

Curriculum Vitae

Christopher David Chafe

January 22, 2008

(bold text highlights the period 9-06 to 9-07 for Faculty Annual Report)

Date and Place of Birth: 5 December, 1952, Berne, Switzerland (U.S. Citizen)

Addresses: Center for Computer Research in Music and Acoustics (CCRMA), Dept. of Music, Stanford University, Stanford, CA 94305. tel: (650)723-4971 x305
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EDUCATION

DMA, Music Composition, 1983, Stanford University. MA, Music Composition, 1977, U.C. San Diego. BA, Music, 1974, Antioch College.

HONORS AND AWARDS

NSF Grant, 2008, OTL Birdseed Funding 2003, Media X Award 2003, Net Challenge Prize, IEEE / ACM SC2000, Best Paper, ISORA 2000, NSF Research Award, 1999-2001, Scholarship, Banff Centre for the Arts, Sum. 2000, Stanford President's Funding Award for Internet2 Application Development, Scholarship, Banff Centre for the Arts, 1998-99, Hewlett Faculty Grant, 1997-98, William H. and Frances Green Faculty Fellow, 1995-96, ASCAP Composer's Special Award, 1992-present, Composer's Fellowship, National Endowment for the Arts, 1994-95, Arts International Grant, 1991, Honorable Mention, Bourges Electronic Music Competition, Bourges, Fr., 1984, Composer's Fellowship, National Endowment for the Arts, 1983, Composition Prize, Bourges Electronic Music Competition, Bourges, Fr., 1982, Alice Hayne Fellowship, UCSD, 1976, Associate Fellow, Center for Music Experiment, UCSD, 1975, Regent's Fellowship, UCSD, 1974.

WORK EXPERIENCE

2004 to present: Duca Family Professor, Stanford University.

1995 to present: Director, CCRMA.

2001 to 2003: Professor of Music, Stanford University.

1998-99, Sum. 00: Resident Artist, Banff Centre for the Arts.

Summer, 1998: Lecturer, Zentrum für Kunst und Medientechnologie, Karlsruhe.

1994-97: Chair, Department of Music.

1994 to 2001: Associate Professor of Music, Stanford University.

1992-93: Acting Director, CCRMA.
1989-1994: Associate Professor of Music (Research).
1985-1989: Senior Research Associate, Lecturer, Technical Coordinator, CCRMA.
1984-1985: Staff Research Associate (NSF support), Lecturer, CCRMA.
1983-1984: Chercheur Informatique, IRCAM (physical modelling, real-time additive synthesis and taught the annual summer course.
Spring, 1983: Lecturer, School of Science, San Francisco State University.
1983: Staff Research Associate (NSF support), CCRMA.
1978-1982: Student Research Associate (NSF support), Instructor Summer Workshops, CCRMA.

PUBLICATIONS

J. Kojs, S. Serafin, C. Chafe, "Cyberinstruments via Physical Modeling Synthesis: Compositional Applications" *Leonardo Music J.*, 17, 2007

S. Devarajan, D. Levitin, C. Chafe, J. Berger, V. Menon, "Neural Dynamics of Event Segmentation in Music: Converging Evidence for Dissociable Ventral and Dorsal Networks", *Neuron*, 2007

C. Chafe, "Oxygen Flute, A Computer Music Instrument that Grows" *J. New Music Res.*, 34:(3), 2005

C. Chafe, M. Gurevich "Network Time Delay and Ensemble Accuracy: Effects of Latency, Asymmetry" *Proc. of the AES 117th Conf.*, SF, 2004

M. Gurevich, C. Chafe, G. Leslie, S. Tyan "Simulation of Networked Ensemble Performance with Varying Time Delays: Characterization of Ensemble Accuracy" *Proc. Intl. Computer Music Conf.*, Miami, 2004

T. Leonard, C. Chafe, "New Movements in Digital Music" *HorizonZero*, 15, Banff, 2004

C. Chafe, "Autonomous Virtuosity" for Roger Reynolds 70th, program contribution, UCSD, 2004

C. Chafe, M. Gurevich, et al. "Effect of Time Delay on Ensemble Accuracy" *Proc. 2004 Intl. Soc. Musical Acoustics*, Nara, 2004

