

Christopher Yavelow

October—2010
121 Cedar Forest Trail
Asheville, NC 28803
410-350-9775 (mobile)
828-654-8617 (home)

Personal

Born: Cambridge, Massachusetts
Married with two adult daughters

E-Mail: Bytehoven at gmail dot com
<http://www.chrisyavelow.com>

Education

Degrees and Diplomas

DIPLOMA: Conservatoire Darius Milhaud — Centre Acanthes (Aix-en-P., France)	Summers 1979 & 1981
Studies in composition and analysis (Diploma) <i>(Gyorgy Ligeti - 1979; Mauricio Kagel - 1981)</i>	
DIPLOMA: Conservatoire de Musique Américain (Fontainebleau, France)	Summer 1980
Studies in composition and analysis (Diploma) following one year of study with Nadia Boulanger, thrice weekly. <i>(Narcis Bonet, Henri Dutilleux, Betsy Jolas, Emile Naoumoff)</i>	
M.F.A. (Terminol): Harvard University (Cambridge, MA)	1974 - 77
Master of Fine Arts (Music Composition) 1976 Graduate work toward Ph.D. in Composition begun September, 1974; Course work completed and qualifying examinations passed February, 1977 <i>(David Lewin, Earl Kim, Leon Kirchner)</i>	
M.MUS.: Boston University Graduate School of Arts and Sciences (Boston, MA)	1972 - 74
Master of Music (Composition and Theory) 1974 <i>(David Del Tredici, Alfred Kanwischer, Gardner Read)</i>	
B.MUS.: Boston University School for the Arts (Boston, MA)	1968 - 72
Bachelor of Music (Composition and Theory) 1972 <i>(Joyce Mekeel, Hugo Norden, Edith Stearns)</i>	

Additional Studies (Europe)

Nadia Boulanger (Paris, France)	1978 - 79
Keyboard harmony (through the Ecole Normale de Musique) Private composition lessons Analysis classes (including exams)	
Darmstadt Ferienkurs für Neue Musik (Darmstadt, Germany)	Summer 1978
Studies in composition and analysis <i>(Brian Ferneyhough, Cristobal Halffter, Helmut Lachenmann)</i>	
Franz Liszt Academy of Music (Budapest, Hungary)	1977 - 78
Studies in composition, conducting, analysis, and theory pedagogy <i>(Zsolt Durko, Peter Erdei, Ernő Lendvai, Erzsebet Hegyi)</i>	
Sterling-Currier Programme de Musique Contemporaine (Paris, France)	Summer 1977
Studies in composition and analysis, sponsored by Columbia University <i>(Max Deutsch, Richard Hoffmann, Jacques-Louis Monod, Marc Wilkinson)</i>	

Additional Studies (USA)

Center for Teaching and Learning (University of Maryland, University College)	2008 Summer & Fall
Many courses about distance learning: Teaching with WebTycho (101, 210), Handling Difficult Students, E-Books and Libraries, and more.	
A.S.C.A.P. Film Scoring Workshops (Hollywood, CA)	1989
<i>(Fred Karlin)</i>	
Earl Hagen Film Music Composition Seminars (Hollywood, CA)	1988
Sponsored by Broadcast Music Incorporated	
Southwestern Chamber Opera Festival and Seminars (Fort Worth, TX)	1984
<i>(Boris Goldovsky)</i>	
New England Computer Arts Association Summer Course (Boston, MA)	Summer 1983
Computer-assisted scoring, analysis, instrument design, composition <i>(Christopher Fry, Otto Laske, Pamela Marshall)</i>	
Kodaly Musical Training Institute — Extension Division (Wellesley, MA)	1975 - 76
Studies in solfège <i>(Lenke Horvath)</i>	
The 30th Annual Composers' Conference (Johnson, VT)	Summer 1975
<i>(Mario Davidowsky, Roger Sessions, Seymour Shiffryn)</i>	
Kodaly Musical Training Institute (Wellesley, MA)	1975
Special Course for College Theory Teachers <i>(Erzsebet Hegyi)</i>	
M.I.T. Faculty Seminar on Music, Linguistics, and Aesthetics (Cambridge, MA)	1974 - 76
<i>(David Epstein, Irving Singer, various guest speakers)</i>	
Peabody Conservatory — Preparatory Division (Baltimore, MD)	1966 - 67
<i>(Concurrent studies with Dorothea and Otto Ortmann)</i>	

Employment History

Faculty Appointments

University of Maryland — University College (College Park, MD, and also online) Adjunct Professor (<i>Music Fundamentals, The Impact of Music on Life</i>)	2008—present
Baltimore County Public Schools (Baltimore, MD) Substitute Teacher – High School (<i>Music, English, Creative-Writing, etc.</i>)	2004 - 07
(note: Many part-time teaching events in Belgium and the Netherlands) Please see listings under the heading “Lectures, Seminars, Master Classes”	1996 - 2003
Stichting KreftAdvies Opleidingen (Haarlem, Netherlands) Instructor (<i>Multimedia Authoring, Digital Audio, Advanced LINGO Programming, Director</i>)	Spring 1995
Constantijn Huygens Conservatory (Zwolle, Netherlands) Guest-teacher (<i>Programming with MAX</i>)	Winter 1994
Center for Creative Imaging (Camden, ME) Instructor (<i>Digital Music and Sound, Multimedia Authoring, QuickTime and Digital Video</i>)	Summers 1992 - 93
AFI-Apple Computer Center for Film and Videomakers (American Film Institute, Hollywood CA) Instructor (<i>Macintosh music, digital audio, and synchronization applications for film & video; Introduction to Interactive Media; Music and Sound for Digital Video, Authoring with QuickTime</i>)	1991 - 93
Claremont Graduate School (Claremont, CA) Adjunct Professor (<i>Graduate Composition for doctoral candidates; Advanced Topics Seminar: Advanced Orchestration, Contemporary Techniques, Math & Music; Music for Film & Video; Theory Pedagogy à la Nadia Boulanger</i>)	1988 - 93
Kodaly Graduate Summer Program at the University of Texas (Dallas, TX) Associate Professor (<i>Choral Conducting</i>)	Summer 1984
University of Texas at Dallas Visiting Associate Professor (sabbatical replacement) (<i>Composition, Orchestration, Keyboard Harmony, Survey of Contemporary Music, Mathematical Applications to Music Composition, Graduate Seminar on 20th Century Opera, History of Film Music</i>)	1983 - 84
Beacon College (Boston, MA) Program Advisor for Music Studies	1982 - 83
Schiller College (Strasbourg, France) Chairman, Department of Music (<i>Composition, Theory, Counterpoint, Keyboard Harmony, Music of the 19th Century, Music of the 20th Century</i>)	1979 - 80
The Paris-American Academy (Paris, France) Instructor (<i>Theory, Survey of Contemporary Music, Chamber Music</i>)	1978 - 79
Indiana University of Pennsylvania (January Interim in Paris, France) Coach (<i>Chamber Music</i>)	1979
New York University (Academic Year Abroad — Paris, France) Supervisor (<i>Directed Independent-Study Projects in Composition and Theory</i>)	1978 - 79
Harvard University (Cambridge, MA) Teaching Fellow (<i>Music-2: Elementary Composition and Music 91r: Reading and Research in Composition and Orchestration</i>)	1975 - 77
The School of Contemporary Music (Boston, MA) Instructor (<i>Composition, Orchestration, Counterpoint</i>)	1975 - 76
Alexandria Conservatory of Music (Alexandria, VA) Instructor (<i>Theory, Piano</i>)	Summer 1970

