface to facilitate understanding and usability. The code is available as free and open source at <http://sccode.org/bruno>.

***Ardour 3: Beginner's Tutorial** 2014

Online Educational Resource

This software manual is a collaborative work. Ardour is a professional Digital Audio Workstation software used by musicians and sound engineers worldwide. The main body of the manual was written during a Book Sprint in 2009 by an international team of Ardour users and developers (I was part of the original team of contributors). Over the years the tutorial had become a top resource for Ardour users. By 2014, with newer versions of the software, it was in need of a complete update. I revised and updated the entire manual to make it a valuable resource once again. The text has been updated where necessary, all screenshots replaced with newer ones, and the website has been redesigned. The work is released online as an open educational resource (<http://brunoruviano.github.io/ardour3-floss-tutorial/>). I use it for the required lab sessions of my MUSC 9 - Intro to Electronic Music class.

***Ardour 4: Beginner's Tutorial**

2015

Online Educational Resource

Same as above, updated for newly released version 4.0 of Ardour.

4. SERVICE TO UNIVERSITY, PROFESSION, COMMUNITY

A. SERVICE TO UNIVERSITY

DEPARTMENT

Santa Clara New Music Festival 2013-present

Organizing Committee

I have directly helped in the organization of large New Music events on campus, including the Musicircus (2012), and the New Music Festivals in 2013 and 2015. Duties included elaborating promotional material, contacting guest composers and performers, drafting budgets, and providing technical support for concerts.

Faculty Search Committees 2013

Chair: Teresa McCollough

I participated of faculty search committees for the following positions: Aural Skills, Orchestra Director, Choral Director, Jazz Ensemble and Concert Band Director. I participated of online and on campus interviews, including teaching demonstrations, job talks, and lunches/dinners with all candidates.

Electronic Music Rooms 2012-present

Tech support

I was responsible for selecting, purchasing, and setting up all music technology equipment for the following rooms: Electronic Music Classroom (MDF 231), Electronic Composition Studio (MDF 237), and Multichannel Studio (MDF 234). I regularly maintain and update all hardware and software. In the Summer of 2014 I made a major clean-up and renovation of MDF 237, adding sound reflection panels to the walls, and setting up three new computer music workstations for use by faculty and students.

Music Department Website 2014

Complete redesign

Over the Summer of 2014, I (together with my colleague Scot Hanna-Weir) have spearheaded a complete overhaul of the music department website. It has been launched just before the beginning of Fall quarter 2014. (<http://scu.edu/music>)

Music Department Program Review 2016

Chair: Hans Boepple

Several meetings throughout the year for Program Review in the Music Department, including facilitating the discussion and the drafting of a new Ensemble Structure proposal.

Faculty and AA Search Committees 2016

Chair: Hans Boepple

I participated of faculty search committees for the following positions: Jazz Ensemble, Concert Band, Jazz Combo, and Assistant Administrator for the Music Department.

COLLEGE

Google Visit 2013

Outreach

On November 25, 2013, I participated of a Google visit with other SCU Arts and Sciences faculty, organized by the Dean of the College and the Career Center, with the goal of enhancing our understanding of career opportunities for students.

Faculty co-advisor to F.A.S.T. 2014-present
with David Popalisky

F.A.S.T. is the Fine Arts Support Team, a paid student group dedicated to the promotion of the arts on campus. I attended regular meetings since Fall 2014, including several interviews with students interested in a F.A.S.T. position.

Digital Humanities Working Group 2015-present
Chair: Stephen Lee

Attended on campus meetings and went to HASTAC 2016 conference at Arizona State University.

UNIVERSITY

Arts Advocacy Committee 2013-present
Chair: David Popalisky

In addition to attending regular meetings of committee, I helped organize the Arts Collage event for Grand Reunion weekends on 2013 and 2014.

Learning Spaces Advisory Committee 2013-present
Chair: Eileen Elrod

One meeting per quarter, on average.

Ethics at Noon series 2014
Guest speaker

On April 16, 2014 I participated as one of the guest speakers in an Ethics at Noon event (co-organization Ethics Center and Music Department), speaking on Music Sampling and Ethics.

