

Alyssa Aska

Curriculum vitae

1106-3600 Brenner Dr NW
Calgary, AB T2L 1Y2
587-890-7004
alyssa.aska@ucalgary.ca

EDUCATION

M.A. In Computermusik, Kunstuniversität Graz, beginning 2017
Ph.D, Composition, University of Calgary, 2017
M.Mus, Composition, University of British Columbia, 2013
B.S., Music Technology, University of Oregon, 2010, cum laude

PUBLICATIONS

- 2017 Aska, Alyssa. "Evaluating the need for unified notation: conceptual and creative consequences of communicating electroacoustic music," in Proceedings of the Electroacoustic Music Studies Network Conference 2017, Nagoya, Japan, September 2017 (forthcoming).
- 2017 Aska, Alyssa. "Introduction to the Study of Video Game Music, 2nd Edition." Online resource.
- 2016 Aska, Alyssa, and Martin Ritter. "Approaches to Real Time Ambisonic Spatialization and Sound Diffusion using Motion Capture," in Proceedings of the International Computer Music Conference 2016.
- 2016 Ritter, Martin, and Alyssa Aska. "Extending the piano through spatial transformation of motion capture data," in Proceedings of the International Computer Music Conference 2016.
- 2016 Aska, Alyssa, "Improvisation and gesture as form determinants in works with live electronics," in Proceedings of the Sound and Music Computing Network Conference 2016.
- 2015 Aska, Alyssa. "The displacement of agency and sound source in electroacoustic music as compositional approach in works including live performers," in Proceedings of the Electroacoustic Music Studies Network Conference, Sheffield, England.
- 2015 Aska, Alyssa. "Review of ICMC September 19, 2014," in *Array*, the Journal of the International Computer Music Association.
- 2014 Aska, Alyssa. "The Black Swan: Probable and Improbable Communication Over Local and Geographically Displaced Networked Connections as Musical Performance System," in Proceedings of the International Computer Music Conference (ICMC), Athens, Greece, 553-556.
- 2014 Ritter, Martin and Alyssa Aska. "Leap Motion as Expressive Gestural Interface," in Proceedings of the International Computer Music Conference (ICMC), Athens, Greece, 659-662.
- 2014 Ritter, Martin and Alyssa Aska. "Performance as Research Method: Effects of Creative Use on Development of Gestural Control Interfaces," in the Proceedings of the Practice-Based Research Workshop at New Interfaces for Musical Expression (NIME) Conference, Goldsmiths University, London, England.

AWARDS AND HONOURS

2016 Eyes High International Doctoral Scholarship, University of Calgary, 12,000

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2015	Chancellor's Challenge Graduate Scholarship, University of Calgary, 5,000
2015	Eyes High International Doctoral Scholarship, University of Calgary, 12,000
2015	Faculty of Graduate Studies Scholarship, University of Calgary, 9,000
2014	Elsie Mary Bell Scholarship in Music, University of Calgary, 16,500
2014	Faculty of Graduate Studies Scholarship, University of Calgary, 1,500
2014	Eyes High International Doctoral Scholarship, University of Calgary, 4,500
2014	Professional Development Grant, University of Calgary, 500
2014	Graduate Music Student Travel Grant, University of Calgary, 1,000
2014	Graduate Music Student Travel Grant, University of Calgary, 2,000
2013	Faculty of Graduate Studies Scholarship, University of Calgary, 10,000
2011	Faculty of Arts Graduate Award, University of British Columbia, 6,000