Conducting Positions

Schiller College (Strasbourg, France) Conductor of the mixed chorus	1979 - 80
The Paris-American Academy (Paris, France) Conductor of the women's choir	1978 - 79
The Annex Players (Boston, MA) Conducted regular performances of my own works	1974 - 77
The Harvard Group for New Music Conducted regular performances of my own works	1976 - 77

Administrative and Other Positions

President — Maryland Apple Corps (Macintosh User Group)	2005 - 2007
CEO and Senior Creative Director — YAV Interactive Media	1994 - present
Board Member — Maryland Apple Corps (Macintosh User Group)	2004 - present
Network, Software, and Internet Developer — CompuColor (Haarlem, The Netherlands)	2001 - 03
Book Series Editor — Computer Music and Digital Audio Series (A-R Editions)	1995 - 99
Contributing Editor — Macromedia User Journal	1993 - 94
Music Director — MacFEST 1992 (Hollywood, CA)	1992
Steering Committee Member — AFI-Apple Computer Center for Film and Videomakers	1992 - 93
Board Member — LAMG (Los Angeles Macintosh Group)	1992 - 93
Music Director — LAMG Holiday Celebration of Art and Music (Hollywood, CA)	1991
Music Editor, Columnist — Verbum Magazine, Verbum Interactive	1991 - 94
Contributing Editor — New Media Magazine	1991 - 94
Advisory Board Member — AFI-Apple Computer Center for Film and Videomakers	1991 - 93
Co-Director — MacMusicFest 1.0, MacMusicFest 2.0	1989 & 90
Music Consultant — Apple Computer (Vivarium Division)	1988 - 93
Founding Director: FUGUE (Finale Users' Group for Understanding ENIGMA)	1988 - 93
Regular Feature Writer — Electronic Musician	1988 - 93
Advisory Board Member — MusicNET	1988 - 90
Chief Music and Technology Consultant — Symphony of the 700th — Swiss Septicentenary	1988 - 90
Executive Director — MEGA —The Macintosh Entertainment Guild of America	1988 - 90
Technical Reviewer — Leonardo: Journal of the Int. Society for the Arts, Science, & Technology	1988
Contributing Editor — Music, Computers, and Software	1987 - 89
ROM Soundware developer, K1000 series — Kurzweil Music Systems (Waltham, MA)	1987 - 90
Regular Contributor and Contributing Editor — Macworld	1986 - 93
Macintosh Product Review Editor — Computer Music Journal (Cambridge, MA)	1985 - 90
Beta Software/Hardware Tester/Consultant — Advanced Music Notation Systems, Affinity Microsystems, Allegiant, Apple Computer, Articulate Systems, CODA (Finale/Enigma), Digidesign (ProTools), Dr. T's, Electronic Arts, E-Mu, Great Wave Software, Graphic Notes, HB-Imaging, Hip Software, Intelligent Music, Kurzweil Foundation, Kurzweil Music, Macromind, Macromedia, Mark of the Unicorn, Opcode Systems, Passport Designs, Silicon Beach, Sibelius Music, Southworth Music, Sweetwater Sound, Temporal Acuity	1985 - present
Market Specialist: Academic, Operatic, & Theatrical —Kurzweil Music Systems (Waltham, MA)	1985 - 87
Associate Editor — MacInTouch (Framingham, MA)	1985 - 87
Composer, Computer Synthesist — YAV Digital Music	1984 - 94
Executive Officer, Board Member — New England Computer Arts Association (Needham, MA)	1983 - 87
Chairman, Camargo Foundation Composer-in-Residence Committee (Cassis, France)	1982 - 87
Music Jury — The Cambridge Arts Council (Cambridge, MA)	1982
Director, Festival Musical du Château de Pourtalès (Strasbourg, France)	1980
Jury — Concours National de Musique (Strasbourg, France)	1979
Co-Founder, The Harvard Group for New Music (Cambridge, MA)	1974 - 77
President and Co-Founder, Creative Media Incorporated (Boston, MA)	1973 - 76
Co-Director, The Annex Players (Boston, MA)	1973 - 76
Composer and Co-Director, Kinesis — A Theater of Sound and Music (Boston, MA)	1973 - 75
Director, The Outstanding Artists Chamber Music Series (Nahant, MA)	1973 - 75
Publicity Director, The Boston Bach Ensemble (Boston, MA)	1973 - 75
Chairman, The "Events in Time" International Competition (Boston, MA)	1975

Honors and Awards

Awards

MediaBistro: Book Trailer Battle — First Prize <i>TREE OF LIFE</i> by Chris Loveway (pseudonym)	2007
MacIdol — First Annual Apple GarageBand Competition — Third Prize BODY-MIND-SPIRIT (for more info, follow the links at http://ChrisYavelow.com)	2004
Danish Design Centre— “ID98 Prize” First LEGO CD-ROM v1.1 - Technic 8299 (developed by my company YAV Interactive Media)	1998
The Scandinavian Interactive Media Event (SIME) — “Best Scandinavian CD-ROM of 1997” First LEGO CD-ROM v1.0 - Technic 8299 (developed by my company YAV Interactive Media)	1997
Point Survey — “Top 5% of the Web” YAV HomePage (http://www.yav.com)	1995
America Online — featured in “Interesting Sites” at launch of the AOL WWW Client Family Scrapbook (http://www.Yavelow.com/docs/Scrapbok.html)	1995
NBC Super Channel — featured in NBC teletext for first week in March COUNTDOWN — First Online Opera (http://www.ChrisYavelow.com/countdown.html)	1995
VIBE Magazine “Best of the Net” — 1994 COUNTDOWN — First Online Opera (http://www.ChrisYavelow.com/countdown.html)	1994
Computer Press Association “8th Annual Computer Press Awards”—Best Advanced How-To Book <i>The Macworld Music and Sound Bible</i>	1993
Southwest Virginia Opera Society “New One-Act Opera Competition” — First Prize COUNTDOWN (<i>Opera for the Nuclear Age — in one act</i>)	1988
National Association for Multi-Image — Gold Medal Sound Track for “Reliability and Risk: Computers and Nuclear War”	1987
Rencontres Internationales du Chant Choral de Tours — Required work, Women’s Choirs (France) DONA NOBIS PACEM (SSAA choir)	1982
Rencontres Internationales du Chant Choral de Tours — Grand Prix à l’Unanimité (France) DONA NOBIS PACEM (SSAA choir)	1981
The Francis Boott Choral Music Award THE HORSE WITH VIOLIN IN MOUTH (SSAA choir and string orchestra)	1977
The New York Musicians’ Club Prize — The Bohemians AN EXPLANATION OF ONE MECHANICAL MAN (<i>clarinet and cello</i>)	1975
The New American Music Award — Honorable Mention THE HORSE WITH VIOLIN IN MOUTH (SSAA choir and string orchestra)	1975
Victor Herbert A.S.C.A.P. Award — Honorable Mention E-PRIME (<i>brass quintet</i>)	1975
Concorso Internazionale de Composizione — Finalist (Italy) AXIS (<i>large orchestra</i>)	1975
Phi Mu Alpha Sinfonia Prize SONEPTUA and NERO’S TOMB (<i>string quartet; trombone quartet</i>)	1974
Devorah Nadworney Award FOUR SONGS OF SAPPHO (<i>mezzo and piano</i>)	1974
Victor Herbert A.S.C.A.P. Award — Third Prize SONEPTUA (<i>string quartet</i>)	1974
National Brass Conference Award NERO’S TOMB (<i>trombone quartet</i>)	1974
International Trombone Association Competition — Finalist (performance award) NERO’S TOMB (<i>trombone quartet</i>)	1974
Shenandoah Conservatory Composition Competition — First Prize MOMENTS (<i>wind trio</i>)	1974
Composers Forum — Donnell Library Concert SONEPTUA, SERMON, I’LL BE SEEING YOU, FOUR SONGS OF SAPPHO (<i>chamber works</i>)	1974
Carnegie Mellon Competition — Honorable Mention MOMENTS, INTROSPECTIONS, DIMENSION-L (<i>chamber works</i>)	1973

