

FLORIDA INTERNATIONAL UNIVERSITY SCHOOL OF MUSIC Bachelors of Music Composition

The Florida International University Music Composition Undergraduate Program Philosophy and Mission Statement. The FIU Music Composition Undergraduate Program is designed to give students a strong background in the techniques and languages of a variety of musical styles ranging from common practice music to the most experimental contemporary approaches. Combining writing with analysis, the program is designed to produce composers who are proficient in a variety of musical languages while at the same time allowing for the evolution of an individual's personal compositional craft and approach. An emphasis on musicianship, including the performance and conducting of a student's works, further enhances the student composer's development as a competent musician. Numerous performance opportunities of students' music by excellent performers and ensembles as well as hands on experience in the use of new technologies including computer music, video, and interactive and notational software are an integral part of the curriculum. Many of our graduates have continued studies at other prestigious schools in the US and abroad and have been the recipients of ASCAP and BMI Student Composition awards and other important prizes. The four-year music composition program at FIU prepares students for either continued graduate studies in composition or skillful composers continuing in a variety of related occupations.

For more information regarding the program contact:

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ADMISSION GUIDELINES (Effective fall 2014)

Admission Requirements for the Bachelor of Music in Music Composition

1. All students must complete a formal application to Florida International University, at the same time that they complete their GetAccepted application. To complete the FIU online application go here <http://admissions.fiu.edu/apply/index.html>
2. All Music Composition candidates must submit a portfolio of their works to **GetAccepted** consisting of sound files and/or videos. Works can be for acoustic, electronic, mixed, and with or without videos and generally 3 to 4 works should be submitted. In addition a PDF or word doc outlining the student's interest and future goals as a composer should be included. The portfolio should:
 - a. Demonstrate the student's craft and depth of compositional knowledge
 - b. Include works for a variety of instruments/voices and sizes of ensembles (solo, chamber, etc.).
 - c. Make clear the student's interest in composition as a major and what the student expects to gain from their studies at FIU in this area.
3. All Music Composition candidates must also audition in their applied instrument (voice, strings, winds, etc). Please follow the protocol and submit the necessary information using **GetAccepted**.

While your portfolio will serve as your Music Composition Interview, the Area Coordinator reserves the right to request further information or to meet in person during an audition date. Please note that all students must be admissible to the university as well as the School of Music.

Any questions should be directed to Dr. Orlando Jacinto Garcia at garciao@fiu.edu

Students entering without a strong portfolio are generally admitted after passing their performance audition, as intended composition majors. Although there may be some exceptions, native Freshman take the Basic Music Composition class during their first year at FIU and Composition I and II during their Sophomore year after completing one year of Theory and Sight Singing/Ear Training. Students entering the School of Music that do not pass into at minimum Theory I will not be admitted into the program. Transfer students are advised to take Composition I based upon their placement in the Theory and Sight singing/Ear Training sequence since Freshman Theory and Sight singing/Ear Training are pre-requisites for Composition I. Students entering with an acceptable portfolio of compositions may not need to enroll in Composition I and II depending upon the student's work and the recommendation of the composition faculty and area director. An average of B or higher in Freshman/Sophomore Theory and ET/SS courses is required for full admission into the program. An interview with the

composition program director either in person, via email, or Skype is required for admission.

BM MUSIC COMPOSITION PROGRAM BASIC COURSE REQUIREMENTS

<u>Required Course</u>	<u>Credit Hours</u>
*Basic Music Composition	1 sem @ 1 cr – Fresh year
Composition I, II	4 (2 sem @ 2 cr each) - Soph year
Composition III-V optional	6 (4 sem @ 2 cr each) – VI
Electronic Music Lab I-II	4 (2 sem @ 2 cr each)
New Music Ensemble	2 (2 sem @ 1 cr each)
Composition Forum	4 (4 sem @ 1 cr each)
Performance Recital	1 (1 sem @1 cr for 30' recital on principal instrument/voice)
Research	2 (1 sem @2 cr for 45' Sr. comp recital)
Total	23 credits in area required

*Not required but strongly recommended for entering Freshman. To be taken in the spring of the first year.

