

FLORIDA INTERNATIONAL UNIVERSITY
SCHOOL OF MUSIC
Masters of Music
Composition

The Florida International University MM in Music Composition Program Philosophy and Mission Statement. The MM in Composition at Florida International University is designed to assist students with the development of their own individual voices as composers while helping them to continue to develop their craft. Numerous performance opportunities of student work by excellent performers and ensembles as well as hands on experience in the use of new technologies including computer music, interdisciplinary work including film scoring, video, and interactive and notational software are an integral part of the curriculum. Many of our graduates have continued studies at other prestigious schools and have been the recipients of ASCAP and BMI Student Composition awards and other important prizes including Grammy/Latin Grammy, Guggenheim, Rome Prize, and Emmys. The two-year MM in composition prepares composers for either continued graduate studies or as skillful composers continuing in a variety of related occupations.

For more information regarding the program contact:

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ADMISSION AND GENERAL REQUIREMENTS

Admission into the composition program is contingent upon the approval of the composition faculty and is dependent upon the applicant's portfolio and previous undergraduate course work as well as an interview (in person or online if applicable). A minimum 3.0 GPA in the student's last 60 credits of undergraduate work is also required for admittance. Students should have a BM degree in music composition or the equivalent. After initial admission to the program, students will be required to pass history and theory placement tests and if necessary, do remedial work in these areas. The requirements for the MM in composition include, in addition to the courses listed below the presentation of a Master's Composition Recital and the accompanying Professional Tool Kit, the successful completion of a Master's Thesis project (including a research/analytical paper as well as a large-scale composition), and the passing of a final oral exam (thesis defense).

Admission Requirements for the Master 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 the School of Music here <https://app.getacceptd.com/fiumusic> To complete the FIU online application go here <http://gradschool.fiu.edu/admissions.shtml>
2. In addition to the application mentioned above all Music Composition candidates must submit a portfolio of their works to **GetAccepted** consisting of scores PDFs, 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. A PDF or word doc outlining the student's interest and future goals as a composer should be included as well as a CV. The portfolio should:
 - a. Demonstrate the student's craft and depth of compositional knowledge exhibiting an awareness of contemporary aesthetics and techniques
 - b. Include works for a variety of instruments/voices and sizes of ensembles (solo, chamber, with or without video and/or electronics, 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.

In addition to the portfolio, an interview whether in person or virtual with the composition program director is required. Please note that all students must be admissible to the university and should have an undergraduate degree in Music or the equivalent.

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

MM IN MUSIC COMPOSITION COURSE REQUIREMENTS

Graduate Music Composition (3 sem. @ 3 cr. ea.)	9
Composers Forum/Workshop (4 sem. @ 1 cr. ea.)	4
Electronic Music (2 sem @ 2 cr. ea. from MIDI, Emus I, II, III, etc)	4
Analytical Techniques	3
Interdisciplinary course elective to be selected from the following: MUS 6658 Experimental Music and Arts MUC 5614 Documentary Film Scoring MUS 5615 Film Scoring	3
Graduate Music Electives (To be selected in consultation with the composition area director)	2
Special Topics in Music History	3
Bibliography	2
Thesis MUS 5906* or MUS 5971**Thesis (includes private sessions while students prepare a 45-minute recital of their compositions, a large-scale work an analytical paper of the work, and an oral defense during last semester of studies)	6
*requires a shorter thesis paper to be discussed with advisor and archived by the SOM (thesis project)	
**requires a full-scale paper to be discussed with advisor and archived with the UGS/Library	
Total	<u>36</u>

MM THEORY/COMP SUGGESTED 2 YEAR SCHEDULE

MUC 6251 Grad Music Composition	3
MUC 5932 Comp Forum	1
MUC 6305 Electronic Music Lab I	2
MUS 5711 Bibliography	2
Grad Music Elective	1
Total	9

MUC 6251 Grad Music Composition	3
MUC 5932 Comp Forum	1
MUC 6306 Electronic Music Lab II*	2
MUC 5629 Analytical Techniques	3
Total	9

MUC 6251 Grad Music Composition	3
MUC 5932 Comp Forum	1
Grad Music Elective	1
MUS 5906 or 5971 Thesis	4
Total	9

MUC 5932 Comp Forum	1
MUS 5906 or 5971 Thesis	2
MUC Interdisciplinary course elective	3
MUH 6937 Special Topics	3
Total	9

*Other combinations of electronic music classes beyond those listed are possible depending upon the student's background and placement test results.