Scholarships, Fellowships, and Grants

Meet the Composer Grant — Massachusetts NEWCOMP performance of IMAGINARY CONVERSATIONS	1986
Cummington Community of the Arts Fellowship	1985
National Endowment for the Arts Fellowship For composition of: THE PASSION OF VINCENT VAN GOGH (<i>opera in three acts</i>)	1981
Camargo Foundation Fellowship Residency in Cassis, France for composition of: THE PASSION OF VINCENT VAN GOGH	1981
Centre Acanthes Fellowship — The Conservatoire Darius Milhaud For study with Gyorgy Ligeti and Mauricio Kagel in Aix-en-Provence, France	1979 & 1981
Conservatoire de Musique Américan Tuition Scholarship For study in Fontainebleau, France	1980
Darmstadt Summer Course for New Music Fellowship For study in Darmstadt, Germany	1978
International Research and Exchanges Board (IREX) Grant Sponsored by the American Council of Learned Societies and the Social Science Research Council. For the study of composition, theory, and pedagogy in Hungary	1977
Whiting Fellowship in the Humanities — Departmental Nomination (Harvard University)	1976
MacDowell Colony Fellowship	1975 & 76
Composers’ Conference Fellowship	1975
Harvard University Grant-in-Aid (Full tuition and living expenses)	1974 - 77
Sidney B. Heywood Fellowship, Walter W. Naumburg Fellowship, Marion & Reginald Sweet Fellowship	1970
Boston University Tuition Scholarship	1970

Lectures, Seminars, Master Classes

Full-Day Conference:	The Gift of Writing 3 seminars: "The Rhythm of Writing," "Rewriting and Self-Editing," "Everything You Need to Know about P.O.D." (MCC, Falston, MD)	2009
Lecture-Demonstration:	Apple's GarageBand Maryland Apple Corps (Towson, MD)	2004
Lecture-Demonstration:	Adaptive Music Music, Mind, Machine Group (NICI, University of Nijmegen, NL)	1999
Lecture-Demonstration:	Recycling Music <i>Houdt de Dief!</i> (Festival van Contrasten 40 Jaar Erasmusprijs) (Het Concertgebouw, Amsterdam, Netherlands)	1998
Two-day Seminars (twice):	Multimedia Authoring Macworld Masterclass Workshops for Professionals (Apple Computer, Bunnik, Netherlands)	1997
Demonstrations (3 days):	"QuickTime — Advanced Compression Techniques" Macromedia Users Conference (Amsterdam, Netherlands)	1996
Presentations (6 in total):	"Taking QuickTime into the Future of Multimedia" Apple Expo (Amsterdam, Netherlands)	1996
Seminar:	"Interactieve Muziek en Multimedia " Studiedag Multimedia — MuziekRaad, NOB, Donemus (Hilversum, NL)	1995
Seminars (twice):	"Professional Music Authoring for Multimedia" Apple Expo (Rotterdam, Netherlands)	1995
Lecture:	"Multimedia Ergonomy — The User Interface" The Information Superhighway Conference (Amsterdam, Netherlands)	1995
Seminar:	"The future of multimedia" K.I.O. "Day of the Six Senses" Conference (Amsterdam, Netherlands)	1995
Seminar:	"Music on the Internet" M.I.C. (Music Information Centers) Meeting (Amsterdam, NL)	1995
Seminar:	"Multimedia for Broadcasters" "Training the Trainers" Radio Nederlands (Hilversum, Netherlands)	1995
Seminar:	"Internet for Broadcasters" "Training the Trainers" Radio Nederlands (Hilversum, Netherlands)	1995
Seminar:	"Music in CyberSpace" The Royal Conservatory (Den Haag, Netherlands)	1995
Seminars (4 in total):	"PowerTools for Digital Sound and Music" Apple PowerForum—Apple Computer (Belgium)	1994
Presentations (5 in total):	"User interface and the VPRO Digitale Gids" Apple Multimedia Seminars—Apple Computer (Netherlands)	1994
Seminars (10 in total):	"Multimedia Music and Sound" Apple Multimedia Seminars—Apple Computer (Netherlands)	1994
Seminar:	"Cut and Paste Music" The Royal Conservatory (Den Haag, Netherlands)	1994
Three-day Seminar:	"Music for Multimedia" Center for Creative Imaging (Camden, ME)	1993
Full-day Hands-On Seminar:	"Sound and Music for Multimedia" American Film Institute (Los Angeles, CA)	1993
Seminar/Panelist:	"When Creatives & Techies Meet, A Search for a Common Language" Seybold Digital World '93 (Los Angeles, CA)	1993
Seminar/Panelist:	"Music and the Macintosh" MacFair LA '93 (Los Angeles, CA)	1993
Lecture-Demonstration:	"QuickTime and Sound" International QuickTime & Multimedia Conference (San Francisco, CA)	1993
Four-week Series of Classes:	"Using Finale" Electronic Music Box (North Hollywood, CA) — series repeated twice	1993
Product Introduction/debut:	"Nightingale" January N.A.M.M. Show (Anaheim, CA)	1993
Seminar Leader:	"The Macworld Music & Sound Bible" Macworld Expo (San Francisco, CA)	1993
Panelist:	"Reinventing Hollywood" American Film Institute (Los Angeles, CA)	1992
Full-day Seminar:	"Sound and Interactivity for Multimedia" American Film Institute (Los Angeles, CA)	1992
Four-week Series of Classes:	"Using Finale" Electronic Music Box (North Hollywood, CA)	1992
Four-day Seminar:	"Macintosh Music and Sound" Center for Creative Imaging (Camden, ME)	1992
Seminar Leader:	"The Macworld Music & Sound Bible" Macworld Expo(Boston, MA)	1992
Seminar:	"Music for Multimedia" MacFair/LA (Los Angeles, CA)	1992
Lecture:	"Special Copyright Issues in Multimedia Music" American Film Institute (Los Angeles, CA)	1992

Lectures, Seminars, Master Classes (continued)

