

David Gedosh

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Education

Doctor of Musical Arts (DMA), music composition, specialization in computer music and intermedia with a secondary emphasis in music theory, 2009.

University of North Texas, Denton, TX

- Major Professor: Jon Christopher Nelson
- Additional lessons or instruction: John Mallia, Andrew May, Cindy McTee, Butch Rovin, and Phil Winsor
- Dissertation: *Augeries*, for Flute, Clarinet, Percussion, and Electro-acoustic music.

M.M., music composition, 2002

University of Oklahoma

- Major Professor: Christian Asplund
- Thesis: *Of Sound... Mind... Body... and Spirit...*, an electro-acoustic intermedia composition

B.M.A., music composition, 1998

University of Oklahoma

- Minors in Psychology and Zoology with an emphasis in Neuroscience
- Research assistant Neurophysiology Lab, Donald A. Wilson PhD, supervisor

Undergraduate studies in Audio Engineering and Music Business, 1992-93

Belmont University, Nashville, TN

Academic

Adjunct Faculty, Academy of Contemporary Music, University of Central Oklahoma (ACM@UCO), Oklahoma City OK. 2009 – Present

Curriculum Development

- Develop curriculum and course material for the recently approved Bachelor of Audio Technology program. Courses developed include:

- ACM 3733 Computer Music Technology
- ACM 3343 Physics of Sound
- ACM 3513 Sound Design
- ACM 3xx3 Advanced Sound Capture
- ACM 3xx3 Mixing for Sound Design
- ACM 3xx3 Production Technology and Equipment
- ACM 4xx4 Synthesis Techniques
- ACM 4xx4 Audio Post-production for Film and T.V
- ACM 4xx4 Film Scoring
- ACM 4xx4 Studio Design

Teaching

- Fall 2011. (25 hours)
 - Computer Music Technology
 - Sound Design
 - Physics of Sound
 - Composing with Technology (2 sections)
 - Sequencing and Software Technology (2 section)
 - Music Information Technology (2 sections)
- Summer 2011.
 - Composition and Arranging II
 - Post-production Technology
- Spring 2011. (23 hours)
 - Composing and Arranging I (2 sections). Emphasis on developing creative work through the study of styles, composition and arranging techniques, and theoretical analysis of both contemporary and historical music composition.
 - Sequencing and Software Technology (3 sections). Emphasis on the theoretical and practical applications of synthesis techniques through the use of Reason and Logic Pro. Topics include waveform characteristics, subtractive synthesis, granular synthesis, FM synthesis, wavetable synthesis, sampling, advanced production techniques and automation.
 - Music Information Technology I (2 sections). Topics include advanced MIDI applications, integration of MIDI, digital audio and video, synchronization, Logic Environment, and an introduction to Max/MSP.

- Music Information Technology II (3 sections). Topics include digital audio theory, time and pitch-based processing, advanced editing, and advanced production techniques.
- Fall 2010. (19 hours)
 - Composing and Arranging I (3 sections).
 - Composing with Technology (2 sections). Introductory course in music technology focusing on the integration of MIDI and digital audio, and its practical and creative applications. Topics include history of music technology, software applications, MIDI sequencing, digital audio theory, production techniques, audio for video, and basic music theory and instrumentation.
 - Music Information Technology I (3 sections).
 - Sequencing and Software Technology.
- Spring 2010. (17 hours)
 - Composing with Technology (2 sections).
 - Music Industry Studies. General survey of the music business. Topics include copyright law, performance rights organizations, recording industry, music publishing, contractual agreements, and distribution.
 - Music Theory. Introductory music theory for guitarists, emphasizing the formal structure and theoretical basis of contemporary music through analysis of popular music. Topics include basic theory, modes, formal and harmonic relationships, circle of fifths, and secondary dominants.
 - Sequencing and Software Technology (3 sections).
- Fall 2009. (12 hours)
 - Composing with Technology (3 sections).
 - Music Industry Studies (3 sections).