C. Chafe, "Physical Model Synthesis in Music Composition" *Proc. 2004 Intl. Congress Acoustics*, Kyoto, 2004

C. Chafe, "Distributed Internet Reverberation for Audio Collaboration" *Proc. of the AES 24th Int. Conf.*, Banff, 2003

C. Chafe, "Oxygen Flute, A Computer Music Instrument that Grows" *Proc. 2002 Keihanna Multimedia Festival*, Kyoto, 2002

- C. Chafe, S. Wilson, D. Walling, "Physical Model Synthesis with Application to Internet Acoustics," *Proc. 2002 Intl. Conference on Acoustics, Speech and Signal Processing*, Orlando, 2002
- C. Chafe, R. Leisikow, "Levels of Temporal Resolution in Sonification of Network Performance," *Proc. 2001 Intl. Conference on Auditory Display*, Helsinki, 2001
- C. Chafe, et al., "A Simplified Approach to High Quality Music and Sound Over IP," *Proc. COST-G6 Conference on Digital Audio Effects (DAFx-00)*, Verona, 2000.
- S. O'Modhrain, C. Chafe, "The Performer-Instrument Interaction: A Sensory Motor Perspective," *Proc. Intl. Computer Music Conf.* Berlin, 2000.
- S. O'Modhrain, S. Serafin, C. Chafe, et al., "Influence of Attack Parameters on the Playability of a Virtual Bowed Instrument: Tuning the Model," *Proc. Intl. Computer Music Conf.* Berlin, 2000.
- S. O'Modhrain, C. Chafe, "Incorporating Haptic Feedback into Interfaces for Music Applications," *Proc. Intl. Soc. Robotics and Automation*. Maui, 2000. (best paper award)
- C. Chafe, "Round Table," in M. Wanderley and M. Battier, eds. *Trends in Gestural Control of Music*. (electronic book) IRCAM, Paris, 2000.
- C. Chafe, "Interplay(er) Machines," *Contemporary Music Review*. Harwood Academic Publ. London, 18(3): 87-95, 1999 (plus accompanying compact disc with excerpts of 3 compositions)
- C. Chafe, "A Short History of Digital Synthesis by Composers in the U.S.A.," *Creativité & Informatique*. Recontres Musicales Pluridisciplinaires, Lyon, March, 1999.
- C. Chafe, "Vicarious Synthesizers: Listening for Timbres," *Proc. Intl. Symp. on Musical Acoustics*. Leavenworth, WA, June, 1998.
- C. Chafe, "Statistical Pattern Recognition for Prediction of Solo Piano Performance," *Proc. Intl. Computer Music Conf.* Thessaloniki, Sept. 1997.
- C. Chafe, "On Collaborations, Documents and Talking to a TV," *Proc. 1997 Symposium on Science, Art, Internet, MultiMedia*. Mozarteum, Salzburg
- C. Chafe, S. O'Modhrain "Musical Muscle Memory and the Haptic Display of Performance Nuance," *Proc. Intl. Computer Music Conf.* Hong Kong, Sept. 1996. [STAN-M-99]
- C. Chafe, "Adding Vortex Noise to Wind Instrument Physical Models," *Proc. Intl. Computer Music Conf.* Banff, Sept. 1995. [STAN-M-91]

also in, *Proc. 1995 Intl. Meeting on Physical Modeling*, Institute for Psychoacoustic and Music Research, U. of Thessaloniki, July, 1995.

C. Chafe, "Pulsed Noise and Micro-Transients in Physical Models," *Proceedings of the 1990 Physical Modeling Colloquium*, Grenoble, Editions de la Maison des Sciences de l'Homme, 1994, Paris. [STAN-M-65]

C. Chafe, "Tactile Audio Feedback," *Proc. Intl. Computer Music Conf.* Tokyo, Sept. 1993. [STAN-M-81]

C. Chafe, "Dream Machine '90," *Computer Music Journal*. 15(4): 62-64, 1991.

C. Chafe, "Pulsed Noise in Self-Sustained Oscillations of Musical Instruments," *Proc. IEEE Intl. Conf. Acoust. Sp. and Sig. Proc.* Albuquerque, April 1990. [STAN-M-61]

R. Schumacher and C. Chafe, "Detection of Aperiodicity in Nearly Periodic Signals," *Proc. IEEE Intl. Conf. Acoust. Sp. and Sig. Proc.* Albuquerque, April 1990.

C. Chafe, "Computer Music: New Models for Synthesis and Analysis," *International Symposium, Computer World*. Kobe, October 1988.