Keynote Panelist:	"Multimedia Today: Dazzling with the Here and Now" Media '92 (Los Angeles, CA)	1992
Panelist:	"Multimedia on the Apple Macintosh" Media '92 (Los Angeles, CA)	1992
Lecture-Demonstration:	"Applications of the Macintosh to Film and Video" AFI-Apple Computer Center for Film and Videomakers (Hollywood, CA)	1991
New Art Form Unveiled:	"VADA — Voice Activated Digital Art" Verbum Digital Art Be-In at Macworld Expo ((San Francisco, CA)	1990
Product Introduction/debut:	"The Voice Navigator for the Macintosh Musician" January N.A.M.M. Show (Anaheim, CA)	1990
Lecture-Demonstration:	Apple's MIDI Manager, HyperMIDI 2.0, & Voice Navigator" MacMusicFest 3.0 (Hollywood, CA)	1989
Product Introduction/debut	"Understanding Finale 2.0" West L.A. Music Exclusive Seminar (Los Angeles, CA)	1988
Lecture-Demonstration:	Computer-aided Instruction Using Finale and Perceive" Computer-based Education & Composition Conference (Fullerton, CA)	1989
Two Seminars:	Using Finale Apple Computer: Apple University (Cupertino, CA)	1989
Lecture-Demonstration:	Music Transcription by Computer using Finale U.C.L.A. Synthesis and MIDI Program (Los Angeles, CA)	1989
Panelist (featured speaker):	"Notation Software 'Shootout'", "Sequencer 'Shootout'" MacMusicFest 2.0 (Hollywood, CA)	1988
Panelist:	Music Transcription and Notation Matures" The 85th Audio Engineering Society Convention (Los Angeles, CA)	1988
Three Seminars/Lectures:	Interactive Composition, Computer Notation, HyperMIDI Music and Technology Conference (Seattle, Washington)	1988
Product Introduction/debut	"Finale" Apple MacFair (San Francisco, CA)	1988
Lecture-Demonstration:	"Music Desktop Publishing with Finale" Seybold Desktop Publishing Exposition (Santa Clara, CA)	1988
Lecture-Demonstration:	"Music and Interactivity" Compact Disk Interactive Producers' Conference (Hollywood, CA)	1988
Lecture-Demonstration:	"Macintosh: The Musician's Best Friend — Featuring Finale" MIDI-City Grand Opening (Tarzana, CA)	1988
Lecture-Demonstration:	"Finale & E.N.I.G.M.A" Apple Vivarium (Hollywood, CA)	1988
Lecture-Demonstration:	"Make Mac Work While You Play — Power-user Techniques" Midiopolis Macintosh Professional Music Seminars (Hollywood, CA)	1988
Lecture-Demonstrations:	"Performer 2.31 & Composer 2.2", "Finale Arrives" Dick Grove School of Music — Macintosh Users Group (Hollywood, CA)	1988
Music Panel/Concert-Demo:	"Second Generation Macintosh Music " Macworld Expo (San Francisco, CA)	1988
Concert-Demonstration:	"Interactive Composition with a Macintosh and Kurzweil" Technologic Conference (Santa Clara, CA)	1987
Lecture-Demonstration:	"Communicating with Intelligent Instruments" MacMusic Fest 1.0 (Hollywood, CA)	1987
Lecture-Demonstrations:	"Hypercard for Music", "2nd Generation Notation Software" Dick Grove School of Music — Macintosh Users Group (Hollywood, CA)	1987
Keynote Speech:	"Twentieth Century Muse: The Apple Macintosh" First Conference on Computers in Music Education Univ. of Utah (Salt Lake City, Utah)	1987
Three Workshop/Seminars:	"Hyper Composition" "Interactive Composition" "Computer-assisted Composition" First Conference on Computers in Music Education University of Utah	1987
Lecture-Demonstration:	"The Kurzweil 250, the Macintosh, and MIDI" First Conference on Computers in Music Education University of Utah	1987
Paper Presentation:	"Composition or Improvisation? Only the Computer Knows!" 5th International Conference: Audio Engineering Society: Music & Digital Technology (Los Angeles, CA)	1987
Panel Chairman:	"Computer Networks for Music" 5th International Conference: Audio Engineering Society: Music & Digital Technology (Los Angeles, CA)	1987
Lecture-Demonstration:	"Computer-Assisted-Composition" The Basel Musik Akademie (Basel, Switzerland)	1986
Special Presentation:	"The Interaction of the Kurzweil 250 with the Macintosh" I.R.C.A.M. (Paris, France)	1986

Lectures, Seminars, Master Classes (continued)

Lecture-Demonstration:	"Professional Composer Macros and PAN" CMI: The Dutch Center for Computer Music (Den Haag, Holland)	1986
Paper Presentation:	"The Impact of MIDI on Compositional Methodology" International Computer Music Conference - 1986 (The Royal Conservatory—Den Haag, Netherlands)	1986
Lecture-Demonstration:	"The K250 & Macintosh, Viable Alternatives for Computer-Assisted-Composers" International Computer Music Conference - 1986 (The Royal Conservatory—Den Haag, Netherlands)	1986
Lecture-Demonstration:	"Almost Real-time Notation Using a Mac, MIDI, & K250" First International Workshop of Music Notation by Computer (Zurich)	1986
Lecture-Demonstration:	"The Kurzweil 250, the Macintosh, and MIDI" I.R.C.A.M.: Symposium on Small Computers and Music (Paris, France)	1986
Lecture-Demonstration:	"The Kurzweil 250 — A Complete Music Workstation" N.L.A.P.W. National Conference: "Excellence in the Arts" (Boston, MA)	1986
Paper Presentation:	"Digital Sampling and the Kurzweil 250" The Arts and Technology Symposium — Connecticut College (Stoors, CT)	1986
Lecture-Demonstration:	"Music Notation by Computer" American Musicological Society Conference (Brandeis — Waltham, MA)	1986
Lecture-Demonstrations:	"Academic Applications of the Kurzweil 250" Hartt College of Music (Hartford, CT)	1986
	Simmons College (Boston, MA)	1986
	New England Conservatory (Boston, MA)	1986
	Thayer Conservatory (Lancaster, MA)	1985
Lecture-Demonstration:	"Macintosh Computer Music Applications" Holy Cross College (Worcester, MA)	1985
Lecture-Demonstration:	"Computer Music — The State of the Art" The Computer Museum (Boston, MA)	1985
Lecture-Demonstration:	"Operatic Applications of the Kurzweil 250" International Opera Symposium (New York, NY) [honoring the Metropolitan Opera Guild's 50 th Anniversary]	1985
Lecture:	"Rethinking the Climax Effect in Music Since 1950" S.U.N.Y. at Buffalo (Buffalo, NY)	1985
Lecture-Demonstration:	"Ritual and Sabotage of the Twentieth Century" Williams College (Williamstown, MA)	1983
Master Class:	"Contemporary Brass Techniques" Tanglewood — Empire Brass Quintet Symposium (Lenox, MA)	1982
Lecture:	"Bartok's Compositional Aesthetics" The American College in Paris (Paris, France) The A.W.C. of Basel (Basel, Switzerland)	1981
Three 2-day Educational Tours:	"The Paris Music Tour" Lead students to 80 places of music historical significance in Paris	1979-81
Weekend Educational fieldtrip:	"Helmuth Rilling Cantata Sing" Lead students to annual Bach Cantata sing in Stuttgart, Germany	1980
Lecture:	"Notation in Contemporary Music" The Paris-American Academy (Paris, France)	1978
Lecture-Demonstration:	"Experiential Time — A New Theory" Berklee College of Music (Boston, MA)	1975
Lectures:	"New Music Notation" Boston University (Boston, MA) The School of Contemporary Music (Boston, MA) Salem State University (Salem, MA)	1974