Teaching Assistant/Fellow, Composition Div. University of North Texas, 2004 – 2007

- Spring 2007. Composition lessons. Undergraduate private and group lessons, acoustic and electro-acoustic.
- Fall 2006. Introduction to electro-acoustic music. Topics include history, physics of sound, digital audio systems, sampling theory, basic recording techniques, software, aesthetics and current literature. Emphasis on developing creative work through the study of principles and techniques of electro-acoustic music composition. Software taught includes BIAS Peak, Cubase, Audiosculpt, and SoundHack, and an introduction to Max/MSP. Co-

taught with Dr. David Bithell. (undergraduate and graduate). Lecture, demonstrations, and projects.

- Spring 2006. Topics in electro-acoustic music. Advanced topics in electro-acoustic music including gesture, spatialization, audio production techniques, and the integration of audio and video. Continuation of Introduction to electro-acoustic music, with an emphasis on creating a large-scale multi-channel or intermedia work presentable at a national or international electro-acoustic music festival. Software included Digital Performer, Nuendo, SoundHack, Audiosculpt, Max/MSP, Final Cut Pro, Compressor, and DVD Studio Pro, (undergraduate and graduate). Lecture, demonstrations, and projects.
- Fall 2005, Introduction to electro-acoustic music. Co-taught with Dr. Damien Keller (undergraduate and graduate).
- Spring 2004, Teaching Assistant, Intermedia performance art. Technical assistance and support for class lectures, student projects, presentations, and concerts. Dr. John Mallia, Instructor.

Associate Faculty, Collin County Community College, Plano, TX. 2004 – 2007

- Spring 2007
 - Audio Engineering IV. Advanced mixing and editing techniques, mastering, and supervision of student's final mixing projects, ProTools HD, and Control 24.
 - Music Marketing and Merchandising (2 sections). Topics include discussions and analyses of typical marketing, distribution, and merchandising contracts, review of demographics, sales, and internet statistics relevant to targeting specific groups, internet strategies, marketing plans, and independent promotions.
- Fall 2006
 - Audio Engineering II. Topics include digital audio systems, sampling theory, recording and mixing techniques using ProTools HD, dynamic processing, EQ, effects processing, continuation of microphone techniques, and use of outboard processing. Lecture, demonstrations, and projects.
 - Survey of Music Business. Topics include general overview of music business, copyright law, publishing, performance rights organizations, recording industry, contractual agreements, and distribution.
- Summer 2005

- Audio Engineering I. Introduction to music production. Topics include introduction to the recording studio, signal pathway, cables, physics of sound, perception of space, microphones and mic'ing technique, and an introduction to ProTools HD and Digidesign Control24 console. Lecture and demonstrations.
- Audio Engineering II.
- Spring 2005
 - Music Marketing and Merchandising.
 - Introduction to MIDI technology. Topics include history, MIDI theory and specifications, hardware and software basics using Digital Performer, sequencing, and introduction to audio and audio processing. Lecture, demonstrations, and projects.
- Fall 2004
 - Audio Engineering IV.
- Substitute teaching for Audio Engineering, Intro to MIDI, Audio for Video, Songwriting, and Music Theory for non-majors.

Technology related work

Teaching Assistant, Center for Experimental Music and Intermedia (CEMI), University of North Texas, 2004 – 2007.

Duties include:

- Installation and wiring of 24 channel diffusion system in Meryl Ellis Intermedia Theater (MEIT).
- Supervision of use, maintenance, and upkeep of MEIT.
- Supervision, upgrade, rewiring, maintenance, upkeep, scheduling, and trouble-shooting of CEMI studios, hardware and software (macintosh platform) – 1 stereo studio, 2 8-channel audio studios, 8-channel interactive music studio, 8-channel audio/video suite, and a ProTools based recording studio.
- Supervision of student recording sessions.
- Administrator for multi-user computer systems.
- Network maintenance.
- Concert promotion and organization for CEMI events.
- Technical assistance for student senior recitals.