SELECTED PERFORMANCES AND CONFERENCE PRESENTATIONS

Performances

2017	<i>Emergence</i> (2017), for piano trio, performance at Land's End Composer's Competition concert (finalist), Calgary, AB, March 2017.
2017	<i>non-linear.0-3.</i> (2017), for harpsichord, performance at Impuls Festival, Graz, Austria, February 2017.
2017	<i>Nachtleuchten am Bodensee</i> (2016), for two double basses, performance at Impuls Festival, Graz, Austria, February 2017.
2017	<i>Sonobe</i> (2016), for bass koto, performance at Impuls Festival, Graz, Austria, February 2017.
2017	<i>ALMAT</i> , collaborative presentation as part of Impuls Festival special program, Graz, Austria, February 2017.
2017	<i>Klangträume</i> (2016), for ensemble, presented at Klangforum Wien readings sessions, Impuls Festival, Graz, Austria, February 2017.
2017	<i>The Woman and The Lyre</i> , a musical theatre work for mezzo soprano, flute, cello, piano, and live electronics, performance at Forms of Sound Festival, Calgary, AB, February 2017.
2016	<i>Movements II</i> , for clarinet, viola, and piano, performance as part of the Oregon Bach Festival Composers' Symposium, Eugene, OR, June 2016.
2016	<i>City of Marbles</i> , performance as part of the Canadian University Music Society Conference, Calgary, AB, June 2016.
2016	<i>Play</i> , performance as part of the Discovery Series, Calgary, AB, March 2016.
2016	<i>Movements</i> , for string quartet, performance at the University of Calgary Orchestra concert, Calgary, AB, February 2016.
2015	<i>Memento Mori</i> , for saxophone and electronics, performance at the New Music Edmonton Festival, Edmonton, AB, March 2015.
2015	<i>Memento Mori</i> , performance at Robert Lemay Masterclass as part of the North American Saxophone Alliance Region 9 Conference, Calgary, AB, February 2015.
2015	<i>The Golden Legend</i> , for orchestra, performance at the Forms of Sound Festival,

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- Calgary, AB, January 2015.
- 2014 *Sharp-edged*, for clarinet and motion tracking, performance at the International Computer Music Conference-Sound and Music Computing Conference, Athens, Greece, September 2014.
- 2014 *Continuo*, for accordion and electronics, performance as part of the ComposIt Festival, Rieti, Italy, July 2014.
- 2014 *Inherence*, for violin and electronics, performance at the Premieres concert, Calgary, AB, June 2014.
- 2014 *Play*, performance as part of the Piano and Erhu Project, Vancouver, BC, May 2014.
- 2014 *Exhibit: Mother of the after-time*, commission and performance by Stefanie Mirwald as part of Banff Centre residency, Canmore and Banff, AB, February 2014.
- 2014 *Here Come the Drums!*, for wind ensemble, performance at the Graduate Mix Concert, Calgary, AB, January 2014.
- 2013 *Convergence*, for large spatialized ensemble, commission and performance as part of the Transpondings Concert Series, Vancouver and Victoria, BC, August 2013.
- 2013 *Exhibit 1985: twelve*, for baritone and piano, performance as part of the Art Song Lab, Vancouver, BC, June 2013.
- 2013 *5x7*, for string quartet and guitar, commission and performance as part of the Dodson Concert Series, Vancouver, BC, April 2013.
- 2013 *Discovery*, for cello, dancer, and electronics, performance at the Bang! Festival, Vancouver, BC, April 2013.
- 2013 *A Measure of Pearls*, for voice and flute, performance at the Sonic Boom Festival, Vancouver, BC, March 2013.
- 2012 *Concurrent Shifting*, for piano and electronics, performance at the Further Series Electroacoustic Festival, Vancouver, BC, October 2012.
- 2012 *All Roads Lead to the Great Path*, for clarinet and piano, performance at the West Coast Composers' Symposium, Victoria, British Columbia, February 2012.

Conference Presentations

- 2017 "Bliss Carman and the overlooked Canadian contribution to "Music in the Expanded Field," presentation at the University of Calgary Graduate Student Conference, Calgary, Alberta, May 11, 2017.
- 2016 "Approaches to Real Time Ambisonic Spatialization and Sound Diffusion using Motion Capture," paper presentation at the International Computer Music Conference, Utrecht, The Netherlands, September 2016.
- 2016 "Extending the piano through spatial transformation of motion capture data," paper presentation at the International Computer Music Conference, Utrecht, The Netherlands, September 2016.
- 2016 "Improvisation and gesture as form determinants in works with live electronics,"

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poster presentation at the Sound and Music Computing Network (SMC) conference, Hamburg, Germany, September 2016.

