

# ÉRIC MARTY

1 July 2006 – 30 June 2007: Akademie Solitude • Solitude 3 • 70197 • Germany • tel +49.173.18081.65  
University of Georgia • Lamar Dodd School of Art • 104 Visual Arts Building • Athens, GA 30602-4102  
marty@ericmarty.com • www.ericmarty.com

---

## EDUCATION

University of California at Berkeley	Ph.D., Composition, 2000
McGill University	Graduate studies in composition, 1993-1995
L'Université de Montréal	B.Mus., Composition Instrumentale, 1993

## COMPOSITION PRIZES

First Prize, ALEA III International Composition Competition <i>Buoyancy</i> (flute and harp, 2000)	2004
Recording Prize (1st Prize), Contemporary Record Society Composer Competition <i>If Crumble</i> (violin, violoncello and piano, 1997)	2000
Joseph S. Stauffer Prize, Canada Council for the Arts Awarded to a Canadian artist for excellence in music composition, visual art or literature	1998
Prix Jeunesses Musicales du Canada, CBC National Competition for Young Composers <i>...eûmerions...</i> (violin and piano, 1994)	1997
Morton Gould Award for Young Composers, ASCAP Foundation <i>Liquid With</i> (orchestra, 1997)	1997
2nd Prize, CBC National Competition for Young Composers <i>...eûmerions...</i> (violin and piano, 1994)	1997
3rd Prize (Sir Ernest MacMillan Award), SOCAN National Young Composers Competition <i>Liquid With</i> (orchestra, 1997)	1997
1st Prize (Serge Garant Award), SOCAN National Young Composers Competition <i>When In</i> (two pianos, eight hands, 1994)	1994
2nd Prize, CBC National Competition for Young Composers <i>When In</i> (two pianos, eight hands, 1994)	1994

## ARTS GRANTS AND RESIDENCIES

Academie Schloss Solitude 12 month residency for the creation of site-specific audio/video installation and performance environment with performances of <i>Book Awry</i>	2006/2007
Ideas for Creative Exploration, University of Georgia–Project Grant for research in interactive audio installation	2003
The Canada Council for the Arts–Grant for Composers <i>Book Awry</i> –solo pieces for various instruments, for optional simultaneous performance (in progress)	2002
The Camargo Foundation–Camargo Fellowship 6 month residential fellowship	2001
The Canada Council for the Arts–Grant for Composers <i>Cloak with Third with Ochre</i> –three works, playable separately or simultaneously: <i>Cloak With</i> (orchestra, 2000) • <i>Third With</i> (piano, 2000) • <i>Ochre With</i> (audio installation, 2000)	1998
The Canada Council for the Arts–Short Term Grant for Composers <i>Liquid With</i> (orchestra, 1997)	1996
Fonds pour la Formation de Chercheurs et l'Aide à la Recherche (FCAR) Québec provincial research grant for graduate studies in composition	1994
The Canada Council for the Arts–Travel Grants	1998, 2002, 2005

**COMMISSIONS**

Jill Richards	2006
New Work (solo piano, in progress)	
San Francisco Boys Chorus	2005
<i>C. elegans</i> (children's choir and piano, 2006)	
Ensemble Musicatreize—funded by the Canada Council for the Arts	2001
<i>Noeuds de chanterelles au coulis de cimes, et autres délices</i> (flute, zither, percussion, piano, 6 voices, viola d'amore, double bass, 2002)	
Contemporary Record Society	2000
<i>Buoyancy</i> (flute and harp, 2000) for Anana Duo	
Jeunesses Musicales du Canada	1997
<i>If Crumble</i> (violin, violoncello and piano, 1997) for Trio Voltaire	
Hammerhead Consort—funded by the Canada Council for the Arts	1994
<i>Why is the texture of uncertainty?</i> (two pianos, two percussionists and three CDs, 1995)	
Codes d'Accès	1994
<i>...éumerions...</i> (violin and piano, 1994) for Silvia Mandolini and Brigitte Poulin	

**TECHNOLOGY GRANT**

Learning Technologies Grant, Committee for Applied Instructional Technologies, University of Georgia	2004
\$25,000 to design/implement the Lamar Dodd School of Art's <i>Mobile Interactivity Learning Lab (MILL)</i> , for site-specific, collaborative and interactive multimedia installation and performance.	