B. SERVICE TO PROFESSION

Linux Audio Conference Organizer 2011-2012
Stanford University

I was the co-chair and member of the core organizing team of the international Linux Audio Conference in 2012.

***NIME reviewer** 2013-2014
Paper reviewer

I was a reviewer of papers submitted to the NIME conference in 2013 and 2014. Though I was invited again in 2015, I had to decline due to time constraints. NIME is the New Interfaces for Musical Expression conference.

***LAC reviewer** 2012-present
Paper reviewer

I have reviewed papers submitted to the Linux Audio Conference since 2012.

***Women in Computer Music Scholarship** 2014-present
CCRMA, Stanford University

In an effort to help bridge the gender gap in the field of computer music, I created and implemented a new scholarship program to encourage the participation of women composers in the SuperCollider Summer workshop at CCRMA (Stanford University).

***SuperCollider Meetings** 2013-present

San Francisco, Sao Paulo

I have organized several meetings of SuperCollider users in San Francisco and Sao Paulo, Brazil, with the goal of fostering collaboration and exchange of ideas within local communities of SuperCollider users and computer musicians.

***ICAD reviewer** 2015

Paper reviewer

I have served in the Paper Review Committee reviewing papers and music submitted to the 2015 International Conference in Auditory Display.

***SBCM reviewer** 2015

Paper reviewer

Paper and Music Review Committee Member of Simpsio Brasileiro de Computao Musical (Brazilian Computer Music Symposium).

C. COMMUNITY SERVICE

Computer Music Workshops for teenagers 2006-2007

Oakland Aviation High School, Oakland.

Offered as a volunteer to low income teenagers in Oakland.

Computer Music Workshops 2010-2011

City Heights Free School, San Diego

Offered as a volunteer to low income youth in San Diego.

***Thriving Neighbors Initiative** 2014

SCLOrk and Ignatian Center for Jesuit Education

I volunteered to offer two computer music workshops for students from Washington Elementary School. I also engaged student members of the Laptop Orchestra to help. October 21 and November 4, 2014. (Cross-listed in Teaching Experience).

6. SKILLS

Languages Portuguese (native speaker)
 English (fluent)
 French (moderate fluency)
 Italian (reading)
 Spanish (reading)

Software Linux, Mac OS
 SuperCollider
 Ardour
 Max/MSP
 Hydrogen
 MuseScore

7. PROFESSIONAL MEMBERSHIPS

- Society for Electro-Acoustic Music in the United States (SEAMUS)
- International Computer Music Association (ICMA)
- Center for New Music (C4NM San Francisco)

5. LIST OF MUSICAL COMPOSITIONS

List in reverse chronological order. Publications and public performances of musical compositions are listed in sections 3-A and 3-B of this document. The comprehensive list of compositions below is provided for a general overview of the span of my musical work as a composer.

*Pos-Tudos	2015-16
<i>Book of solo piano etudes. Twelve new compositions for piano based on transformation of a variety of source materials.</i>	
*Mozart and the Elections	2016
<i>Piece for Laptop Orchestra based on Mozart's dice game.</i>	
*Sympathy	2015
<i>Choir, cell phones playback, mason jars, and audience participation.</i>	
Co-author: Scot Hanna-Weir.	
*Inaudible Harp	2015
<i>Live-electronics over the network</i>	
Collaboration with Juan-Pablo Caceres.	
*Cinema for the Ears	2014-15
<i>Ambisonics-surround electroacoustic sounds</i>	
75-minute sampling-based "film without images" premiered in January 2015.	
*Wherever We Are	2014
<i>Laptop Orchestra</i>	
*Mesmo Que Depois	2013
<i>Eight-channel electroacoustic sounds</i>	
*Panela de Pressao	2013
<i>Live-electronics over the network</i>	
Collaboration with Juan-Pablo Caceres.	
*Vowelscape 1.0	2013
<i>Live-electronics with visuals</i>	
Collaboration with Carr Wilkerson (video).	
*Cricket Machine	2013
<i>Laptop Orchestra piece</i>	
Pedagogical piece for laptop orchestra.	
*Electric Arcs	2013
<i>Four-channel electroacoustic improvisation</i>	
Collaboration with Bernardo Barros.	
Trombone Memoirs Remix	2012
<i>Stereo electroacoustic sounds</i>	
Clippings	2012
<i>Female voice and flute</i>	
Intellectual Impropriety 0.6	2010
<i>Laptop orchestra</i>	
Drei, Dai, Dry	2010