- 2016 *"The Woman and the Lyre: (re) Constructing the historical female voice,"* paper presentation at Gender – Performance – Activism: Transcultural Conversations, 9th symposium of the Music and Gender Study Group of the International Council for Traditional Music, Bern, Switzerland, July 2016.
- 2016 *"Composing Timelessness: (re)Interpreting the Ancient Female Voice,"* presentation at the University of Calgary Graduate Music Conference, Calgary, AB, May 2016.
- 2015 *"The displacement of agency and sound source in electroacoustic music as compositional approach in works including live performers,"* paper presentation at Electroacoustic Music Studies Network Conference, Sheffield, England, June 2015.
- 2015 *"Compositional Approaches to Convincing Gestural Control in Electroacoustic Music,"* presentation at University of Calgary Graduate Music Conference, Calgary, AB, April 2015.
- 2015 *"Interactive, reactive, and generative performance in electroacoustic works employing live performers,"* presentation at University of Alberta Graduate Music Conference, Edmonton, AB, March 2015.
- 2015 *"Performance practice in electroacoustic music as approach to composition: an examination through two recent works,"* presentation at the February Pacific Northwest Graduate Music Conference, Vancouver, BC, February 2015.
- 2014 *"Leap Motion as Expressive Gestural Interface,"* paper presentation at the International Computer Music Conference-Sound and Music Computing Conference, Athens, Greece, September, 2014.
- 2014 *"The Black Swan: Probable and Improbable Communication Over Local and Geographically Displaced Networked Connections as Musical Performance System,"* poster presentation at the International Computer Music Conference-Sound and Music Computing Conference, Athens, Greece, September 2014.
- 2014 *"Data-driven Dramaturgy: Motion-capture Interfaces, Expression, and Ensemble Dynamics,"* presentation at the University of Calgary Graduate Music Conference, Calgary, AB, April 2014.
- 2014 *"Expression and Dramaturgy in Motion-capture Interfaces,"* presentation at the University of Alberta Graduate Music Conference, Edmonton, AB, March 2014.
- 2014 *"Discovery: for cello, dancer, and electronics: a lecture demonstration,"* presentation at the InterACTIONS Festival, Bangor, Wales, March 2014.

WORKSHOP ACTIVITY

- 2017 Impuls Academy, Graz, Austria
2016 Darmstadt International Summer Course for New Music, Darmstadt, Germany
2016 Oregon Bach Festival Composers' Symposium, Eugene, OR, USA
2014 Composit New Music Festival, Rieti, Italy

TEACHING EXPERIENCE

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Portland Community College

2017 Video Game Music, Instructor

University of Calgary

2017 Post-tonal theory, Teaching Assistant
2016 Video Game Music, Instructor
2016 Electroacoustic Music, Teaching Assistant
2015 Computer Applications in Music, Teaching Assistant
2014 Materials of 20th Century Music, Teaching Assistant
2013 Sonic Arts, Teaching Assistant

University of Oregon

2013 Video Game Music, Instructor
2012 Video Game Music, Instructor

University of British Columbia

2013 Computer Music, Teaching Assistant
2012 Introduction to Music Technology, Teaching Assistant
2011 Introduction to Music Technology, Teaching Assistant

RESEARCH EXPERIENCE

2017 June-August Production Assistant for production *Tesla – Light, Sound, Color*, Harmonic Laboratory, Eugene, OR, USA, supported by University of Calgary Transformative Talent Grant.
2014 April-August Audio-Visual Support, Canadian New Music Network Documentation Team, funded by the Social Sciences and Humanities Research Council, University of Calgary.
2014 January Research appointment as concert organizer, University of Calgary.
2012 April-July Audio Support/Programmer, Music Technology Teaching Resources (MuTTeR) project, funded by a Teaching and Learning Grant, University of British Columbia.