**POST-SECONDARY TEACHING**

Instructor	<u>University of Georgia</u>	2004-present
	Lamar Dodd School of Art: Department of Digital Media (2004-Present)	
	“Sound Art” (undergraduate/graduate, ARST 3800/7980)	
	“Methods for Interactive Installation” (undergraduate/graduate, ARST 3800/7980)	
	Hugh Hodgson School of Music: Department of Theory (2005-2006)	
	“Trends in Music Theory II” (doctoral Post-tonal Theory/Analysis, MUSI 8120)	
	“Tonal Theory and Analysis” (graduate Schenkerian Analysis, MUSI 4100/6100)	
	“Graduate Theory Review” (MUSI 4050)	
	Department of Theatre and Film (2005)	
	“Interactive Performance” (undergraduate/graduate, DRAM 5870/7870)	
Collegiate Professor (Part-Time)	<u>San Francisco Conservatory of Music</u>	1998-2002
	Department of Physics and Math (1998-2002)	
	“Acoustics” (481)	
	Department of Theory and Musicianship (1998-2000, concurrent appointment)	
	“Graduate Musicianship” (821)	
	“First Year Musicianship” (201 and 202)	
Lecturer	<u>University of California at Berkeley</u>	2001-2002
	“Professional Training for Teaching Assistants in Musicianship” (Music 300)	
	“Musicianship I” (undergraduate, Music 49B)	
	“Basic Musicianship I, Accelerated” (non majors, Music 20A)	
Instructor	<u>University of California, Berkeley</u>	1996-1998
	Instructor, “Basic Musicianship I and II” (non majors, Music 20A&B) 1997-1998	
	Assistant, “University Symphony Orchestra” (Music 141) 1996-1997	
Instructor	<u>McGill University</u>	1993-94
	“Basic Materials of Western Music I” (non majors, 210-201A/B)	

**OTHER TEACHING**

Instructor	Max/MSP/Jitter Summer Workshops, University of Georgia (Ideas for Creative Exploration / Studio for Research in Art and Music)	2004, 2005
Instructor	University of Georgia Department of Continuing Education Computer Music	2004-present
Faculty	Young Musicians Program, University of California at Berkeley Composition, Theory, Musicianship, Computer Music, Piano, Chamber Music	1998-2001
Private Instructor	Composition, Theory and Musicianship	1998-present
Co-Director	Theory Program, Golden Gate Boys Choir, Hayward, California	1991-1992
Instructor	Theory Program, Singing Boys of San Francisco Bay	1985-1991

**PROFESSIONAL ACTIVITIES**

ICE (Ideas for Creative Exploration), University of Georgia Director, Networked Interactivity Working Group (2004-Present) Member, Interactivity Task Force (2005-present)	2002-Present
Founder/Director, STREAM (Studio for Research in Art and Music), Athens, Georgia	2004-Present
Curator, 1st West Coast Electroacoustic Exchange, Berkeley, Seattle and Vancouver	1998
Member, CNMAT Additive Synthesis Tools research group, University of California at Berkeley	1996-1997
Founding Director, CNMAT Users Group, University of California at Berkeley	1997-1998
Member, Group of the Electronic Music Studio (GEMS), Montreal	1993-1995

**SELECTED INTERESTS**

- Networked interactivity • New performance environments • Auditory perception and cognition • Time in music
- Analysis/synthesis • spectral composition • Musique concrète • Surrealism in music • Balinese music

**PROFESSIONAL TRAINING**

Private study, Linda Bouchard and David Wessel, funded by the Canada Council for the Arts	1998-1999
MSP Night School, Center for New Music and Audio Technologies, Berkeley	1998
Internationale Ferienkurse für Neue Musik, Darmstadt, funded by the Canada Council for the Arts	1996
June in Buffalo New Music Festival and Course	1996