C. Chafe, "Simulating Performance on a Bowed Instrument," in M. Mathews, ed., *Current Directions in Computer Music*. MIT Press, Cambridge, MA, 1989. (plus accompanying compact disc with sound examples) [STAN-M-48]

C. Chafe and D. Jaffe, "Source Separation and Note Identification in Polyphonic Music," *Proc. IEEE Conf. Acoust. Sp. and Sig. Proc.*, Tokyo, 2: 25.6.1-25.6.4, April 1986. [STAN-M-34]

C. Chafe (text consultant), "A New Definition of Control," in *Input/Output*. by the editors of Time-Life Books, Alexandria, VA, 1986.

C. Chafe, "Bowed String Synthesis and Its Control From a Physical Model," 1986. [STAN-M-32]

C. Chafe, J. Smith and P. Wood, "Current Work at CCRMA: An Overview," *Proc. Intl. Computer Music Conf.* The Hague, 1986.

C. Chafe, D. Jaffe, et al. "Techniques for Note Identification in Polyphonic Music," *Proc. Intl. Computer Music Conf.* Vancouver, 1985. [STAN-M-29]

C. Chafe, B. Mont-Reynaud and L. Rush, "Toward an Intelligent Editor of Digital Audio: Recognition of Musical Constructs," *Computer Music Journal* 6(1): 30-41, 1982.

C. Chafe, "A Comparison of Timbres Inherent in Traditional Violoncello Playing" *Catgut Acoustical Society Newsletter*, 29: 19-22, 1978.

Music Dept. Tech. Rep. Stanford U. are noted as [STAN-M-xx], these CCRMA pubs. are available by request to info@ccrma.stanford.edu or exist online at <http://www-ccrma.stanford.edu>

PATENTS

- (submitted Jan-04), "Distributed Acoustical Reverberation for Audio Collaboration"
No. 6,801,939, issued 14-May-04 "Method for Evaluating Quality of Service of a Digital Network Connection"
No. 5,508,473, issued 16-Apr-96, "Music Synthesizer and Method for Simulating Period Synchronous Noise Associated with Air Flows in Wind Instruments"
No. 5,157,216, issued 20-Oct-92, "Musical Synthesizer System and Method Using Pulsed Noise for Simulating the Noise Component of Musical Tones"

NETWORK CONCERTS

- 2008: Soundwire Ens. w/ RPI,
Chafe(SU) w/ UCSD/UCB
2007: Soundwire Ens. w/ RPI, UCSD,
Chafe(Banff) w/ RPI/UCSD (SIGGRAPH),
Chafe(SU) w/ RPI/UCSD (SIGGRAPH),
Chafe(KAIST, Seoul) w/ RPI/McGILL (ICAD)
2006: **SU w/ RPI/UCSC/Loyola(Chic.),**
SU w/ Loyola(Chic.)/UCSD/UA(Fairbanks),
SU w/ UTromso,
SU w/ Banff,
SU w/ SARC/UW,
SU w/ USC (California Streamin')
2005: SU w/ SARC
SU w/ Hochschule für Gestaltung und Kunst, Zürich
2004: SU w/ UCSF/UCB (AES SF "300-square Mile Recording Studio" Stanford Mariachi)
NASA Meteor Crater testing of audible QOS evaluation (Mars landing simulation)
SU w/ Banff (ANET I Network Audio Summit, piano duo)
SU w/ KTH (Point25 Concert, Wallenberg Foundation)
SU w/ UVic/UMont (CCRMA Affiliates Mtg. "Triple Jam")
SU w/ SARC

LECTURES, MASTER CLASSES

(* = invited, + = juried submission, ^= paper listed above)

- 2008:
* ANET Summit II, Banff
* UCB/CNM Leonardo
2007:
* Northwestern U. Int'l. Soc. Imp. Music (via teleconf.)
* New Orleans Acoust. Soc. Am. Mtg.
* **UCB/CNM 070707**
* **KAIST Int'l. Symp. Culture Tech. (Seoul)**
* **UCSB**