ABOUT THE BASIC COURSE REQUIREMENTS

Please note, the composition program courses shown above are required beyond the university core requirement, and the School of Music applied lessons, ensembles, history (I, II, III, IV), electives, and lower (Freshmen - Sophomore sequence) and upper (orchestration, form and analysis, counterpoint) level theory requirements. **Additional electives** such as the multimedia **Experimental Arts** course, the **Advanced Orchestration** course, may be included in the program as well pending the student's availability and course load. See the composition area director and course catalog for more information about these.

FIU COMPOSITION COURSES

Basic Music Composition: Fundamental concepts and techniques of composition are emphasized and employed in the creation of new works. This includes the exploration of formal structures, melodic writing, harmonic, rhythmic, and timbre possibilities, among others. Students in the class are expected to be in the first year of theory, ear training and sight singing and as a result the information presented in the course is geared to students at this level of background. May be repeated for credit.

Composition I-II: Creative writing utilizing 20th century compositional techniques. Class meetings include the analysis of works and completion of short exercises and compositions to gain the understanding of techniques used in Impressionism, Neoclassicism, Post Webern Serialism, Indeterminacy, Minimalism, Mixed, Multi and Inter media, etc. Class meetings may alternate with some private instruction. Open to all music majors in the sophomore year and beyond or by permission of the instructor.

Composition III-VI: A continuation of Composition I and II designed to further the development of students compositional abilities through the writing of more evolved works with respect to duration, instrumentation, form, etc. The compositions at this level are developed with the instructor's input and vary in style, etc., considering each student's strengths and weaknesses. The format for these courses consists of private instruction one hour per week (prerequisite Comp II and/or admission into the Composition Program).

Composition Forum: A forum designed for discussions, lectures, performances, and demonstrations of issues and concerns of interest to composers including presentations by guest composers. Students' works are also performed and receive critiques by the faculty. Guests have included George Lewis, Simon Bainbridge, Steve Reich, Jonathan Kramer, Earle Brown, Joan La Barbara, Tania Leon, Bernard Rands, Mario Lavista, Phillip Glass, Larry Polansky, James Tenney, Christian Wolf, Anthony de Mare, Drew Krause, Robert Dick, Lukas Foss, George Crumb, Chinary Ung, and Donald Erb among many others. Number of meetings may vary from semester to semester. Required of all students enrolled in Composition III-VI.

The FIU New Music Ensemble: Founded in the fall of 1987, the FIU New Music Ensemble specializes in the performance of contemporary chamber, experimental and electronic music with an emphasis in the music of the last 50 years. The ensemble's instrumentation changes from semester to semester allowing for the presentation of a variety of repertoire. Performances include those on campus each semester as well as those in the community at galleries, libraries, museums, and other universities/colleges in the region. The ensemble has recently been featured at the Subtropics Music Festival, The Society of Composers National and Regional Conferences, and the National Conference of the College Music Society. To date the ensemble has presented music by a variety of composers representing a wide range of aesthetics, styles, and media from the US and diverse parts of the world including works written for the ensemble as well as works by young and established composers alike. The ensemble is made up of some of the School of Music's best student performers.

The FIU Music Technology Center (MTC)

The FIU Electronic Music Studio was founded in the spring of 1989 and during its time was one of the leading MIDI studios in the area. In the fall of 1996 the FIU Music Technology Center (MTC) was created updating the studio to its current state of the art status. The center includes two music technology facilities at FIU as well as audio and video recording facilities in the Concert Hall.

The main Music Technology Center (MTC) in the Wertheim Performing Arts Center (WPAC) houses two MacPro computers equipped with a variety of advanced music hardware and software. Students may use programs such as Digital Performer, Apple Logic, Ableton Live, Pro Tools, Peak, Sound Hack, Max/MSP, PD, SuperCollider, OpenMusic, PWGL, AudioSculpt, and Reaper for composition projects. Additionally, the MTC laboratory has an RME Fireface 800, a Digi 003, and multiple multichannel Motu Digital audio interfaces for digital multitrack recording and editing and Genelec speakers with 8.1 channels of playback. The facilities also house eight QSC K12 for electro-acoustic performance opportunities; a SoundDevices 702 recorder for field recording; as well as a selection of multiple high-quality microphones such as Neumann KM184s and AKG 414s.