**PRINCIPAL TEACHERS**

- Composition: Jorge Liderman, Linda Bouchard, Bengt Hambræus, Michel Longtin
- Computer music: David Wessel, Bruce Pennycook, Edmund Campion

**PROFESSIONAL MEMBERSHIPS**

- Associate composer, Canadian Music Centre
- SOCAN (Society of Composers, Authors and Music Publishers of Canada)
- International Computer Music Association
- The College Music Society
- Honorary Life Member, Contemporary Record Society
- American Composers Forum

## TECHNICAL EXPERTISE

Hardware: • analog synthesis/tape studios • digital samplers/synthesizers • cv sensors • video motion tracking  
 Systems/Networking: • OSX and UNIX • Mac and general IP protocols, OSC, MIDI  
 Environments: • Max/MSP/Jitter • C-mix • C-sound • Open Music • basic knowledge of C and shell scripts  
 Recording/Editing/DSP: • ProTools • Performer • Audiosculpt • Modalys • Diphone  
 Visual Media / Web Authoring: • Jitter • Photoshop • Illustrator • Dreamweaver  
 Music Publishing: • Finale • Sibelius

## LANGUAGES

French (native fluency), Spanish (read), German (read)

## PUBLIC LECTURES, INTERVIEWS, PUBLICATIONS

Artist Lecture, Akademie Schloss Solitude, Stuttgart, Germany, October 26 2006  
 Recording: “Buoyancy.” Angela R. Mullins, flute, Su-Ting Hsu, harp. Other works by Burge, Cooney, Diemer, Hanson, Schlenck. *Canadian-American Composers*. CRS, CD0481, 2004.  
 “Implementing OSC Time Tags in Max.” Ideas for Creative Exploration, University of Georgia, Sep. 15, 2004  
 “Synchronicity, New Technology and New Music.” The Jung Center, Houston Texas, April 12, 2004  
 “Nietzsche and Music.” Honors College, University of Houston, April 12, 2004  
 Guest Lecture, Composition Seminar, Department of Music, Emory University, March 22, 2004  
 Interview by Frédéric Kahn, published online by Musicatreize, Marseille, France, Nov. 2002  
 Guest Lecture, Conservatoire Nationale de Région de Nice / CIRM, Nice, France, Nov. 5, 2002  
 Pre-Film Talk: “Ang Lee: Sucré-Salé (Eat Drink Man Woman)” Presented by Musicatreize. Cinéma Les Variétés, Marseille, France, Nov. 4, 2002  
 “Autoportrait,” Lecture-performance, with the participation of sculptor Imi Hwangbo and la Chocolatière du Panier, Salle Musicatreize, Marseille, France, Nov. 4, 2002  
 “Recent Compositions,” University of California at Berkeley, Department of Music, Feb. 8, 2002  
 “New Music in Canada,” University of Georgia School of Music, Athens, Georgia, Oct. 19, 2001  
 “Recent Compositions,” Georgia State University School of Music, Atlanta, Georgia, Oct. 18, 2001  
 “Magic and Madness: new work,” Camargo Foundation, Cassis, France, May 15, 2001  
 Artist Lecture, Artists’ Salon, Camargo Foundation, Cassis, France, March 24, 2001  
 “Canadian New Music; Recent Compositions,” San Francisco Conservatory of Music, Nov. 23, 1998  
 Panel Discussion, Made in Canada Festival, Massey Hall, Toronto, Ontario, (CBC Radio live broadcast) Nov. 15, 1998  
 Panel Discussion, West Coast Electroacoustic Exchange, Center for New Music and Audio Technologies, Berkeley, California, April 26, 1998  
 Pre-Concert Talk: “*If Crumble*,” Maison de la Culture Marie-Uguay, Montréal, Québec, March 17, 1998  
 Review: “Mixed Music in San Francisco: The SFCMP and CNMAT in concert,” *Computer Music Journal*. 22:4 (Winter, 1998)  
 Interview, CBC Radio, Generations XY&Z New Music Festival, Ottawa, Ontario, Jan. 9, 1997  
 Interview, CBC Radio, CBC Young Composers Competition, Moncton, New Brunswick, Nov. 6, 1994