- * SARC, Belfast (via teleconf.)
- * NYU
- 2006: * Stanford Homecoming Panel
- * 121st Audio Eng. Soc., SF
- * SFMOMA
- * Stanford Historical Society
- * Visiones Sonoras, Morelia, MX
- * Museo Nacional Reina Sofia, Madrid
- * UCR
- * UCSC
- * NCKU, Tainan
- * NTNU, Taipei x2
- * USC
- 2005: * UGuanajuato, MX
- * UCB
- * Acad. Mus., Wroclaw, PL
- 2004: * U. Simon Bolivar, Caracas
- * C. National de las Artes, Mexico, DF
- +^ AES, SF
- * Network Audio Summit, Banff
- * Taiwan
- * Stanford Kyoto Ctr.
- +^ ICA, Kyoto
- +^ISMA, Nara
- 2003: * MediaX SU
- * Taegu, KR
- * Townsend Ctr., UCB
- +^ AES, Banff
- * PC Forum, Phoenix
- 2002: * UNM ATC Lecture
- * MediaX SU
- *^ Keihanna Multimedia Festival, Kyoto
- *^ IEEE/ICASSP Orlando
- * 020202 UC Berkeley
- 2001: + DAFX 2001, "Oxygen Flute" by video, Limerick
- * Acoustical Soc. of America, "Evolution of Teaching and Res. at CCRMA"
- + IEEE / ACM SC2001, bandwidth challenge, Denver
- * San Jose Museum of Art
- *^ ICAD 2001, Helsinki
- * CENIC, Corp. for Educ. Network Initiatives in Cal., "Art & Sci. Meet at CCRMA"
- * U.C. Berkeley Multimedia Research Center, "SoundWIRE"
- * SF Calif. Coll. of Arts & Crafts, "Ping Interactive Music Installation"
- * Natl. Academy of Sciences, "Digital Music Making"
- 2000: + IEEE / ACM SC2000, research exhibit, Dallas ("Most Captivating Application" Net Challenge Prize)

- *U of Suwon, Korea
- * UO
- * UW
- * UNM lecture and composition master class
- * AES Alberta Chapter
- * New Media Institute, Banff
- 1999: * Ecole Nationale de Musique de Villeurbaine, composition master class
- *^ Recontres Musicales Pluridisciplinaire, Lyon
- CelloFest 99, Banff
- Audio Associates Program, Banff
- Sync or Stream, Banff
- 1998: * Centro Ricerche Musicali, Rome
- * Summer Workshop, ZKM, Karlsruhe
- *^ ISMA 98, Leavenworth, WA
- 1997: * U. of Quilmes, Buenos Aires
- * U. of Moron, Buenos Aires
- +^ Intl. Comp. Music Conf., Thessaloniki, also tutorial lecture
- *^ Symposium on Science, Art, Internet, MultiMedia, Mozarteum, Salzburg
- 1996: * Pomona College, Pomona
- +* Intl. Comp. Music Conf., Hong Kong, also tutorial lecture
- 1995: * II Brazilian Symposium on Computer Music, Canela-RS, Brazil, keynote
- *^ U. of Thessaloniki
- * National U., San Diego
- * Hong Kong Academy for the Performing Arts, composer-in-residence
- +^ Intl. Comp. Music Conf., Banff
- 1994: * ACREQ, Montreal
- Peabody Cons., Baltimore, Sidney M. Friedberg Lecturer in Music and Psych.
- UVA
- 1993: + Acoustical Society of America, Denver
- * Centro Ricordi, Buenos Aires
- * LIPM, Buenos Aires
- +^ Intl. Comp. Music Conf., Waseda U., Tokyo
- Hochschule für Music und Darstellende Kunst, Vienna
- * UW, Systematic Musicology and Composition Seminars
- * CNMAT, UCB New Music Technology Series
- 1992: * Intl. Meeting of Modern and Contemporary Music, Parma, Italy
- * Friends of Hopkins Marine Station, Monterey, CA
- * Composer's Forum, UIUC
- * Intl. Computer Music Colloq., Delphi, Greece
- * New Hampshire Music Festival Composer's Conf., Plymouth, NH
- * IEEE Computer Science Section, San Francisco
- 1991: + IEEE Workshop on Speech and Signal Processing, New Paltz, NY
- * TCU, Ft. Worth
- SMU, Dallas
- * UNT, composer-in-residence
- 1990: +^ Northwestern U.