FIU MM IN MUSIC COMPOSITION COURSE DESCRIPTIONS

Graduate Music Composition: Graduate level advanced composition courses designed to further the development of students' compositional abilities through the writing of evolved works. Compositions written at this level are developed in conjunction with the instructor considering each student's strengths, weaknesses, and aesthetics. The format for these courses consists of private instruction, one hour per week (prerequisite understanding of the variety of aesthetics utilized by composers in the 20th/21st Centuries and 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 important composers and performers such as George Lewis, Simon Bainbridge, Steve Reich, Bernard Rands, Chinary Ung, Tania Leon, Augusta Read Thomas, Charles Dodge, Pauline Oliveros, Evan Ziporyn, Esther Lamneck, Anthony de Mare, Stephen Drury, Jenny Lin, Cristina

Valdes, Kathleen Supove, Mexico City Woodwind Quintet, Madeleine Shapiro, Margaret Lancaster, Todd Reynolds, Le Balcon, Jody Redhage, Martha Mooke, Colin McAllister, Jennifer Choi, Mari Kimura, Fonema Consort, Bugallo Williams duo, Amy Williams, Charles Curtis, Thomas Buckner, Robert Dick, Michael Norsworthy, Tony Arnold, Martin Kuuskmann, Andrew Kozar, Fidelio Trio, among many others. Number of meetings may vary from semester to semester. Required of all students enrolled in Composition III-VI.

Analytical Techniques: An analysis course designed to give graduate music students an overview of Common Practice as well as 20th Century analytical techniques. Course includes the analysis of Baroque through late Romantic works as well as the analysis of music from the 20th Century (required of all graduate music students).

Experimental Arts: A course that allows students from music, dance, visual arts, theater, and other related areas to work together to collaborate and create multi-disciplinary work. The course includes an overview of performance art and other experimental Art works/forms that have evolved in the 20th century.

Special Topics Seminar: A course designed to focus on composer(s) or compositional schools. Includes the analysis of works and aesthetics of a group or given composer. Possible seminars include the music of Stravinsky, the music of Cage, Brown, Wolff, and Feldman, the music of the second Viennese School, etc.

Advanced Orchestration: The exploration of orchestration techniques utilized by composers from the Classical era through today. Includes the analysis of works and the writing and orchestrating of works in the style of the composers being studied.

Documentary Film Scoring: The analysis of documentary film music coupled with the writing of short documentary film scores. To be taught in collaboration with one or more courses in the School of Journalism and Mass Communication focusing on the analysis/creation of documentary films.

Film Scoring: The analysis of the music found in fictional narrative commercial/Hollywood and other similar/related films coupled with the creation of short film scoring assignments.

Thesis: Credits are given for work done by the student toward the completion of a major work as well as analytical/research paper, both of which are required for graduation. Thesis credits are taken in consultation with the student's composition area advisor.

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 includes 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. They 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.

Introduction to 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 (Digital Instrument Design)

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 (Audio Digital Signal Processing)

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 (Topics in Music Technology)

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, 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 other 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 the Amernet String Quartet holds yearly reading sessions of student quartets. NODUS, FIU's faculty new music group has recently begun including selected FIU alumni student composers works as part of the ensemble's 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. In recent seasons the ensemble has presented selected works by FIU alumni composers.

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 - 2020 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.