- Concert technician for guest artists, faculty, and student concerts, presentations, Music Now, and masterclasses. Responsibilities include organization, video, lighting, audio, and stage. Student and faculty concerts include CEMI 40th anniversary, Centerpieces concert series, and Spectrum concert series. Artists include Samuel Adler, Larry Austin, Mario Davidovsky, F. Gerrard Errante, Brian Ferneyhough, Andrew May, Elizabeth McNutt, Jon Nelson, Joseph Klein, Philippe Manoury, Miller Puckette, and Roger Reynolds.

Graduate Assistant, OU, 1999-2000

- Recording technician for faculty, guest artists, and student concerts.
- Assisted with federally funded research in the area of implementation of music technology in the classroom, at grade school level.

Independent Consultant / Engineer / Composer, 1996 – present

- Music production, editing and mastering, engineer and producer for local artists, composers, and bands. Recent recordings include:
 - Rose State College, Oklahoma City
 - Margaret Cho Live (2010)
 - Ying String Quartet (2011)
 - Oklahoma City University Opera Faculty (2011)
 - Ashley Skyie (2011)
 - Unmarked Cars (2011)
- Compose and record music for independent film, video, and radio
- Consult with local artists, musicians, and businesses on designing, building, and troubleshooting recording studios for professional, educational, and personal use. Projects ranged from small in-home studios to large multi-room and multi-platform commercial facilities.

Creative Work

Selected performances

The Engine Room Exhibition, Nov. 14 – Dec. 16 2011, Morley Gallery, Morley College, London UK. *Guitar Construction*

Oklahoma Composers Association Salon Concert, Oct 1st 2011, Sonder Music, Norman OK. *Train Song*

41st International Jean Gebser Society Conference, Oct. 13-15 2011, Rice University, Houston TX. *Architecture of a Dream*, and *Bass Construction*

Byte Gallery Exhibition, Studio 300 Festival, Sept. 16-17 2011, Transylvania University, Lexington KY. *Train Song*

RTVE.es Taller de arte, April 5th 2011, on-line radio program, Madrid Spain.
Architecture of a Dream

Sounding Landscapes, March 6th 2010, University of Regina Riddell Centre, Regina, Saskatchewan Canada. *Train Song*

Music Orbit: Strung Out Concert Series, January 28th 2010, The Old Truman Brewery, London UK, *Train Song*

CEMI Presents, March 28th 2009, MEIT, University of North Texas, Denton TX.
Augeries

Ultra Extra Arts Mix, March 27th 2009, Greater Denton Arts Council, Denton TX.
Train Song

Electric LaTex Music Festival, Nov. 21-22 2008, Rice University, Houston TX. *Train Song*

Greater Denton Arts Council 75th Annual Meeting, May 21st 2008, Denton TX. *Train Song*

New Genre Music Festival, Mar. 6-9 2008, Nightingale Theatre, Tulsa OK, *Train Song*

Centerpieces, Feb. 25th 2008, MEIT University of North Texas, *Train Song*

OK Electric Music Festival, Oct. 12-13 2007, Tulsa Living Arts Center, Tulsa OK,
Guitar Construction

Sound Show, April 22nd 2007, New England Conservatory of Music, Boston, MA.
Systasis

Society of Electro-Acoustic Music in the United States (SEAMUS), March 8 – 10 2007, Iowa State University, Ames, IA. *Guitar Construction*

Electric LaTex Music Festival, Nov. 17-19 2006, Louisiana State University, Baton Rouge, LA. *Guitar Construction*

Ghostly Presences CEMI Concert, Oct. 30th 2006, MEIT University of North Texas,
Excerpts from Alice's Diary

Ecuentros de Esquina, musica electroacoustica, Centro Colombo Americano, Bogata, Columbia, July 27th 2006, *Guitar Construction*

Institut International de Musique Electroacoustic de Bourges (IMEB), Festival 'Synthese', June 2-11, 2006, Bourges Cedex, France. *Guitar Construction*

Intermedia Manifold (IMMArts) TechArt06 Exhibition, May 27, 2006, Northern Illinois University, DeKalb, IL. *Systasis*

Texas Computer Musicians Network, Aural Tick Concert, May 1st, 2006, Rudder Forum, Texas A&M, College Station TX. *Systasis* and *Guitar Construction*

Centerpieces Concert, April 24th, 2006, MEIT, University of North Texas. *Guitar Construction*

Society of Electro-Acoustic Music in the United States (SEAMUS) 2006, March 30 – Apr 1, 2006, University of Oregon, Eugene OR. *Systasis*

Dance Makers 2005 Concert, November 17-19, 2005, Dept of Dance, Texas Women's University, Denton TX. *Terrible Angels*.