Conference Attendance

<i>NOTE: Conference attendee at all conferences listed on this and the previous three pages (as speaker)</i>	<i>1975 – present</i>
College Music Society National Conference & Association for Technology in Music Education Conference	2008
Writers Conferences at China Lake (ME), Ashville (NC), Sandy Cove (MD), and UMUC (MD)	2003, 2003, 2004, 2008
Book Expo America (Washington, D.C.)	2004
Frankfurt Book Messe (Attended 2 years—Frankfurt, Germany)	1996 – 97
Frankfurt Musik Messe (Attended 5 years—Frankfurt, Germany)	1994 – 98
Audio Engineering Society Conference (Los Angeles, CA)	1987 – 88
International Computer Music Conference (The Hague, Netherlands)	1986
Nearly all Macworld Expos (Attended 12 years, East & West coasts)	1984 – 94, 2000, 04
Summer and Winter NAMM Shows (Attended 9 years, Chicago and Anaheim)	1984 - 93

Commissions and Residencies

Representative Commissions (My "List of Works" contains a complete list of commissions)

The Boston Lyric Opera Under the auspices of "Opera in the Eighties and Beyond" and "Opera America" COUNTDOWN (opera in one act — libretto by Laura Harrington)	1987
Yamaha International Corporation NIPPON GAKKI IDEOGRAMS (TX816, DX7, Macintosh)	1986
Interlock Media & Computer Professionals for Social Responsibility "Reliability and Risk: Computers in the Nuclear Age" (SOUND TRACK)	1985
Mr. and Mrs. Haleen THE ROGUE (Opera in one act)	1985
The Modern Times Theater (New York) SONGS, DANCES, and CHORUSES for Brecht's "Caucasian Chalk Circle"	1985
The Williams College Trio RITUAL & SABOTAGE OF THE TWENTIETH CENTURY (piano trio)	1982
The Paris-American Academy (for the Indiana University of Pennsylvania) MONDAY MORNING FANTASY (for woodwind octet)	1979
Yvar Mikhashoff DRONES AND INTERPOLATIONS (for pianist & assistant)	1978
The Kodaly Musical Training Institute (graduating class) AUGURIES OF INNOCENCE (for women's choir)	1977
Collage — The Contemporary Music Ensemble of the Boston Symphony Orchestra WOMAN (chamber opera in seven scenes)	1975
The Empire Brass Quintet E-PRIME (brass quintet)	1974
Kinesis — A Theatre of Sound and Movement ICARUS (three-act mimodrama with orchestra)	1973

Composer-in-Residencies

Cummington Community for the Arts (Cummington, MA)	spring 1985
The University of Texas at Dallas (Dallas, TX)	1983 - 84
The Camargo Foundation (Cassis, France)	1981
Cité Internationale des Arts (Paris, France)	winter 1978 - 79
MacDowell Colony (Peterborough, NH)	winter 1975 & winter 76
Windhover Center for the Creative and Performing Arts (Rockport, NH)	summer 1973

Memberships and Affiliations

Association for Technology in Music Instruction	2008 - present
The Schillinger Society	2008 - present
Maryland Apple Corps (B.O.D. and former president)	2000 - present
College Music Society — CMS	1973 - present
Apple Multimedia Developer Program — AMP	1996 - 2001
Apple Developer Program — ADP	1993 - 2001
Apple Consultants Relations— ACR	1990 - 96
American Film Institute — AFI	1989 - 93
L.A. Macintosh Users Group (Finale SIG Leader and B.O.D.) — LAMUG	1989 - 93
Society of Composers and Lyricists — SOCAL	1989 - 93
American Society of Music Arrangers — ASMA	1989 - 93
American Federation of Musicians (Local 47) — AFM	1987 - 93
International MIDI Association — IMA	1986 - 93
Boston Computer Society — BCS	1984 - 88
New England Computer Arts Association — NEWCOMP	1983 - 88
Central Opera Service — COS	1982 - 89
Bibliothèque Internationale de Musique Contemporaine (France) — BIMC	1978 - present
American Composers Alliance — ACA	1977 - present
Broadcast Music Incorporated — BMI	1977 - present
American Music Center — AMC	1974 - present
American Society of University Composers — ASUC	1973 - 78
National Association of Composers — NAC	1976 - 77
National Federation of Music Clubs — NFMC	1973 - 76

Publications — print media

Books and Manuals

- Tree of Life** (*Book One of the Tree Trilogy*)
[Author, under the pen-name Chris Lovejoy] YAV Publications, 344 pages (2007)
- Multimedia PowerTools**
[Co-author] Random House Electronic Publishing (formerly Bantam Elect. Pub.), (1993)
- Miroslav Vitous Symphonic Orchestra Samples — Users' Manual**
[Author] Users Manual (1993)
- Mastering the World of QuickTime**
[Co-author—wrote 40% of the book] Random House (1993)
- The Macworld Music and Sound Bible**
[Author] IDG Books Worldwide, 1,450 pages (1992)
- Macworld Music & Sound Bible Quick Reference** (e-book)
[Author] Celestine Opus, 300 pages (1992)
- Music Macros — Users' Manual**
[Author/editor] Music Macros (1992)
- A Players Guide to the Kurzweil 250**
[Author/editor] Kurzweil Music Systems (1986)
- MegaTrack 2.0 — Users' Manual**
[Author] MusicWorks, Inc. (1986)
- Harmonization**
[About Nadia Boulanger's teachings — limited edition (self-published) 1981]
- The Green Book**
[Author under the pen-name Christopher Johnson] CJ Press (self-published) 1971]

Chapters in Books

- "Making Music in the Recording Studio"**
Macintosh Virtual Playhouse, Hayden., (1994)
- "Choosing Notation Software"**
Making Music With Your Computer. Mix Books, (1992)
- "Microcomputers in the Music Studio"**
The Music Machine (Ed. Curtis Roads) MIT Press, (1988)
- "Composition or Improvisation? Only the Computer Knows!"**
Proceedings of the Fifth International Audio Engineering Society Conference (1987)
- "The Impact of MIDI Upon Compositional Methodology"**
International Computer Music Conference Proceedings (1986)

Editing

- Book Series Editor for A-R Editions**
Computer Music and Digital Audio Series (1995–1999)
Responsibilities included acquisitions, editing, project management, and working closely with a dozen authors.
- Experiments in Musical Generative Ability** (by Maria Sagi)
[Editor, translator, author of foreword] Publishing House of the Hungarian Academy of Sciences, Budapest: 1977.

Long Articles & Technical Essays

- "MIDI and Director, Part 2"**
Macromedia Developers Journal (March 1993)
- "MIDI and Director, Part 1"**
Macromedia Developers Journal (January 1993)
- "Sound Lingo for the Finale Guided Tour"**
Macromedia Developers Journal (October 1992)
- "Voice Navigation for the Macintosh Musician"**
Articulate Systems Inc. (January, 1990)
- "The Kurzweil 250 Digital Synthesizer — Version IV"**
(update of CMJ), Vol. 10, No. 1 [Kurzweil Music Systems] (1987)
- "Personal Computers & Music— The State of the Art"**
Journal of the Audio Engineering Society, Vol. 35, No. 3 (1987)
- "MIDI and the Apple Macintosh"**
Computer Music Journal, Vol. 10, No. 3 (1986)
- "The Kurzweil 250 Digital Synthesizer"**
[with Don Byrd] *Computer Music Journal*, Vol. 10, No. 1 (1986)
- "Academic Applications of the Kurzweil 250"**
Kurzweil Music Systems (1985)
- "Operatic Applications of the Kurzweil 250"**
Kurzweil Music Systems (1985)
- "Music Software for the Apple Macintosh"**
Computer Music Journal (cover story), Vol. 9, No. 4 (1985)