The Computer-Assisted Instruction (CAI) Laboratory is available for use by all School of Music students. The facility has 8 Mac Mini workstations with M-Audio digital keyboards/controllers and M-Box Minis. Students may use programs such as SoundHack, Logic, Reaper, Ableton Live, Pro Tools, Peak, Max/MSP, and Finale to create original compositions or to complete assignments from other music courses.

Students may also use educational CD-ROMs for music analysis ear training and music theory fundamentals.

Both performance spaces in the WPAC feature surround Meyer Sound loudspeaker set-ups. The Recital Hall features four Meyer UPJuniors and a Meyer Subwoofer and the Concert Hall features six Meyer UPJs and one Meyer Subwoofer. The concert hall also features a 40 foot projection screen and large Yamaha projector; a 64 channel Yamaha LS9 digital mixer with integrated EtherSound; a set of Schepps recording microphones; as well as the equipment necessary to produce multiple camera HD video recordings and live streams of events.

FIU ELECTRONIC MUSIC COURSES

Introduction to MIDI Technology

Students learn music notation, sequencing, and basic web use and design. Programs such as Finale and a basic Digital Audio Workstation (DAW) such as Reaper aid are taught to cover of basic music technology skills. Basic MIDI concepts are covered, including Internet-based music applications. Prerequisites: none.

Electronic Music I

Emphasis is placed on the history and development of electronic music from early electronic instruments through concrete, analog and early digital synthesis. Using programs such as Reaper, SoundHack, and Peak, students learn music technology fundamental concepts and create original electronic compositions. This course is offered in the Fall semesters only. Prerequisites: Introduction to MIDI Technology.

Electronic Music II

Students create interactive computer music compositions using Max/MSP software. Emphasis is placed on interactive performance and composition, including an introduction to algorithmic composition and external digital controllers. This course is offered in the Spring semesters only. Prerequisites: Electronic Music I

Electronic Music III

This course focuses on sound synthesis using the Max/MSP, PD, or SuperCollider programs. Students will learn a variety of synthesis and DSP techniques as well as build on their previous knowledge of interactive composition from Max. This course is offered in the Fall semesters only. Prerequisites: Introduction to MIDI Technology, Electronic Music I-II.

Electronic Music IV

Special projects in computer music primarily designed for advanced music technology and music composition students. Possible topics of discussion include: cross-disciplinary science and technology development, microcontrollers, sensors, sound installations, microphone and speaker design, and circuit bending. Prerequisites: Introduction to MIDI Technology, Electronic Music I-III.

Other Related Courses

Sound Reinforcement, Laptop Ensemble, Experimental Arts, Physics of Music, Computer Music Seminar 1 and 2

Opportunities for Performances of Student Works

Given the School of Music's outstanding performance faculty and student ensembles, the possibilities for the presentation of student's works are quite favorable. The wind ensemble, orchestra, and choir are available for reading sessions of students' works and in some cases, performances. In addition, numerous student chamber ensembles (string quartets, piano trios, woodwind quintets, brass quintets, jazz ensembles/combos, opera workshop, etc.) perform throughout the semester and are available for reading sessions and possible performances. The FIU New Music Ensemble regularly performs on student composers' concerts and NODUS FIU's faculty new music group has recently begun a student composers competition in which selected FIU student(s) work(s) are included as part of one of the ensembles concerts.

NODUS Ensemble

Initiated by FIU faculty composer Orlando Jacinto García, NODUS is the professional contemporary chamber music ensemble in residence at Florida International University in Miami (FIU). Specializing in the cutting edge Art music of our time, the makeup of the ensemble varies for each concert depending on the works being presented. The ensemble's repertoire includes recent music by composers from around the world, works written specifically for the ensemble, and works with electronics and/or video.

NODUS debut at the FIU Festival of the Arts in November 1998 and shortly thereafter was featured at the January 1999 New Music Miami Festival. Subsequent performances have included the 1999, 2000, and 2001 FIU Music Festival, the 2001 Music of the Americas Festival, the 2000, 2002, 2003, 2004, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014 New Music Miami ISCM Festival, the 2004 International Computer Music Conference, the 2006 International Association of Women in Music Conference, and other concerts held at a variety of South Florida venues over the past several seasons. In 2009-10 NODUS was featured at the International New Music Festival in Lima, Peru. During the fall of 2010 the ensemble performed 2 concerts at the Cervantino Festival in Guanajuato, Mexico receiving high critical recognition for both.