NODUS has been featured at the Norton Museum, Wertheim Performing Arts Center, the Wolfsonian, Miami Beach Urban Studios, 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' Facebook Page
<https://www.facebook.com/nodusensemble/>

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 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 the spring 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. Starting in 2009 the festival has been spread out over 4 months as a series of concerts every spring and continues every year into the present.

This has allowed for much more interaction between guests and students. Featured guests during this time have included composers Bernard Rands, Pauline Oliveros, Tania Leon, Chinary Ung, Javier Alvarez, Koji Nakano, Ken Ueno, Sebastian Marine, Flores Chaviano, Jorge Grossmann, Ana Lara, Consuelo Diez, Augusta Read Thomas, Evan Ziporyn, Amy Williams, performers Kathy Supove, Esther Lamneck, Todd Reynolds, Jennifer Choi, Mari Kimura, Buggalo Williams duo, Nathan Davis, Colin McAllister, Martha Mooke, Wil Smith, Margaret Lancaster, Anthony de Mare, Stephen Drury, Jenny Lin, Cristina Valdes, Jaime Marquez, Arturo Tallini, Lisa Cella, Madeleine Shapiro, Kathryn Woodard, Thomas Buckner, Robert Dick, Tony Arnold, Martin Kuuskmann, Andrew Kozar, Michael Norsworthy, Charles Curtis, Jody Redhage, the Latin America String Quartet, Le Balcon, Fidelio Trio, Fonema Consort, Amernet String Quartet, and many others. The festival has recently moved to its new home on Miami Beach at FIU's Wolfsonian Museum.

For more information about the New Music Miami ISCM Festival visit its web page located here <http://www.newmusicmiami.org/> and <https://www.facebook.com/New-Music-Miami-131533493531749/?ref=bookmarks>

THESIS INFORMATION

BASIC THESIS REQUIREMENTS

The student with the area advisor's input is responsible for organizing a thesis committee. The committee must consist of at least 3 members (one of which is the major professor or head of the committee) and must include the director of the composition area and the student's principal teacher. The committee should be organized during the second semester of the student's coursework at FIU.

The thesis has the following basic components: (1) the presentation of a recital of the student's works by the student to be approved by the major professor and the committee and the accompanying required Professional Tool Kit; (2) the creation of a substantial musical work; (3) a written analysis of that work (size and scope, to be determined by the composition faculty and student at the end of the 1st year of the student's coursework and will depend on whether the student is doing the project or thesis version of the program); (4) and a final oral defense to take place after everything has been completed. The four components of the thesis must be approved by the thesis committee. In addition, the major professor and at least 2/3 of the committee must be present for the recital to be valid. All committee members must be present at the oral defense (teleconferencing is possible pending availability).

Please be sure to review the SOM Graduate Handbook for other information regarding forms required for graduation, enrollment requirements for graduation, important deadlines and forms required by the University Graduate Studies Office (UGS), and the application for graduation. In addition, all students should consult the UGS web page located at <http://www.fiu.edu/ugs> since their requirements and forms supercede all others.

FORMATTING THE SCORE

The use of notation software is required. The preferred format for scores is 8 1/2 x 11, 8 1/2 x 14, or 11 x 17. Depending on the type of thesis (project vs full thesis) the score will be uploaded to the library or the School of Music server after the defense is complete and all materials are approved. Please make sure to follow the guidelines regarding margins, etc., as set out by the University Graduate Studies Office (visit <http://www.fiu.edu/ugs>). Students doing the project version of the program are required to complete a large-scale work and the 45-minute recital but a shorter paper is required and the timeline is less rigorous (see the composition area coordinator for more information regarding the timeline and length of paper). In addition, for the project version of the MM none of the thesis components are added to the library holdings. Instead, these are kept by the School of Music. Please note that once students decide they are doing either the project or full thesis version of the program and are enrolled in the thesis class they cannot change programs.