Feature Articles

- "MIDI XCMDs"**
MuseLetter (Jan/Feb 1994)
- "Sound Editors Buyers Guide"**
NewMedia Special Issue (Fall 1993)
- "MIDI Sequencers Buyers Guide"**
NewMedia Special Issue (Fall 1993)
- "Multimedia Speakers Buyers Guide"**
NewMedia Special Issue (Fall 1993)
- "QuickTime Music and Sound"**
Electronic Musician — Vol. 8, No.9 (1993)
- "State-of-the-Art Sequencing"**
Electronic Musician — Vol. 8, No.6 (1993)
- "Speakers for Multimedia — Buyers Guide"**
NewMedia (April, 1993)
- "Three-dimensional Sound Processing"**
NewMedia (January, 1993)
- "Sound Editors Buyers Guide"**
NewMedia Special Issue (December, 1992)
- "Digital Audio Cards Buyers Guide"**
NewMedia Special Issue (December, 1992)
- "MIDI Sequencers Buyers Guide"**
NewMedia Special Issue (December, 1992)
- "MIDI Interface Buyers Guide"**
NewMedia Special Issue (December, 1992)
- "Composing by the Numbers"**
NewMedia (July, 1992)
- "Multimedia Music Tips"**
NewMedia (September/October, 1991)
- "Notation Software Buyers Guide"**
Electronic Musician — Vol. 7, No.9 (1991)
- "Digital Audio At Last"**
Macworld — Vol. 8, No.1 (1991)
- "The Interlocution Solution"**
Verbum 4.1 (Spring, 1990)
- "MIDI Sequencers — Greatest Hits"**
Macworld — Vol.6, No.9 (1989)
- "Direct to Hard disk Recording"**
Music Technology — Vol.2, No.11 (1988)
- "Second Generation Music Processing"**
Macworld — Vol.5, No.7 (1988)
- "Mac and MIDI: A Fine Duet"**
MacWeek — Vol.2, No.7 (1988)
- "Top of the Charts"**
Macworld, Vol. 4, No. 8 (1987)
- "Communicating With Intelligent Instruments"**
Keyboards, Computers, & Software, Vol. 2, No. 3 (1987)
- "The Musical Future of Computers and Software"**
Keyboards, Computers, & Software, Vol. 2, No. 2 (1987)
- "From Keyboard to Score"**
Macworld, Vol. 3, No. 12 (1986)
- "Digital Sampling and the Apple Macintosh"**
Byte (special music issue), Vol. 11, No. 6 (1986)
- Regular Columns**
- "Buttering your Bread with Music for Multimedia"**
Verbum 5.3 (Summer, 1992)
- "The Hollywood Scene" — Profile: Mike Lang"**
Soundwaves (July/August, 1990)
- "The Hollywood Scene" — Profile: Bruce Miller"**
Soundwaves (May/June, 1990)
- "Adding a Hard disk to Your Kurzweil 250"**
Kurzweil Users Newsletter, Vol. 3 No.1 (June, 1989)
- "Mac Power User = Power Muser — Part I to 3"**
Electronic Musician — Vol.4, No.3, 4, and 5 (1988)
- "Getting the Most Out of the Kurzweil 250—Part Two"**
Kurzweil Generation, Vol. 1, No. 2 (1987)
- "Getting the Most Out of the Kurzweil 250—Part One"**
4/5 Select, Vol. 1, No. 1 (1986)
- MacInTouch**
- "Macintosh Musicware Update"** Vol. 3, No. 3 (1987)
- "The Sound of Things to Come"** Vol. 2, No. 8 (1986)
- "MIDI Goes One Step Further"** Vol. 2, No. 6 (1986)
- "Musicware: Upgrades and Updates"** Vol. 2, No. 4 (1986)
- "The Performing Artists' Network"** Vol. 2, No. 3 (1986)
- "MIDI Notes"** Vol. 1, No. 5 (1985)
- "Macintosh Musicware"** Vol. 1, No. 4 (1985)

Publications — print media (continued)

Reviews

“Symphonic Orchestral Samples”
MuselLetter (Jan/Feb 1994)

“Metro”
MuselLetter (Jan/Feb 1994)

“Vision 2.0”
MuselLetter (Jan/Feb 1994)

“Opcode’s Studio 5”
NewMedia (March, 1991)

“Roland’s Sound Canvas”
NewMedia (January, 1991)

“Ballade, Trax, and MasterTracks Pro”
NewMedia (November/December, 1991)

“The Miller-Blake Kurzweil 250 Sample Library”
Electronic Musician — Vol.5, No.4 (1989)

“A Quartet of MIDI Interfaces”
Macworld — Vol.5, No.5 (1988)

“Performer 2.2: Review”
Electronic Musician — Vol.4, No.3 (1988)

“ConcertWare goes Postscript”
Macworld — Vol.5, No.1 (1988)

“Hendrix Haze and Dun Dun”
Computer Music Journal, Vol. 10, No. 2 (1986)

“MegaTrack Makes the Grade”
MacInTouch, Vol. 2, No. 2 (1986)

“The Macnifty Audio Digitizer”
MacInTouch, Vol. 2, No. 1 (1986)

“Mark of the Unicorn’s Performer”
MacInTouch, Vol. 1, No. 6 (1985)

“Samuel Adler: The Study of Orchestration”
Computer Music Journal, Vol. 8, No. 4 (1984)

“Luc Ferrari: Presque Rien”
Computer Music Journal, Vol. 8, No. 3 (1984)

Sidebars and Mini-features

“New Sound Manager Supercharges QuickTime Update”
NewMedia (August, 1993)

“The MIDI is the Message”
Macromedia Developers Journal (January 1993)

“WYSIWYP — What You Say is What You Play”
Verbum 4.1 (Spring, 1990)

“Expert Systems Explained”
Electronic Musician — Vol.4, No.5 (1988)

“Music Fonts and ‘Publishing on Demand’”
MacWeek — Vol.2, No.7 (1988)

“Mac Helps 19th Century Composer Complete Opera”
MacWeek — Vol.2, No.7 (1988)

News Items

“Sound Manager 3.0”
MuselLetter (Jan/Feb 1994)

“QuickTime 2.0”
MuselLetter (Jan/Feb 1994)

“MacMusicFest 2.0”
Macworld — Vol.6, No.4 (1989)

“Grand Finale”
Macworld — Vol.5, No.6 (1988)

“Apple is for ‘A’”
Macworld — Vol.5, No.4 (1988)

“Macintoshes behind the Scenes of Star Trek”
Macworld — Vol.5, No.3 (1988)

“An Entertainer’s User Group”
Macworld — Vol.5, No.2 (1988)

“Robots and Beyond: The Age of Intelligent Machines”
Macworld, Vol. 4, No. 9 (1987)

“Hearing-Impaired Learn to Speak... With a Macintosh”
Macworld, Vol. 4, No. 7 (1987)

“Berklee and the Music LAN”
Macworld, Vol. 4, No. 6 (1987)

“1st International Workshop on Music Notation by Computer”
Computer Music Journal, Vol. 11, No. 3 (1987)

“World’s Largest Mac Peripheral”
Macworld, Vol. 4, No. 4 (1987)

“HookUp!”
Macworld, Vol. 4, No. 1 (1987)

“High Score Scores High”
Macworld, Vol. 3, No. 11 (1986)

Biographies of Christopher Yavelow

Who’s Who of Emerging Leaders in America
Marquis Who’s Who, Illinois 3rd Edition.

Who’s Who in California
Who’s Who Historical Society 19th Edition.

Who’s Who in American Education
Marquis Who’s Who, Illinois 3rd & 4th Edition.