*^ Physical Modeling Colloquium, Grenoble
 +^ IEEE Intl. Conf. Acoustics, Speech and Signal Processing, Albuquerque
 1989: * Acoustical Society of America, Bay Area Chapter
 * Seminar on Academic Computing, Snowmass
 * Association for Women in Computing, San Francisco
 1988: *^ Artificial Intelligence and Multimedia Knowledge Processing, Kobe
 Music Dept., Clark U.
 * Society of Motion Picture and Television Engineers, San Francisco Chapter
 1986: Computer Science Dept., UCB
 Music Dept., Clark U.
 +^ IEEE Intl. Conf. Acoustics, Speech and Signal Processing, Tokyo
 1985: +^ Intl. Comp. Music Conf., Vancouver
 1984: * Dept. of Music, Northwestern U.
 IRCAM, Paris
 +^ Intl. Comp. Music Conf., Paris
 1982: + Intl. Comp. Music Conf., Venice
 * San Francisco Institute of Music and Drama, Composer Speaks Series
 Center for Music Experiment, UCSD
 Also: annual presentations to CCRMA Industrial Affiliates Mtg.

PERFORMANCES OF COMPOSITIONS

(* concert appearances as performer in own works, \$ including performance of other's works, # found by ASCAP survey)

2008: \$SU/UCB/UCSD, \$Stanford, \$SU/RPI
 2007: **Belfast, \$SU/RPI/UCSC/Loyola, Mtn. View, S. Francisco, *\$KAIST/McGill/RPI, Machine Project L.A. installation**, Stanford, *\$SU/RPI/UCSD, *New Orleans
 2006: *Riverside, *Stanford, *\$Taipei, *Madrid, *Morelia, *Guanajuato, *Queretaro, **MX, Stanford x3**
 2005: * Veracruz, * Guanajuato, * Queretaro, MX, * Stanford, * MusiCollage, Stanford
 2004: * Caracas, * Mexico City, * Queretaro, MX, Columbus, Bucharest, * \$Taiwan recital, * La Villette installation, Paris, * Network Concert, w/Stockholm
 2003: \$Berkeley duo recital, Seoul, Berkeley PFA premiere, * Stanford, "Wired Gardens," * Berkeley (x2) [# Spain]
 2002: * \$Eugene recital, * Berkeley, Kroeber Museum installation (Sep 02-Sep 03)UC, * Keihanna, JP., Hillsboro, OR installation, *\$ San Jose (recital) [# Argentina]
 2001: SF, Montreal, Bogota, Barcelona, SJMA installation (Oct-June), SFMOMA installation (Mar-Jul)
 2000: *\$ Seoul, * Eugene, Albuquerque, *\$ Stanford, *\$ Berkeley
 [# Germany]
 1999: San Diego, * San Jose, * Lyon (2), * Banff (4)
 [# Germany]
 1998: Banff, Buenos Aires, * Karlsruhe (2), Rome, Bogota, San Juan, PR. Half Moon Bay, Stanford
 [# Hong Kong, Japan, Spain, Belgium, Argentina]

- 1997: * Thessaloniki, *\$ San Francisco, * Stockton, \$ Stanford, *\$ San Diego (2), *\$ Buenos Aires, * L'Aquila, It.
[# Argentina, Germany (2)]
- 1996: * Pomona, *\$ Stanford (recital), \$ Stanford, * Hong Kong
[# Argentina, Holland, Canada]
- 1995: *\$ Ch. Music Soc. San Jose, *\$ Hong Kong, * San Juan, PR. * Baltimore, *\$ San Diego, *\$ Stanford, *\$ Macerata, It. * Thessaloniki, * Canela-RS, Br. *\$ Buenos Aires, * San Francisco
[# Denmark, Hong Kong, Argentina]
- 1994: *\$ San Diego, *\$ Salzburg, \$ Berkeley, *\$ Stanford, *\$ Seattle, Lüneberg, De. Cleveland, *\$ Montreal, *\$ Hamilton, NY. *\$ Baltimore, * Washington, DC. *\$ Charlottesville, VA
[# Israel, Norway, Austria, Switzerland]
- 1993: *\$ Zurich, *\$ Geneva, *\$ Vienna, *\$ Berlin, *\$ Buenos Aires, *\$ Tokyo-Kagurazaka, *\$ Tokyo-Waseda, * Radford, VA * Rochester, NY Arnheim, Brasilia
[# Italy, Switzerland]
- 1992: Parma, It. Stanford, Urbana, IL San Francisco, Waterville, ME Baltimore, Delphi, Gr. San Juan, PR. Plymouth, NH Monterey, CA Bowdoin, ME Portland, ME Mexico City, Tokyo, Bad Ischel, As. Macerata, It. Buenos Aires
- 1991: Denton, TX (recital) Ft. Worth, Dallas, Stanford (3), San Francisco, Berkeley, Athens, Montreal, Warsaw, Hamilton, NY San Jose, Stuttgart, Rome, NY (TV Tokyo, Madrid, Cologne)
[# Netherlands, Italy, Norway, Britain]
- 1990: Denton, TX Wroclaw, Po. Essen, Palo Alto, Waterville, ME Stanford (3), Glasgow (2), Evanston, Bowling Green, OH Berkeley, Buenos Aires (2), New Haven
[# Canada, Italy]
- 1989: College Park, MD (2) Buenos Aires, Palo Alto (2), Fort Worth, Tel Aviv, San Jose (2), Oberlin, Montreal
[# Spain, Switzerland]
- 1988: Worcester, MA Stanford, Hamilton, NY Buenos Aires, College Park, MD
- 1987: Stanford (2), Madrid, Warsaw, Macerata, It. Princeton
- 1986: Houston, New York, Rome, Stanford (3), Berkeley (3), Tokyo, Buenos Aires, Roro, Sw. San Francisco, Venice, Belfast
- 1985: Warsaw, Montreal, Vancouver, Bourges, Fr. Buenos Aires, Padua
- 1984: Paris, Cologne, Bourges, Fr. Berlin, Melbourne, Evanston
- 1983: Los Angeles, San Antonio, San Francisco, Paris, Stanford, Vancouver, Lüneburg, De. WDR, De.
- 1982: Cambridge, MA Bourges, Fr. Urbana, IL San Francisco, Stanford, Rome
- 1981: Cagli, It. Stanford, Berkeley, Santa Cruz, Denton, TX
(plus numerous performances as soloist in other's works, worldwide)