THE ANALYTICAL PAPER

The analytical paper for the thesis version of the program will be uploaded as well. As with the score, the layout for the paper (with bibliography, footnotes, etc.) must be done in compliance

with the requirements set forth by the Graduate Studies Office for the university (visit <http://www.fiu.edu/ugs>). The paper should be an analysis of the thesis composition and must be at least 30 pages in length unless the student has opted for the project and not UGS thesis version of the program. The project version of the thesis paper is generally shorter than the full thesis and a different timeline is required.

RECITAL GUIDELINES

All composition majors are required to present a Composition Recital before graduation. The recital must include 45 minutes of music written by the student and approved by the student's thesis committee. 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 committee, in order to insure the availability of the faculty.

The student is also responsible for obtaining the performers and preparing the works for the recital as well as doing the marketing/publicity, enlisting any ushers, stage managers, etc., which may be required. Arrangements for the recording of the recital must be made through the School of Music (see recital recording below). 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 Composition Recital must be held no more than 4 weeks or less than three weeks prior to the recital date, for approval by the thesis committee and/or major professor. The preliminary date must be approved by the composition committee, in order to insure the availability of the faculty. Any works not performed at the preliminary or not ready for performance at that time, as deemed by the committee and/or major professor, 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 thesis committee and/or major professor.

The Program for the Recital with notes, acknowledgments, etc., must be approved 2 weeks prior to the recital. Approval should come from the director of the thesis committee. Programs should include performer names, dates of works, composer bio, and notes about each work providing some insight into each composition for those attending the recital. The program must include the wording "in partial fulfillment of the MM in composition".

RECITAL RECORDING

In accordance with the School of Music policy, students must have their MM recitals recorded. Please see the Recording Policy available in the School of Music Graduate Handbook or from the Music Technology Center.

FINAL ORAL DEFENSE

A final oral exam testing the student's musical knowledge and including questions about the thesis will be conducted by the committee after the students Composition Recital, Thesis Composition, and Thesis Paper are completed. At this time the student must present evidence that they have completed all of the items in the Professional Tool Kit. The student is responsible for

ensuring the availability of the committee for the defense before the defense and must pass the oral defense to complete the requirements of the MM.

THESIS MATERIALS TO BE TURNED IN

When the thesis is complete and the oral defense has successfully been defended, students doing the thesis version of the program must upload audio from the recital, copies of the program from the recital, copies of the thesis paper, and copies of the composition to the University Graduate Studies Office. See the School of Music Graduate Handbook and the UGS web page <http://www.fiu.edu/ugs> for more information about deadlines and the forms required by the UGS. Those doing the project version must submit the same materials as stated above to the composition area coordinator and the graduate program director of the SOM.

Additional Requirements

To graduate and as part of the Thesis class students must have: (1) a professional social media presence LinkedIn (2) a web page with their bios and works preferably including audio and score samples (3) a completed CV (4) registered with ASCAP or BMI (5) evidence of community work as a composer (6) Soundcloud, Spotify, YouTube or other similar site, and other items as deemed necessary by the composition faculty as outlined in the thesis class syllabus.

Composition Faculty Contact Information

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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

About the Composition Faculty

Through more than 200 works composed for a wide range of performance genres including interdisciplinary and site-specific works, and works with and without electronics for orchestra, choir, soloists, and a variety of chamber ensembles, **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 performances of his music include those in Poland, England, Italy, Spain, Mexico, Colombia, Cuba, 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 Simon Bolivar orchestra. 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 album celestial voices. 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 which they premiered that fall as part of their tour of Latin America and as part of the NYC 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 several 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 first prize in the Joyce Dutka Arts Foundation (JDAF) 2001 competition. As part of the prize Garcia completed a new work for cellist Maya Beiser who premiered it at the JDAF awards ceremony held in NYC that May. The work was subsequently recorded by Madeleine Shapiro and released on one of Garcia's solo CDs Innova Recordings. His imagenes sonidos congelados for violin and fixed media was premiered at the 2000 Spring in Havana Festival, selected as part of the 2001 Sonic Circuits competition, and later performed at the 2003 ICMC in Singapore. In 2003, his work for piano and electronics 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, premiered in 1994 by the New World Symphony Orchestra in Miami and subsequently 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. In 2004 and 2005 the Electronic Music Foundation and the Barton Workshop presented portrait concerts of his music in New York City and Amsterdam. Portrait concerts of his works were presented in Mexico, the UK, and Spain in 2014-15 and Chile 2019.