Electric LaTeX Music Festival, November 11-12, 2005, University of Texas, Austin TX. *Systasis*

36th Annual Jean Gebser Society Conference, October 27-29, 2005, Rice University, Houston, TX. *Systasis*

International Computer Music Conference (ICMC), September 5-9, 2005, Barcelona, Spain. *Systasis*

Centerpieces Concert, April 25, 2005, Merryl Ellis Intermedia Theater (MEIT), University of North Texas. *Inter ruption*

14th Annual Florida Electro-Acoustic Music Festival, April 7-9, 2005, University of Florida, Gainesville, FL. *Systasis*

Musical Arts Series: New Music / New Media, February 7, 2005. Southeastern Oklahoma State University. *Systasis*

Centerpieces Concert, Nov 22, 2004, Merryl Ellis Intermedia Theater (MEIT), University of North Texas. *Systasis*

Electric Latex Music Festival, Nov. 13-14, 2004, Rice University. *Dimebag*

Zeppelin 2004, Festival de Arte Sonora, Sept. 7-19, 2004, Zaragoza, Spain. *Commentary*

Zeppelin 2004, Festival de Arte Sonora, Barcelona, Spain, May 19-22, 2004. *Commentary*

Composer's Forum Concert, April 8th, 2004, Rubber Gloves, Denton, TX. *Dimebag*.

Center for Experimental Music and Intermedia (CEMI) 40th anniversary concert, April 2004, MEIT, Univ. North Texas. *Dimebag*

Janacek Akademie of Music and the Performing Arts, March 2004, Brno, Czech Republic. *Midnight*

Sova Mill Museum, March 2004, Prague, Czech Republic. *Midnight*

Electric Latex Music Festival, Nov. 7-8, 2003, UNT. *Mind*, excerpt from *Of Sound... Mind... Body... and Spirit*

Composer's Forum Concert, Oct. 28, 2003, MEIT, UNT. *Emergence*

Sooner Communication Conference, Feb. 15, 2003, University of Oklahoma. *Agnus Dei*, from *Of Sound... Mind... Body... and Spirit*

Spectrum Concert Series, Nov 24, 2003, MEIT, UNT. *Commentary*

Paper presentations and lectures

Augeries; Analysis and Musical Time, **Music Now**, MEIT, University of North Texas, Denton TX, March 30th 2009.

Sound Design for Film and Multimedia, **New Genre Music Festival**, Tulsa University, Tulsa, OK, Mar. 6-9 2008.

Multi-channel Audio, Gesture, and Space, **OK Electric Music Festival**, Tulsa Living Arts Center, Tulsa OK, Oct. 12-13 2007.

Collaborations in Modern Dance and Electro-acoustic Music, with Sarah Gamblin (choreographer, professor of dance, Texas Women's University), **Music Now**, UNT, Feb 6th 2006.

Integral Transformations: Temporal Structure & Form in Classical & Contemporary Music, **34th Annual International Jean Gebser Society Conference**, NYU, New York, NY., Oct. 2003.

Integral Intercontextualization in Music, **Sooner Communication Conference**, University of Oklahoma, Norman, OK, Feb. 15, 2003.

Curated concerts

Electronic Music, featuring recent acousmatic and interactive computer music compositions, **41st International Jean Gebser Society Conference**, Rice University, Houston TX, Oct. 13-15, 2011.

Music of CEMI, curated concert featuring works by UNT student and faculty composers for the *New Genre Music Festival*, Nightingale Theatre, Tulsa OK, Mar 6-9 2008.

Multi-channel music, curated concert featuring works by UNT student and faculty composers for the *OK Electric Music Festival*, Tulsa Living Arts Center, Tulsa OK, Oct 12-13 2007.