COMPOSITIONS (since 1981)

(ce. = celletto, an electronic cello built by Chafe / Mathews in 1988)

<i>Cefiru</i>	ce. with live DSP	2007	
<i>TeleCello Concerto</i>	ce. and online ensembles	2007	
<i>Tomato Music</i>	8-ch comp.snd	2007	
<i>Tomato Quintet</i>	live comp. snd, installation	2007	
<i>Score IV</i>	radio baton, live comp. snd, animated conductor	2007	
<i>Congruence</i>	48-ch comp. snd	2007	
<i>Scatter</i>	sop., comp. snd, animated conductor	2006	
<i>Replication</i>	pn., comp. snd, animated conductor	2005	
<i>Speed & Consensus</i>	cl., pn., vn., vc., comp. snd, animated conductor	2005	
<i>Ping 2</i>	interactive music, lighting installation	2004	
<i>Organum</i>	animation and music	2003	[Organum DVD]
<i>Wheel of Tunes</i>	interactive music installation	2003	
<i>Tangent</i>	clavichord and comp. snd.	2002	
<i>Carbon Path</i>	ce. live elec, comp. snd., video	2002	[RTVE radio recording]
<i>The World As We Know It</i>	film score	2002	[Underground Zero]
<i>Oxygen Flute</i>	interactive music installation	2001	[CCGNESP01-02]
<i>Ping</i>	interactive music installation	2001	[CCGNESP01-02]
<i>Voice Coil</i>	ce. with live elec.	2000	
<i>Time is the Friend</i>	music from <i>Riding the Tiger</i>	2000	[CRC2515]
<i>Transect</i>	comp. snd.	1999	[CRC2514]
<i>Riding the Tiger</i>	film score	1999	[Samuelson]
<i>Whirlwind II</i>	sx. with comp. snd.	1998	
<i>Whirlwind</i>	va. with live elec.	1997	
<i>Push Pull</i>	(scored version)	1997	
<i>Between the Sheets</i>	MIDI trio (with Fred Malouf)	1997	
<i>Arcology</i>	ce., disklavier, live elec. (w/ Scott Walton)	1996	[CRC2515]
<i>Pulse, Friction, Blues, End</i>	ce., trumpet, mridangam, live elec.	1996	[CRC2515]
<i>Push Pull</i>	ce. (improv. version) with live elec.	1996	[CRC2514]
<i>El Zorro II</i>	sea shells version with live elec.	1993	
<i>El Zorro</i>	tp. or tb. solo with live elec.	1992	
<i>Remote Control</i>	MIDI trio	1991	[CRC2515]
<i>Free Motion</i>	cb., vc., va., or vn. solo with comp. snd.	1990	[CRC2514][Rubenstein]
<i>Vanishing Point</i>	comp. snd.	1989	[CRC2514][Intercam]
<i>Hearts and Quarks</i>	film score		
<i>Duo Improvisation</i>	ce., tp. and live elec. (w/ Dexter Morrill)		[CRC2133]
<i>Virga</i>	hp. and hp. synthesizer		
<i>Backtrace</i>	ce. and live elec.	1988	[CRC2514][Rowe]
<i>Quadro</i>	pn., vn. and vc. with comp. snd.	1986	[CRC2091][Semar]
<i>Neriage</i>	comp. snd.	1985	
<i>In a Word</i>	vc. and comp. snd.	1983	[WER2016-50]
<i>Solera</i>	comp. snd.	1981	[WER2026-2][CCRM]