Important premieres of his electroacoustic works include those at the International Computer Music Conference (ICMC) in New Orleans 2004 and NYC 2019, FEAMF 2005, SEAMUS Festivals 2007, 2008, 2011, 2014 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, the Ear to the Earth Festival and the New York City New Music Festival in NYC during 2007, 2008, 2010, 2015, 2017, 2018, 2019.

Garcia's experimental video opera, transcending time, was premiered 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 laureate poet Campbell McGrath. In December 2017 and January 2018 Garcia presented 2 site specific works commissioned by the Vizcaya Museum and Gardens. The first of the two was an interactive installation placed in the museums music room which brought the harpsichord, harp, and dulcimer to life as museum goers passed by and the second a work performed twice in the pool grotto area for string trio, wind chimes, wine glasses and fixed media created utilizing the resonant qualities of the space. Another interdisciplinary work, this time with the theme of sea level rise is being realized with the support of the Knight Foundation and Faena Art is scheduled for premiere in the spring of 2018 at the Faena Forum. The work features a collaboration with Stuart, Kolasinski, and McGrath again, this time adding choreographer Augusto Soledade.

Other premieres include Garcia's orchestra work In Memoriam Earle Brown, premiered February 2011 by the Miami Symphony Orchestra (MISO) with conductor Eduardo Marturet and subsequently by the Simon Bolivar Orchestra at the Festival Latinoamericano de Musica held May 2016 in Caracas. Others for orchestra/chamber ensemble with soloists include el viento distante (the distant wind) for clarinet and orchestra premiered May 2012 by the Lviv Philharmonic in Katowice, Poland with soloist Wojciech Mrozek and Krzesimir Debski conducting. A string orchestra version of the work with the same ensemble and soloist was premiered August 2013 in Sandomierz, Poland and again in June 2015 with clarinetist Fernando Dominguez and the Orchestra de Bellas Artes at the Foro Internacional de Music Nueva in Mexico City and subsequently at the 25th International Review of Composers in Belgrade, Serbia in October 2016 with clarinetist Veljko Klenkovski and the Saint Georges Strings. The orchestra version was also performed by Mrozek with the Szczecin Philharmonic in Poland April 2014 with the composer conducting. A new version of his work for two contrabasses and orchestra was premiered in April 2015 by the MISO with Luis Gomez Imbert and Jeff Bradetich soloists and in September by the National Orchestra in Medellin, Colombia.

In the spring of 2013, he was at the Civitella Ranieri Foundation Center in Perugia, Italy completing a work for orchestra and string quartet premiered in 2016 by the MISO and the Latin American String Quartet. In spring of 2014 he was in residence at the MacDowell Colony completing works for the Suono Sacro Ensemble in Italy and the Nuevo Ensemble de Segovia in Spain each premiered during 2014. In July, he was at the Casa Zia Lina in Italy working on a new

piece for the Bugallo Williams piano duo premiered in the spring of 2015 and in August was at the Millay Colony completing works for the Chicago based Fonema Consort ensemble and a video work with visual artist Jacek Kolasinski both premiered that fall in Miami and Mexico. In the spring of 2015, he was in residence at the Bogliasco Foundation Center in Genoa, Italy completing a new work for 2 violins and orchestra and in August at the Visby International Centre for Composers completing a new work for bass clarinet and electronics for Harry Sparnaay. Most recently he was in residence at the Sirius Arts Centre in Cobb, Ireland where he completed a new work for the Nuevo Ensemble de Segovia (Spain) premiered in 2019 and 2020 and most of a work for the Berlin Piano Percussion Ensemble (Germany) premiered in 2020. In May of 2022 he was in residency at Bethany Arts in NY where he completed a 3rd work for the Nuevo Ensemble de Segovia in celebration of the ensembles 25th year with premiere taking place in October 2022 at the COMA Festival in Madrid.