Commissions and other credits

Terrible Angels, commissioned by Sarah Gamblin, TWU Dance Dept faculty, 2005.

Make Believe, DSM Producers, publisher, New York. Placed in independent film "Second to Die". Released on home video independent label, 2002.

Prey, scoring for independent video, Kari Gallop, director. 2002

Variation on Debussy's Syrinx, for flute and tape, 2001.

Composed three radio commercials for Dept. of Human Services teenage abstinence advertising campaign, 2000.

Contact: The Message and the Meaning, scoring for independent video, Jim Whiteaker, director. Awarded honorable mention at National UFO Conference, Las Vegas, NV, 1993

PTSD, additional music scoring for independent video, Jim Whiteaker, director. Showcased at the Ithaca Film Festival, 1985.

List of recent compositions

Acousmatic and electro-acoustic works

Time Paintings, an ongoing project of short acousmatic pieces

Libations, 2011, 1'

A Brief Moment, 2011, 1'

Architecture of a Dream, 2010, acousmatic work, 10'

Train Song, 2008, acousmatic work, (stereo and multi-channel versions), 9'

Guitar Construction, 2006, 8 channel electro-acoustic music, 6'

Dimebag, 2004, 8 channel electro-acoustic music, 9'

Midnight, 2003, electro-acoustic music 7'

Commentary, 2002, electro-acoustic music 9'

Works for electro-acoustic music and live performers

Augeries, 2008, for Flute, Clarinet, Percussion, and Electro-acoustic music, 13'

Excerpts from Alice's Diary, 2006, for experimental rock ensemble and intermedia. Incorporation of live performance with pre-recorded multi-channel audio and video. 15'

Variation on Debussy's Syrinx, 2001, for flute and electro-acoustic music, 6'

Works for interactive computer system

Bass Construction, 2011, Max/MSP and electric fretless bass guitar, 7'

Works for dance and electro-acoustic music

Terrible Angels, 2005, electro-acoustic music and choreographed dance, Sarah Gamblin, choreography, 12'

Inter ruption, 2005, multi-channel (14) electro-acoustic music and improvised dance. Collaboration with Sarah Gamblin and Elisa De La Rosa (dancers), 6'

Works for video and electro-acoustic music

Systasis, 2004, video and electro-acoustic music, 11'

Emergence, 2003, video and electro-acoustic music 5'

Other intermedia works

Of Sound... Mind... Body... and Spirit..., 2002, electro-acoustic music and intermedia, 57'

Professional recognition

Honors

ASCAP Plus Award, 2010

Finalist, residency category, Bourges International Composition Competition Electro-acoustic Music 2009, *Train Song*

ASCAP Plus Award, 2009

Dean's Camerata Scholarship in Composition, 2008

First place, Greater Denton Arts Council 75th Commemorative Composition Competition, 2008, *Train Song*

College of Music, UNT, Teaching Assistantship/Fellowship 2004-2007

ASCAP Plus Award, 2007

David Schimmel Memorial Scholarship, 2007

Departmental travel grant, UNT, 2005

College of music, Univ. of Oklahoma, Graduate Assistantship 1999-2000

Michael Hennigan Memorial Scholarship in Composition, 1999

Compositions reviewed or mentioned in literature

Inter ruption, Exiting the Lab: Real vs. virtual space in the teaching of Multimedia, John Mallia, TMI/College Music Society conference (Association for Technology in Music Instruction), Jan, 2006, Quebec City, Canada

Systasis, Larry Austin, *Computer Music Journal*, Center for Experimental Music and Intermedia: Forty Years on the Edge Vol. 29 issue 4, reviews

Dimebag, Larry Austin, *Computer Music Journal*, 14th Florida Electroacoustic Music Festival, 2005, Vol. 28 issue 4, reviews

Credit or mention in non-music related literature

Trans-neuronal modification of anterior piriform cortical circuitry in the rat, Donald A. Wilson et al *Brain Research*, 853, pp. 317-322, 2000. Acknowledgement of technical assistance.

References

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