RECORDINGS, SCORES (all titles ASCAP)

- [RTVE radio recording] *Carbon Path* (celletto and computer music) Chris Chafe, audio version, for RTVE, Madrid, 2006
- [Organum DVD] *Organum* (DVD music and animation) with Greg Niemeyer, Christine Liu, Lorenzo Wang, UCB Art Practice, 2003
- [CCGNESP01-02] *Extrasensory Perceptions* (music from *Ping* and *Oxygen Flute*) with Greg Niemeyer CCRMA, 2002
- [Underground Zero] *The World as We Know It* (documentary film), Kris Samuelson and John Haptas, directors, 2002
- [CRC2515] *Arcology* (featured performer / composer CD) Centaur Records, 2002
- [CRC2514] *Arco Logic* (solo composer CD) Centaur Records, 2001
- [Samuelson] *Riding the Tiger* (documentary film), Kris Samuelson and John Haptas, directors, UC Extension Ctr. for Media and Indep. Learning, 1999
- [Rubenstein] *Maya*, Donald Rubinstein (CD), Desert Link Records, 1999
- [Qwire] (performer in live electronic band, CD) 1996
- [Intercambio] (compilation CD) CCRMA / UCSD / LIPM, 1993
- [CRC2133] *The Virtuoso in the Computer Age - II* (compilation CD series) CDCM v. 11, Centaur Records, 1992
- [Rowe] *Interactive Music Systems: Machine Listening and Composing* (CDROM) ISBN0-262-68075-0, MIT Press 1992
- [CRC2091] Jefferson String Quartet (compilation CD series) CDCM v. 8, Centaur Records, 1991
- [WER2026-2] *Digital Music Digital* (compilation CD series) Computer Music Currents, v. 6 Wergo Records, 1990
- [WER2016-50] *Dinosaur Music*, (compilation CD w/ Chris Chafe, vc.) Wergo Records, 1988
- [Semar] Semar Editore, Rome, 1986
- [CCRMA v.1] *Music from CCRMA* (cassette tape), 1982
- as performer (ce.): *Salzburg Variations* Dexter Morrill, Music from Stanford, 2004 (CD), *Espresso Machine II* Fernando Lopez-Lezcano, ICMC '95: Digital Playgrounds, The Banff Centre, 1995 (CD), *Transmission Two* (excerpt) Larry Austin, Anthology of Music for the 21 Century, Leonardo Music Journal, 1991 (CD)

PROFESSIONAL SERVICE (all current and past)

Promotion Reviews: UCol, UVic, Colby, Columbia, ASU, UVA, UMI, UCB, UO, Princeton, UIowa, UCB, UT Austin, UofO, UNT, NCTU, Princeton
 Music Juries, Awards and Papers Reading Committees: Soc. Braz. Comp. Music, 2007, Soc. Braz. Comp. Music, 2006, Soc. Braz. Comp. Music, 2005, Intl. Comp. Music Conf., Florida, 2004, Intl. Comp. Music Conf., Am. Psych. Assoc. Distinguished Scientist Award, Goteborg, Arts Fellowship C. of S. Clara, 2002, Intl. Comp. Music Conf., Havana, 2001, Intl. Comp. Music Conf., Berlin, 2000, Intl. Comp. Music Conf., Beijing, 1999, Intl. Comp. Music Conf., Ann Arbor, 1998, Intl. Comp. Music Conf., Hong Kong, 1996, Intl. Comp. Music Conf., Aarhus, 1994, Intl. Comp. Music Conf., Tokyo, 1993, Intl. Comp. Music Conf., San Jose, 1992, Peabody Cons., 1997-99
 External Dissertation Review: U. Luneberg, U. Pompeu Fabra, NUSingapore, McGill, Hebrew U.
 External Grant Evaluator: NSERC, Soc. Sci. and Hum. Res. Council of Canada, Fonds Quebecois de la Recherche, Hong Kong Research Grants Council
 Advisory Groups: Internet2 Arts, CIRMMT McGill U. School of Music, Conseil Scientifique, IRCAM, Dept. of Music, Princeton U., Catgut Acoustical Society, J. of New Music Research, Swets & Zeitlinger B.V.
 Program Evaluator: NYU, UCSC, UVA, Dartmouth
 Publication Reviewer: Cambridge Press, UC Press, rev. and Preface to *Bhakti*, J. Palmer, MIT Press; UC Press; Leonardo; C. Inv. Musicale; J. of New Music Research; Organised Sound; IEEE Computer Soc., Computer Magazine; Acoustical Soc. of Am.; Computer Music J.