Other recent works include those for violinists Jennifer Choi (violin and string orchestra) and Mari Kimura (violin and electronics) premiered in the spring of 2015 in Miami, a work for 2 guitars and string quartet premiered by the Latin American String Quartet and guitarists Jaime Marquez and Carlos Martinez in Oaxaca in the fall of 2015, Kathleen Supove (solo piano), Michael Norsworthy (clarinet and string quartet) both premiered in the spring 2016, Andrew Kozar (amplified trumpet) premiered spring 2017 in Miami, the Mexico Woodwind Quartet Fall 2017 premiered at the Foro Internacional de Music Nueva in Mexico City, and works for The Florida Orchestra, bassoonist Rebekah Heller, and a solo violin work for Miranda Cuckson all premiered in 2020. His new work for bass clarinet and percussion was premiered by the Duo Duplum in April 2021 followed by the premiere of his solo guitar piece in September 2021 by virtuoso guitarist Jaime Marquez.

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, Telos, Opus One Records, Toccata Classics, and Metier/Divine Arts. An album of his orchestra music was released in September 2014 by the Toccata Classics label with the Malaga Philharmonic Orchestra and Jose Serebrier conducting. A second album on the same label this time featuring works for chamber orchestra and soloists with Garcia conducting was released in April of 2018. The album featured violinist Jennifer Choi, pianist Cristina Valdes, clarinetist Fernando Dominguez, and the Malaga Philharmonic. In February 2021, the UK based label Metier/Divine Arts, released an album with Garcia's 3 string quartets recorded by the award winning Amernet string quartet. In the spring of 2022 he was the recipient of the Walter Hinrichsen award from the American Academy of Arts and Letters which includes publication of his work by CF Peters.

Garcia's solo, chamber, and orchestra works have been nominated for Latin Grammys in 2009, 2010, 2011, 2015, 2021 in the best contemporary classical composition category. He is the founder and director of the Miami Section of the International Society for Contemporary Music (ISCM) at FIU, the New Music Miami ISCM Festival, and the NODUS Ensemble, and is a resident composer for the Miami Symphony Orchestra. A dedicated educator, Garcia is a Distinguished University Professor, and Composer in Residence for the School of Music at Florida International University.

Jacob David Sudol writes intimate compositions that explore enigmatic phenomena and the inner nature of how we perceive sound. His music has been performed over one hundred times across the USA as well as in Canada, Taiwan, the United Kingdom, Japan, China, Germany, Singapore, Thailand, and Cambodia. He is an Associate Professor of Music Technology and Composition and the Music Technology Coordinator at Florida International University in Miami, Florida where he was awarded a Faculty Award for Excellence in Research and Creative Activities. Dr. Sudol was also awarded a Fulbright Senior School grant to research and teach for the 2015-16 Academic Year. He holds a Ph.D. in composition from the University of California, San Diego where his mentor was the Grawemeyer Prize-winning composer Chinary Ung.