Who’s Who in Entertainment
Marquis Who’s Who, Illinois 1st & 2nd Edition.

Men of Achievement
IBC Cambridge, UK: 11th Edition.

Dictionary of International Biography
IBC Cambridge, UK: 18th & 19th Edition.

The International Who’s Who in Music
IBC Cambridge, UK: 10th thru 14th Edition.

Who’s Who in American Music
Jacques Cattell Press, Tempe: 1983, 1985

Contemporary American Composers
E. Anderson, G.K. Hall Company, Boston: 1975

Articles About Christopher Yavelow

“Toying with Digitals”
Article about YAV developing the first LEGO CD-ROM;
Apple Magazine in 9 languages—(Winter, 1997)

“Bach op Besteling” (“Bach on demand”)
Article about YAV’s algorithmic composition software
(by Harm Visser) *Intermediair*—(13 March, 1997)

“LEGO Multimediaal — Een Nieuw Tijdperk”
Article about YAV’s production of the first LEGO CD-ROM
(by Gert Jan Oelderik) *Dutch Macworld*—(February, 1997)

“Geluid in Interactive Producties”
Article sound in interactive production
(by Allard Frederiks) *Adfo-com* 2.03—(May, 1996)

“Christopher Yavelow MIDI-goeroe”
(by Michel van der Ven) *MacFan*—(berfst, 1995)

“Christopher Yavelow & Het Belang van de User Interface”
(by Jeroen van Bergijk) *VPRO Gids*—(September, 1994)

“San Diego Artists Pioneer Use of Voice Recognition”
(by Stephen Beale) *Micro Publishing News*—(March, 1991)

“The Smart Studio: Christopher Yavelow”
(by Rob Morgan) *Verbum*—Issue 4.3 (Winter 1990)

“MultiMIDIa Performance Art”
(by Mark Weidenbaum) *Verbum*—Issue 4.2 (Summer 1990)

“Voice-Activated Jam Session”
(by Ann Garrison) *Macworld*—Vol.7, No.10 (October 1990)

“Laying Tracks: Christopher Yavelow”
(by Nora Leven) *Computer User*—(November, 1990)

“VADA—Voice Activated Digital Art”
(by Peter Durlach) *The Articulate Voice* (June, 1990)

“Profile: Christopher Yavelow”
(by Andrew Hendrickson) *The Articulate Voice* (March, 1990)

“Music by Mouse”
(by Deborah Grace Winer) *Opera News: Vol 54, No. 14* (March 1990)

“Desktop Publishing and Opera:
Composer Christopher Yavelow’s COUNTDOWN”
(by Dave Brogin) *Personal Publishing* (1990)

“Opera in the Eighties”
(by Joe Matazzoni) *Macworld*, Vol. 4, No. 8 (1987)

“Traditional and Computer-Assisted Composer”
Journal of the AES, Vol. 35, No. 3 (1987)

“User Profile: Christopher Yavelow”
(by Pat Camarena) *Kurzweil Generation: Vol. 1, No. 2* (1987)

“Interview: Christopher Yavelow”
(by David Poyouron) *NewCOMP News: Winter, 1986.*

“The Making of a 40-Pound Opera”
(by Kathryn Collins) *UTD News: Spring, 1984.*

“Composer Yavelow’s ‘Ritual and Sabotage’”
(by Andrew Pincus) *The Berkshire Eagle, April 14, 1983.*

Videos & TV With Chris Yavelow

“The WEB”
(Half-hour broadcast & interview) *VPRO Television*—(1996)

“Reiziger in Muzeik”
(Han Reiziker Interviews Christopher Yavelow
in this half-hour broadcast) *VPRO Television* — (1994)

“Macintosh MIDI & Music Video Bible”
(Robert Moog Interviews Christopher Yavelow
in this set of ten videos BMG-Victor — (1993)

“Music Notation Technology”
Coda Music Software — (1990)

Publications — CD-ROM and Software

CD-ROM Production Activities

MUSIC IS THE MESSAGE

YAV Interactive Media, (1998, 1999)

CD-ROM version of intelligent algorithmic composition software originally created for the newMetropolis Science/Technology Center that automatically composes soundtracks to place an interpretation upon a film scene. The CD-ROM version offers many more features than the version installed at the museum.

LEGO CD-ROM (version 1.1)

LEGO, (1997 - released worldwide except U.S. in 1998 with LEGO Technic 8299)

Developed multilingual Internet upgrade to the first CD-ROM for LEGO (toy company). Responsible for programming, human factors, graphics and media post-processing, QuickTime compression, custom installers for Mac O/S, Windows 3.11, Windows 95, and Windows NT

LEGO CD-ROM

LEGO, (1996 - released worldwide except U.S. in 1997 with LEGO Technic 8299)

Developed the first CD-ROM for LEGO (toy company). Responsible for programming, human factors, graphics and media post-processing, QuickTime compression, custom installers for Mac O/S, Windows 3.11, and Windows 95

Experiments in Music Intelligence

A-R Editions, (1996)

Produced CD-ROM for Book/CD-ROM combo of the same name by David Cope. Programmed media browser for the CD-ROM (Browser supports text, program code, still graphics, MIDI, digital audio—in multiple file formats—and QuickTime).

VPRO Digitale Gids

VPRO, (1994)

Director of CD-ROM production responsible for user interface concept, design, programming, graphics specification, and composer of some of the background music.

Macworld Zomer 1994 LezerDisc

IDG Nieuwe Media, (1994)

Provided custom software and director presentation for this two-CD-ROM set..

Macintosh Virtual Playhouse

Hayden., (1994)

Constructed the 45 megabyte Sound, MIDI, and Digital Audio section.

Multimedia PowerTools

Random House Electronic Publications (1993)

Author/Programmer for "Interactive Composition," a 50-megabyte multimedia step-by-step tutorial created with Macromedia Director and QuickTime about the creation of the theme music for the CD-ROM

Composed the theme music for the CD-ROM

Verbum Interactive

Verbum, Inc., 1991 (funded by Sony). Note: This is considered the first interactive multimedia CD-ROM in history.

Composed the sound track for the CD-ROM including transitional music for file loading

Composed Redbook Audio for the "Verbum Tunebox" segment

Programmer/interface designer for the "Verbum Sourcebank" multimedia resource database segment of the CD-ROM

Software Expertise (Advanced or Expert-Level User)

ALL Macintosh Music and Audio Software

Examples: Finale, Sibelius, Digital Performer, ProTools, SoundTrack, Peak, GarageBand, practically everything else.

Practically All Macromedia and Adobe Software

Examples: Macromedia Director (all versions), Flash, Fireworks, etc.

Adobe Creative Suite, Photoshop, GoLive, InDesign, Acrobat Professional, Elements, Bridge, etc.

ALL Microsoft Office Components

Examples: Word, Excel, Entourage, PowerPoint, and add-ons

Practically All QuickTime Editing Applications

Examples: Final Cut, Premiere, iMovie, iDVD, Toast, VisualHub, Motion Studio, Compressor, HandBrake, Morph

Practically All Web Creation and Tools

Examples: GoLive, RapidWeaver, CSEdit, iWeb, StyleMaster, Xyle scope, Fetch, Transmit, all browsers, etc.

Many Programming Environments

Examples: SuperTalk, RealBasic, HTML, CSS, AppleScript, FileMaker, LINGO, MAX, some Unix, some C++, etc.