UNIVERSITY SERVICE

Chair Promotion Review (J.B.), 2008
 Music Dept. Search, 2008
 CUAFA, 2008
 SICA sub-committees, Perf. Arts Ctr., Grad Studies, Exploratorium
Chair CCRMA Search, 2007
Sculpture Search (Art Dept.), 2007
 CUAFA, 2006
 Sculpture Search (Art Dept.), 2006
 Chair Promotion Review (J.S., G.B.), 2005
 Chair Music Dept. Search, 2005
 H&S Arts Initiative Planning Committee, 2005
 Memorial Resolution, Music Dept.
 Area Studies Search (Africanist Hum.), 2004
 CogSciConf planning, Hum. Ctr., 2004
 Drama Dept. Search Com., 2003
 Music Dept. Kitchen Cab., 2003
 Graduate Curr. Com., 2002
 Chair, Contg. Appt. Review Com. (K.L.), 2001
 Memorial Service, Concert, Music Dept.
 OTL Awards Reviewer, 2001

Chair, Tenure Review Com. (J.B.), 2000
 Memorial Resolution, Music Dept.
 Chair, Composition Search Com., 1999
 Undergraduate Curr. Com., 1999-01
 Dept. Mgr. Search Com., 1999
 Advisor to EPGY Music Theory Course (CSLI) 1999-present
 Sondius-XG Advisory Com., 1998-present
 Arts Service Action Program (Haas Center), 1997-98
 Stanford Faculty Summer Service Learning Institute, 1997
 Chair, Composition Search Com., 1997
 Chair, Departmental Reappointment Com. (D.S.), 1997
 OTL Awards Selection Com., 1997
 Chair, Tenure Review Com. (J.R.), 1996
 Search Com. for Computer Music, 1996
 Chair, String Quartet Advisory Bd., 1995-97
 KZSU Bd. of Directors, 1994-98
 PI, Cooperative Composers-in-Residence Prog. with LIPM, Buenos Aires, The Rockefeller Foundation, 1990-95
 Academic Software Development Advisory Bd., 1993-94
 Director, CCRMA Summer Workshop Program, 1989-94
 Chair, Music Department Graduate Studies Com., 1993
 Music Department Graduate Studies Com., 1992
 Chair, Music Department Facilities and Equipment Com., 1991
 Music Department Facilities and Equipment Com., 1990
 Arts Faculty Roundtable, 1992-94
 Assisted Centennial and Presidential Inaugural events, 1990-93
 Chair, University Orals Coms., CS, Mathematics and Psychology Depts.

ADVISING

Graduate Student Advisor, MA, PhD and DMA Programs in Music
Undergraduate Advisor in Music (incl. Music, Science and Technology Degree)
Undergraduate Advisor in Symbolic Systems Program
 Freshman Academic Advisor, 1987-1988

COURSES TAUGHT

Music and Acoustics of Ancient and Contemporary Greece (Bing Overseas Studies Program)
Sound, Digital Sound and Massive Sound Media (Sophomore College)
 Human Computer Interface Design
 Topics in Interactive Computer Music Performance (Sophomore Seminar)
 Graduate Student Colloquium (weekly, non-credit)
 Composition and Performance Using MIDI-based Computer Music Instruments
 History of Electroacoustic Music
Fundamentals of Computer-Generated Sound
 Compositional Algorithms, Psychoacoustics and Spatial Processing

Computers in the Arts and Humanities
Research Seminar in Computer Music