Dr. Sudol has been commissioned and performed by many prestigious ensembles and performers such as the Nouvel Ensemble Moderne, Jennifer Choi, Mari Kimura, Kate Stenberg, Little Giant Chinese Chamber Orchestra, the Living Earth Show, Jason Calloway, Sarah Cahill, Insomnio Ensemble, the Amernet String Quartet, Dal Niente Ensemble, Xenia Pestova, Keith Kirchoff, Luis Tabuenca, Chai Found New Music Workshop, the Aurora Borealis Duo, Chen-Hui Jen, Stephanie Aston, the McGill Contemporary Music Ensemble, Solomiya Moroz, and the FIU Laptop and Electronic Arts (FLEA) Ensemble. His music has been presented in distinguished venues such as the International Computer Music Conference, ZKM (Zentrum für Kunst und Medientechnologie Karlsruhe), the Music at the Anthology Festival, multiple SEAMUS Conference, the Burapha International Music and Performing Arts Festival, the Taipei International New Music Festival, the Felix Mendelsohn-Bartholdy Theater in Leipzig, New York City Electronic Music Festival, Domaine Forget Festival of New Music, Root Signal Electronic Music Festival, the International INTER/actions Symposium on Interactive music, the international Taiwan Workshop of Computer Music and Technology Conference, 2016 TPAM in Yokohama, Studio for Electronic Music in Amsterdam, Taiwan National Recital Hall, Rice University, Mills University, Stanford University, University of North Texas, the University of California in San Diego, McGill University, the Spectrum in New York City, Wesleyan University, the wulf in Los Angeles, the Florida Electro-Acoustic Student Festival, the Cluster Festival, Xiamen University of Technology, California Institute of Arts, Bowling Green University, Bangor University, Art Basel Miami, the Atlantic Center for the Arts, and the ISCM New Music Miami Festival.

Dr. Sudol has also been invited to give dozens of lectures and be a guest artist across the USA, Taiwan, Thailand, China, and Cambodia. His compositions for instruments and electronics are regularly selected for the most prestigious annual national and international computer music and electronic music conferences. Dr. Sudol is also currently writing a chapter on his music for an upcoming book to be published by Oxford University Press. As a recording engineer and producer, he has worked on albums for Mode, Bridge, Albany, and Centaur Records.

In 2012, Dr. Sudol founded a cello/electro-acoustic duo with distinguished cellist Jason Calloway and, since 2010 he has been in a piano/electro-acoustic duo with his wife Chen-Hui Jen. At FIU he has directed FLEA (the FIU Laptop and Electronic Arts Ensemble) since 2011 and, from 2015 to 2016, he directed CLOrk (the National Chiao Tung University Laptop Orchestra). He also regularly collaborates on interdisciplinary projects with visual artist Jacek Kolasinski, architect Eric Goldemberg, as well as the internationally renowned Cambodian choreographer/dancer Chey Chankethya and the Cambodian Amrita Performing Arts dance troupe.

Federico Bonacossa spent his early teenage years playing punk music and skateboarding before suddenly falling in love with classical music after listening to a recording of Mussorgsky's Pictures at an Exhibition played on classical guitar. He studied classical guitar at the Conservatorio Statale G. P. da Palestrina in Italy before moving to the U.S. where he pursued a master's degree at the Peabody Conservatory and a doctorate at the University of Miami in classical guitar performance and music theory. He holds an additional master's degree in music composition from Florida International University where he studied composition and electronic music. His creative interests range from electronic and computer-assisted composition to purely acoustic and improvisational works.

His works have been performed across the US and abroad, most recently at the University of Music and Performing Arts Graz in Germany, Zimmermann Cafe Chamber Music Series, Frost School of Music, Wake Up Miami!, Palm Beach Atlantic University Early Music Festival, Aventura Cultural Arts Center, FETA Street Fest at Art Basel, Broward Center for the Performing Arts, Miami Theatre Center, Three Rivers Arts Festival (PA), Compositum Musicae Novae Artist Series, New Music Miami Festival, SEAMUS at St. Cloud State University (MN), SUBTROPICS Experimental Series, Slippery Rock University (PA), Miami International Guitar Festival, University of Massachusetts Amherst, The Drawing Room (NY), The Open Collective (VT), the University of Oklahoma, Peabody Conservatory (MD), and Kharkov, Ukraine. He has written numerous dance scores for Dance Now Miami and GodoyPradera Creations, many of which can be heard in the album *Music for Dance*. As a performer, he is involved in promoting new music for guitar and especially works that feature electronics and alternative tunings. He is currently Instructor of Music Theory and Musicology at Florida International University, where he also teaches MIDI Technology.