NODUS has been featured at the Norton Museum, Wertheim Performing Arts Center, the Wolfsonian, the Spanish Cultural Center, Miami Art Central, Miami Art Museum, von Hartz Gallery, Dorsch Gallery, Gusman Concert Hall, among other performing spaces in the region. In the summer of 2010 Innova Recordings released sonidos cubanos, the ensembles' first CD. The album includes the works of 4 Cuban composers Tania Leon, Sergio Barroso, Ileana Perez Velazquez, and Orlando Jacinto Garcia. The works by Garcia and Leon were nominated for a Latin Grammy in the fall of 2010.

For more information about NODUS please visit the ensembles' web sites:

<http://www.myspace.com/nodusensemble>

<http://www.orlandojacintogarcia.com/index.php/30>

The New Music Miami Festival (formerly the May in Miami Music Festival)

Initiated in the May of 1993, the May in Miami Festival has provided opportunities for young composers from around the world to attend master classes with internationally renowned composers while hearing their and the master artists works performed by members of the New World Symphony Orchestra, international and national guest performers, the Miami String Quartet, and other FIU faculty artists. Master composers featured in the past have included Jonathan Kramer, Earle Brown, Morton Subotnick, Joan LaBarbara, Tania Leon, Donald Martino, Pauline Oliveros, Bernard Rands, George Crumb, Olly Wilson, Tomas Marco, Lukas Foss, Mario Lavista, and Donald Erb, as well as FIU faculty composers Orlando Jacinto Garcia and Fredrick Kaufman.

In the fall of 1997 the festival was been renamed the New Music Miami Festival to allow the flexibility of presenting the festival at different times of the year. The 1997 festival was presented simultaneously with the Forum of Composers from the Caribbean held at FIU, providing a unique opportunity for the participating composers to hear the work of the composers from this part of the world. The 1999 Festival was presented in January and featured the Italian virtuoso ensemble Music 2000 and guest composers Donald Erb and Bernard Rands. The 2000 New Music Miami Festival was realized in February and featured guest composers Charles Dodge and Chinary Ung, the Duo Contemporain from Holland and the Maya Beiser Steven Schick Project as well as FIU faculty artists and composers.

Beginning in 2002 the festival format changed and the festival was renamed New Music Miami ISCM festival. The change in format was realized to allow more opportunities for FIU students to interact with participants in the festival increasing the number of established composers attending the festival. The change in name reflects FIU's involvement as an associated chapter of the International Society for Contemporary Music based in Holland. This international organization started by composers such as Schoenberg, Stravinsky, Webern, Bartok, among others is the most important international organization for the presentation of new music. Held in April of each year the New Music Miami ISCM festival includes the presentation of music by composers from around the world performed by first class performers from the US and abroad. Many of the composers and performers participating in the festival present master classes and other related events for our students. The 2002 festival focused on chamber and electronic music, the 2003 on music for strings, the 2004 music for winds, and in 2005 keyboards were featured. In 2006 the festival once again featured mixed chamber and solo works as well as the FIU Symphony Orchestra. The 2007 Festival included the FIU Wind Ensemble and focused on music for winds and percussion while in 2008 the festival featured video and electronics. Each year the festival has included the participation of over 30 composers and performers from Asia, Latin America, Europe, and the US. For more information about the New Music Miami ISCM Festival please visit the FIU School of Music web page. Over the last 5 years the festival has been spread out over 4 months as a series of concerts every spring. This has allowed for much more interaction between guests and students. Featured guests during this time have included composers Bernard Rands, Pauline Oliveros, Evan Ziporyn, Tania Leon, performers Kathy Supove, Esther Lamneck, Todd Reynolds, and many others.

Graduation Guidelines

The requirements for a B.M. with an emphasis in composition include, in addition to the required general music courses, (1) a B average in Freshman/Sophomore Theory and ET/SS courses and a grade of B or higher in each of all upper level theory courses (Counterpoint, Form & Analysis, & Orchestration), Electronic Music courses (MIDI Technology, Electronic Music I and II or beyond), New Music Ensemble, and Private Composition courses (III-V)*, (2) the successful completion of all of the above listed

course work, (3) the presentation of a full 45 minute Senior Composition Recital and a half 30 minute Applied Recital, (4) the conducting of at least one work in a public recital (e.g., Senior Composition Recital, New Music Ensemble Recital), and (5) the passing of a final oral exam.