RELEVANT SKILLS

Music Software

Max/MSP/Jitter/Gen, Logic Pro, Kyma, Finale, NoteabilityPro, Reaktor, Peak, Amadeus Pro, Audacity

Programming Languages

HTML, CSS, Javascript, Python, Objective-C

LANGUAGES

English - Mother tongue
German – Spoken A2, Written A2-B1, Comprehension B1
Japanese - Spoken at conversational level, basic reading and writing skills

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COMPLETE LIST OF WORKS

Works for large ensemble

- *Klangträume* (2016), for ensemble
- *The Golden Legend* (2014), for orchestra
- *Convergence* (2013), for large spatialized ensemble
- *Here Come the Drums!* (2012), for symphonic band
- *Horizons* (2011), for Balinese gamelan and electronics

Theatrical Works

- *The Woman and the Lyre* (2016), music theatre work for mezzo soprano, flute, cello, piano, and live electronics
- *Exhibit: Mother of the after-time* (2014), short music drama for soprano and accordion

Works for solo/chamber ensemble

- *Shiroi natsu* (2017), for 17-string bass koto
- *Currents* (2017), for flute quartet
- *Emergence* (2017), for piano trio
- *non-linear.0-3.* (2017), for harpsichord
- *Irene's Lyre* (2016), for violin and concert zither
- *Sonobe* (2016) for 17-string bass koto
- *Nachtleuchten am Bodensee* (2016), for two double basses
- *The Hard Way to Success* (2016), for solo flute
- *Movements II* (2016), for clarinet, viola, and piano
- *Movements* (2016), for string quartet
- *Inherence* (2014), for solo violin
- *Play* (2013), for piano and erhu
- *Five Explorations of Images* (2013), for string quartet and guitar
- *Multiplicity* (2012), for soprano and baritone saxophone; with or without live electronics
- *All Roads Lead to the Great Path* (2011), for clarinet and piano
- *Ex-Aeolia* (2011), for piano quintet
- *Flight From Crimson Marble* (2011), for flute, clarinet, and piano
- *A Moment of Peace* (2011), for saxophone quartet
- *A Canvas Stares Relentlessly* (2010), for violin, cello, vibraphone, and piano
- *Beneath the Acropolis* (2010), for flute, cello, and piano

Works for voice

- *On the world's far edges* (2017), for trombone and soprano
- *Kropotkin Fragments* (2017), for voice and cello
- *Tandem venit amor* (2015), for SSAA choir
- *Exhibit: Mother of the after-time* (2014), for soprano and accordion
- *Exhibit(1985): Twelve* (2013), for baritone and piano
- *An Eternal Life Sublime* (2013), for bass and piano

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- *A Measure of Pearls* (2012), for voice and flute
- *Looping* (2012), and *We Have Already Told All of Our Stories* (2012), for mixed ensemble, as part of Composer's Collective 2012 collaborative effort *Confluence* (2012)

Works for interactive electronics with and without live instruments

- *sound.dreams0-4* (2017), for live electronic ensemble
- *Sapphic Dance* (2016), for Paetzold contrabass recorder and live electronics
- *Open Space* (2016), for networked performance
- *Ne Tibi Sim* (2015), for flute and live electronics
- *Ecclesiastical Echoes* (2015), for piano trio and live electronics
- *Memento Mori* (2015), for saxophone and motion tracking
- *Continuo* (2014), for accordion and motion tracking
- *Sharp-Edged* (2014), for clarinet and Kinect
- *Hyperkinesis* (2014), for piano and LEAP motion tracking
- *Mingle* (2013), for laptop ensemble, violin/cello, and piano
- *Discovery* (2013), for cello, dancer, and data-driven instruments
- *Concurrent Shifting* (2012), for piano, live electronics, and live motion tracking
- *Ethereal Echoes* (2011), for violin, marimba, and live electronics
- *Sacred Space* (2011), for Wacom tablet and live electronics
- *Contrary Motion* (2010), for bassoon, wacom tablet, and live electronics
- *Crosswinds* (2010), for two flutes and live electronics

Works for fixed media

- *City of Brick I-III* (2014), for fixed media diffusion
- *Tissès* (2010), for fixed media, as part of audio/visual collaboration
- *Night Terrors* (2010), for fixed media diffusion
- *False Awakenings* (2010), for fixed media diffusion

Works for film

- *A Life Worth Living* (2015), directed by Alex Rivers, Vancouver, BC, original songs
- *Du hast die Wahl* (2012), directed by Stephan Kierer, München, Germany, original score, collaboration with Martin Ritter
- *Red Hood* (2011), directed by Adam Buhler, Vancouver, BC, original score