<i>Viola, violoncello and percussion</i>	
Unspell	2009
<i>Voice and electronics</i>	
Cleaner	2009
<i>Stereo electroacoustic sounds</i>	
De sorte que lon peut faire un usage etendu	2009
<i>Accordion and live-electronics</i>	
Biologie Littorale des Mers Temperees	2008
<i>Violoncello solo</i>	
Study on Japanese Themes	2008
<i>Stereo electroacoustic sounds</i>	
Tres Fontes	2008
<i>Tenor saxophone solo</i>	
Anomia	2007
<i>Chamber ensemble (six or fourteen players)</i>	
Seis Vicios de Garlandia	2006
<i>Clarinets, cello, percussion</i>	
Sete Vazios	2006
<i>Piano solo</i>	
In Other Words,	2005-2006
<i>Soprano saxophone, prepared piano and live electronics</i>	
Chamber of the Late Half-Hour	2005
<i>Four-channel electroacoustic sounds</i>	
Co-author: Juan-Pablo Caceres.	
Entrei pelo Canon No. 2	2005
<i>Piano solo</i>	
Instantanea	2005
<i>Prepared piano and live-electronics</i>	
Ventania	2004-2005
<i>Flute, clarinet, violin, cello, piano and percussion.</i>	
Tempulo	2004
<i>Percussion trio</i>	
The Spell of Speech	2004
<i>Actress, live-electronics and electroacoustic sounds</i>	
Gedankenfabrik	2003
<i>12 instruments and electroacoustic sounds</i>	
Fonemoemas	2003
<i>Stereo electroacoustic sounds</i>	
Kates Bored; Its a Rainy Day.	2003
<i>Stereo electroacoustic sounds</i>	
Co-author: Masaki Kubo.	
Thirteen Small Parts of Something	2003
<i>Piano and live-electronics</i>	
Co-author: Masaki Kubo.	

K	1999-2003
<i>Three percussionists and electroacoustic sounds</i>	
Japanese Dishes	2003
<i>Stereo electroacoustic sounds</i>	
Entrei pelo Canon 1a	2003
<i>Recorded male voices</i>	
triPoe:try	2003
<i>Mixed choir</i>	
Texts by Poe, cummings and Mallarme.	
Four Hands(-on)	2003
<i>Four hands piano</i>	
Seven infinitely short periods of (winter) time	2002
<i>Piano, Bb clarinet and violin</i>	
First prize winner of Left Coast Ensemble Composition Contest, San Francisco, California, 2007.	
Dois Pontos Sobre Uma Linha Curva	2002
<i>Piano solo</i>	
Fragmentos de Cartas, Poemas, Silencios, Retratos	2001
<i>String orchestra</i>	
Demo and Palavra Prima	2001
<i>Two stereo electroacoustic miniatures</i>	
Perolas e Porcarias	2001
<i>5 musical scenes for actor, percussionist, and baritone.</i>	
Text fragments by Augusto de Campos, Hilda Hilst, Goethe and brazilian newspapers. Second prize winner in the Funarte National Composition Contest, category Musical Theater Composition. Rio de Janeiro, Brazil, 2001.	
Fausto Zero	2000
<i>Music for theater</i>	
Original music for "Urfaust" by Goethe	
Edipo Rei	2000
<i>Music for theater</i>	
Music for "Edipo Rei" by Sophocles	
Pneuma Apeiron	2000
<i>Piano, violin, viola, and cello</i>	
Tubular	1999
<i>Stereo electroacoustic sounds</i>	
Instabilices	1999-2002
<i>Piano solo</i>	
Nada a Te Dizer	1998-2000
<i>Piano and female voice</i>	
Texts by Moliere, Quino, Ventura.	
Ceramica	1997
<i>Mixed choir and three actors</i>	
Fragments of poems by Carlos Drummond de Andrade.	

Musica para Piano
Piano solo

1995