Note that less than an B in private composition classes results in probation; 2 semesters of less than B work in the same composition courses may result in dismissal from the program. Students are expected to do A work in composition courses and less than an A will result in consultation with the student to see if a change in major is warranted.

Senior Composition Recital Guidelines

All composition majors are required to present a Senior Composition Recital before graduation. The recital must include 45 minutes of music written by the student and approved by the advisor and/or composition faculty. The composition advisor is the faculty member who will be mentoring the student the semester of the recital. The student should be enrolled in MUS 4910 Research with the advisor as professor the semester of the recital. In addition to the advisor the composition committee normally made up of the remaining composition faculty must also approve the recital. Students should obtain a composition recital date from the office staff at the beginning of the semester in which the recital is to take place. The recital date must be approved by the composition advisor and the composition committee, since the composition faculty including the composition advisor must be present at the recital in order for the recital to count towards graduation. The student is responsible for obtaining the performers and preparing the works for the recital as well as enlisting any ushers, stage managers, sound engineers, etc., which may be required. It is also the student's responsibility to make sure that all arrangements for the recording of the recital have been made (see the recording policy manual available in the School of Music office).

After the recital program has been approved and the recital date has been set, a preliminary performance of all of the works to be presented at the Senior Composition Recital must be held no less than three weeks prior to the recital date for approval by the composition advisor, and the composition committee. Any works not performed at the preliminary or not ready for performance at that time, as deemed by the composition advisor and committee, will not be permitted on the recital and may cause a cancellation of the recital. In some cases, a recital may be rescheduled with permission of the advisor and the composition committee.

The Program for the Recital with notes, acknowledgments, etc., must be approved 2 weeks prior to the recital. Approval should come from the composition advisor. Programs should include performer names, dates of works, a composer bio, and notes about each work explaining when the work was written and providing some insight into each composition for those attending the recital. The program must include the wording "in partial fulfillment of the BM in composition". A flyer announcing the recital should and approved by the advisor should be posted on the composition bulletin board (and

other locations in the SOM) and must include the wording "in partial fulfillment of the BM in composition".

In addition to the Senior Composition Recital, composition students must present a 30 minute Applied Recital on their instrument and/or voice. Guidelines for the Applied Recital can be obtained from the respective vocal and instrumental applied areas.

Final Oral Exam

In addition, a final oral exam testing the student's compositional and aesthetic knowledge, conducted by the composition faculty will be administered after the students Senior Composition Recital.

Composition Faculty Contact Information

Orlando Jacinto García, composer, director Music Composition
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Fredrick Kaufman, composer, Emeritus faculty
See Dr. Garcia for contact information or visit Professor Kaufman's web page at
<http://www.fredrickkaufman.com>

About the Composition Faculty

Through some one hundred and fifty works composed for a wide range of performance genres, **Orlando Jacinto Garcia** has established himself as an important figure in the new music world. The distinctive character of his music has been described as "time suspended- haunting sonic explorations" - qualities he developed from his work with Morton Feldman among others. Born in Havana, Cuba in 1954, Garcia migrated to the United States in 1961 and received his DMA in Music Composition from the University of Miami in 1984. A long list of distinguished soloists, ensembles, and orchestras have presented his music at festivals and recitals in most of the major capitols of the world. Recent important performances of his music include those in Poland, England, Spain, Serbia, Mexico, Brazil, Colombia, Costa Rica, Cuba, Venezuela, and other parts of Europe, Latin America, the US, and Canada.

In demand as a guest composer and lecturer at national and international festivals, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions. These include two Fulbright artist/lectureships, the first in Caracas, Venezuela during 1991-92 where Garcia presented master classes, assisted with the set

up and development of the Center for Electro-Acoustic Music and Research at the Universidad Central de Venezuela, completed several new works, and conducted and presented premieres of his music. The second a Senior Lectureship in Salamanca, Spain during 1996-97 at the Universidad de Salamanca where he taught graduate analysis/composition courses, created works, and conducted his music.

Additional recognition for his work has come from the Rockefeller Foundation in the form of a summer residency at their Center in Bellagio, Italy during 1999 where he completed a new work for the Caracas based Orquesta Sinfonica Simon Bolivar. The orchestra premiered the work as part of the Festival Latinoamericano de Musica held in Venezuela in the fall of 2002. A recording of the premiere was released on New Albion Records in 2004 as part of his solo CD. Further support from the Rockefeller Foundation includes a visiting artist residency at the American Academy in Rome during the summer of 2000 where he completed a new piece for the Juilliard based Continuum Ensemble. The new work premiered in the fall of 2000 as part of Continuum's tour of Latin America and as part of the Sonic Boom Festival in the fall of 2001. Garcia is also a two-time Cintas Foundation Fellowship winner (1994-95 and 1999-2000) supporting the creation of new works for distinguished soloists and ensembles here and abroad.

Other awards include a 2001 State of Florida composer's fellowship, first prize in Mexico's Nuevas Resonancias competition, and a first prize in the Joyce Dutka Arts Foundation (JDAF) 2001 competition. As part of the prize Garcia completed a solo cello work for Maya Beiser who premiered it at the JDAF awards ceremony held in NYC 5/01. The work was subsequently recorded and released on Innova Recordings. In the summer of 2001 his imagenes sonidos congelados for violin and fixed media was selected as part of the Sonic Circuits competition and was later performed at the 2003 ICMC in Singapore. In 2003 his work for piano/disklavier and electronics, written for Kathleen Supove was premiered at New York University and at various concerts in the US. Another work for fixed media, temporal was presented at the 2006 ICMC in New Orleans and at the 2006 International Electro-acoustic Music Festival in Santiago de Chile.

Other performances of note include his work Auschwitz (nunca se olvidaran) for orchestra and choir, given its NYC premiere October 2003 by the Brooklyn Philharmonic with the Trinity Church Choir and again in 2010 with the Brooklyn Philharmonic and the NYU Singers with Arkady Leytush conducting, as well as 2004 and 2005 portrait concerts of his music realized in New York City and Amsterdam, Holland by the Electronic Music Foundation and the Barton Workshop respectively. Portrait concerts of his work are being presented in Mexico, Uruguay, and Spain in 2014-15.

Important recent premieres of his electroacoustic works include those at the ICMC in New Orleans 2004, FEAMF 2005, and SEAMUS Festivals 2007, 2008, and 2011 and his collaborations with video artists Jacek Kolasinski, John Stuart, Daniel Viñoly, and Eric Goldemberg, which have resulted in new works premiered at the International Music Festival in Lima Peru, the Cervantino Festival in Mexico, the Spring in Havana Festival in Cuba, and the Ear to the Earth Festival in NYC during 2007, 2008, and 2010.

Garcia's experimental video opera, transcending time, premiered in April 2009 at the Biennale in Zagreb, Croatia with the Cantus Ensemble. The work for chamber orchestra and 5 singers includes videos by Stuart and Kolasinski as well as text by MacArthur Foundation winning poet Campbell McGrath. More recently Garcia's orchestra work *In Memoriam Earle Brown*, was premiered in February 2011 by the Miami Symphony Orchestra (MISO) with conductor Eduardo Marturet and *el viento distante* (the distant wind) for clarinet and orchestra was premiered in May 2012 by the Lviv Philharmonic in Katowice, Poland with soloist Wojciech Mrozek and Krzesimir Debski conducting. Garcia recently conducted a string orchestra version of the work with the Lviv Philharmonic August 2013 and the full orchestra version with the Philharmonic from Szczecin, Poland April 2014. Also in April a new version of his work for two contrabasses and orchestra was premiered by the MISO with Luis Gomez Imbert and Jeff Bradetich soloists and by the National Orchestra in Medellin, Colombia in September.

He spent May and June 2013 at the Civitella Ranieri Foundation Center in Perugia, Italy working on a new work for orchestra and string quartet for premiere in 2016. This spring he was in residence at the MacDowell Colony where he completed new works for the Suono Sacro Ensemble in Assisi, Italy and the Nuevo Ensemble de Segovia in Madrid, Spain each for premieres during 2014. In July he was at the Casa Zia Lina in Italy working on a new piece for the Bugallo Williams piano duo. He spent August in residence at the Millay Colony completing new works for the Chicago based Fonema Consort chamber ensemble and a collaborative work with visual artist Jacek Kolasinski for electronics and video both for premiere in the fall. Upcoming premieres include new works for violinists Jennifer Choi (violin and string orchestra) and Mari Kimura (violin and electronics) both for premiere in the spring of 2015.

Garcia's music is recorded on O.O. Discs, CRI (Emergency Music, eXchange Series), Albany, North/South, CRS, Capstone, Rugginenti, New Albion, Innova, VDM, CNMAS, New World, and Opus One Records. A CD of his orchestra music was released in September 2014 by the Toccata Classics label. The album features the Malaga Philharmonic Orchestra with Jose Serebrier conducting. Garcia's solo and chamber works have been nominated for Latin Grammys in 2009, 2010, and 2011 in the best contemporary classical composition category. A dedicated teacher, his students have gone on to win prestigious composition awards and prizes and have made positive contributions to the music world. The founder and director of the Miami Section of the International Society for Contemporary Music (ISCM), the New Music Miami Festival, the NODUS Ensemble, and the FIU New Music Ensemble, Garcia is Composer in Residence for the FIU CARTA Miami Beach Urban Studios and Professor of Music in the School of Music at Florida International University in Miami.

Jacob David Sudol writes intimate compositions that explore enigmatic phenomena and the inner nature of how we perceive sound. He currently is an Assistant Professor of Music Technology and Composition and the Coordinator of Music Technology area at Florida International University in Miami, Florida. He earned a Ph.D. in composition at the University of California at San Diego where his mentor was the Grawemeyer Prize-winning composer Chinary Ung.

Jacob Sudol has been commissioned and/or performed by many prestigious ensembles and performers such as the Nouvel Ensemble Moderne, Chai Found New Music Workshop, Contemporary Keyboard Society, Little Giant Chinese Orchestra, the McGill Contemporary Music Ensemble in collaboration with the McGill Digital Composition Studio, FIU Laptop and Electronic Arts (FLEA) Ensemble, pianist Xenia Pestova, cellist Jason Calloway, percussionist Nathan Davis, flutist Carla Rees, the rarescale duo, flutist Solomiya Moroz, pianist and composer Chen-Hui Jen, pianist and composer Keith Kirchoff, clarinetist Krista Martynes, guzheng-performer Yi-Chieh Lai, percussionist Fernando Rocha, percussionist Luis Tabuenca, and pianist William Fried. These works have received numerous domestic and international performances. Jacob Sudol also frequently performs his own works for instruments and electronics in diverse settings such as the Music at the Anthology Festival, Issue Project Room, SEAMUS Conference, Domaine Forget Festival of New Music, Taiwan National Recital Hall, INTER/actions Symposium on Interactive Music, International Computer Music Conference, Felix Mendelssohn Bartholdy Concert Hall in Leipzig Germany, Studio for Electro-Instrumental Music in Amsterdam, International Society of Contemporary Music New Music Miami Festival, FIU Electro-Acoustic Student Festival, Miami Beach Urban Studios, Atlantic Center for the Arts, Art Basel Miami, Cluster Festival of New Music, The Spectrum in New York City, Bowling Green University, The Center for New Music in San Francisco, McGill University, Wesleyan University, the California Institute of the Arts, Art Basel Miami, Florida International University, Bangor University, Mills University, Taiwan National Chiao Tung University, the University of California at San Diego, and the wulf in Los Angeles

Jacob Sudol was also a studio research assistant for Pulitzer Prize-winning composer Roger Reynolds from 2007 to 2010. In 2012, Sudol founded a cello/electro-acoustic duo with FIU colleague and cellist Jason Calloway and, since 2010, he has been in a piano/electro-acoustic duo with his wife Chen-Hui Jen. He has also collaborated on interdisciplinary projects with visual artist Jacek Kolasinski and architect Eric Goldemberg. As a recording engineer and producer Sudol has worked on compact discs that have been or will be released by Mode, Bridge, and Albany Records.

Jacob Sudol takes an interest in religious phenomenology, literature, acoustics, psychoacoustics, visual art, cinema, and world folk music. As a composer he always attempts to bring insights from these other fields into his work.