Virtually Every Piece of Software Apple has ever produced

Examples: iMovie, iDVD, iTunes, iPhoto, iWeb, GarageBand, iCal, Pages, Keynote, Mail.app, all developer Utilities

Publications — CD-ROM and Software (continued)

Software by Christopher Yavelow and YAV Interactive Media

FictionFixer	Expert system tracks 250 characteristics of bestselling novels to define a model for comparison.	2001 - 2004
The Adaptive Music Project	Artificially intelligent Web site that allows anyone to compose music using the YAV Music Engine	1999 - 2002
Email Magician	Automatic filter, mailbox, and nickname generation for Eudora. Many types of spam filtering	2001
Meta Tag Manager	analyzes, automates, batch processes, and optimizes meta tags for search engine relevancy ranking	1998
YAV's RAD Tools	<i>Rapid Application Development System for SuperCard (adds 300 commands and functions to SuperTalk)</i>	1998
The Music is the Message	Intelligent algorithmic composition software for the newMetropolis Science/Technology Center that automatically compose soundtracks to place an interpretation upon a film scene.	1997
Spike	<i>Expert System for QuickTime batch analysis</i>	1997
LCDauthor	<i>proprietary CD-ROM authoring system for LEGO</i>	1997
FormatScript	<i>Script formatting XFCN for authoring systems such as HyperCard or SuperCard</i>	1996
YAV Media Browser	<i>Multimedia CD-ROM browser (see above under "Experiments in Musical Intelligence")</i>	1996
ShowAndTell	<i>Multimedia presentation authoring system</i>	1995
MusicMorph	<i>Music composition game for children</i>	1995
PushBtnBach	<i>Algorithmic music composition software</i>	1995
SCexternals	<i>Music externals for SuperCard</i>	1995
INTstaller	<i>Internet and World Wide Web installation and configuration utility</i>	1995
YME — YAV Music Engine	<i>Algorithmic Composition Tool</i>	1994
CyberMozart	<i>Implementation of "Mozart's Musical Dice Game"</i>	1994
DutchTreat	<i>Personal Accounting Software</i>	1994
MMSBglossary	<i>2000+ term online MacMusicians' glossary</i>	1994
MMSBindex	<i>Online index for the Macworld Music & Sound Bible</i>	1994
ClixToBpm	<i>Film scoring timing conversion utility</i>	1992
K250 DAs	<i>5 reference desk accessories for the Kurzweil 250</i>	1991
Finale Guided Tour	Complete interactive tutorial for professional notation system published by Coda	1990
VOX Vivarium	Integrated computer music research system for Apple Computer's Vivarium Project	1989

Web Sites

Webmaster/Web Designer (see more examples at Sites.Yav.com)

InterestingWriting.com	2007
BCPcouncil.org	2006
RadonWorx.com	2006
Holocaust-Warning-Center.org	2005
Hosting.YAV.com	2005
BioographiesUnlimited.com	2004
FictionFixer.com	2004
CompuColor.nl	2003
ChrisYavelow.com	2003 – present
YAV.YAV.com (the former YAV.com)	1994 – present
YAV.com	1994 – present

Other Web Activities

AdaptiveMusic Engine, formerly AdaptiveMusic.com (running on our LAN for four years)	1998 - 2003
Countdown — The First Opera in Cyberspace (http://Countdown.yav.com)	1994

Representative Works and Performances

Dramatico-Musical Works

BEHOLD ICARUS orchestra and mime troupe
BISOLILOQUY septet and two dancers
THE CAUCASIAN CHALK CIRCLE (Brecht) play with music
COUNTDOWN (Harrington) opera in one act
ETCETERA tape and dancers
HECUBA and POLYXENA piano and dancers
MALEDICTION tape and dancers
METAMORPHOSIS of the PIERIDES tape and dancers
NARCISSUS and ECHO tape and dancers
THE PASSION OF VINCENT VAN GOGH opera in 3 acts
THE ROGUE opera in one act
SERMON 12 instruments and slides
WOMAN chamber opera in 7 scenes

Orchestral Works

AND THEN WE SAW A SEA LION concerto for marimba
AXIS large orchestra
CONCERT OVERTURE orchestra
MONUMENT string orchestra
SEVEN MIKROPHONAE orchestra

Choral Works

AUGURIES OF INNOCENCE (Blake) SSAA
DONA NOBIS PACEM (Editions à Coeur Joie) SSAA
DRIFTWOOD (Hagerty) SATB
FEAR AND MISERY OF THE 3rd REICH (Brecht) SATB
THE HORSE WITH VIOLIN IN MOUTH (Ferlinghetti) SSAA
IF THE GULF IS DEEP (Brecht) SATB
KYRIE SATB and orchestra
SHOES OF GOLD (Brecht) SSA
SONG OF INJUSTICE IN PERSIA (Brecht) SATB
THE LORD'S PRAYER SATB and string orchestra
 or piano

Vocal Works

THE CANDLE (Brecht) bass & piano
FOUR GENERALS (Brecht) mezzo & prano
FOUR SONGS OF SAPPHO (Sappho) mezzo & piano
GRUSHA'S LULLABY (Brecht) mezzo & piano
HOW HAS IT ESCAPED ME? (Porter) mezzo & piano
MARCHING SONG (Brecht) bass, baritone, & piano
THE TORMENT (Eliot) soprano & piano
U.S.A. (Yavelow) mezzo & piano
WHAT COULD SHE SAY... (Ferlinghetti) mezzo & soprano

Most works (except DONA NOBIS PACEM) available from **American Composers Edition**, 170 West 74th Street, New York, NY 10023, (212) 362-8900.
 Performance tapes for many of these works may be obtained from the composer, The American Composers Alliance, The American Music Center Library, The Rogers and Hammerstein Library of The Lincoln Center (New York), or The Bibliothèque Nationale de Musique Contemporaine (Paris).

Performing Groups (sample)

Annex Players
 Annex String Quartet
 Atlantic Union College
 Boston University Tuba Ensemble
 Choeurs Philharmoniques de Toulon
 Choral de Camera Mioritza (*Roumania*)
 Chorale du Conservatoire National de
 la Région de Toulouse (*France*)
 Collage—The Contemporary Ensemble
 of the Boston Symphony
 Composers Forum
 Empire Brass Quintet

Ensemble Fémina de Musique Vocale
 de Lausanne (*Switzerland*)
 Harvard Group for New Music
 Jaros String Quartet
 Kinesis—A Theatre of Sound and Music
 Kodaly Institute Chorus
 Joelle Léandre
 Memphis State University
 Yvar Mikhashoff
 Modern Times Theater (*NY*)
 Musica Nova (*Roumania*)
 National Brass Symposium

New England Youth Ensemble
 Samuel Pilafian
 Prima Vera String Quartet
 Pro Musica Nova (*Wisconsin*)
 Slide Consort
 Sunny Hill Chamber Choir (*England*)
 Frances Uitti
 Univ. of Connecticut Faculty Ensemble
 Univ. of Miami Faculty Ensemble
 Univ. of Texas Faculty Ensemble
 Vermont Symphony Orchestra
 Williams College Trio

Performance Locations (sample)

American Zephyr Studios
 Atlantic Union College
 Bates Hall (*Boston*)
 Berklee College of Music
 Berkshire Museum
 Boston Computer Museum
 Boston Conservatory of Music
 Boston Museum of Fine Arts
 Boston State College
 "Boston Tonight" (*V-66*)
 Boston University
 Boston University Abroad (*Germany*)
 Brookline Arts Association
 Brown University
 Buffalo Center for New Music
 Carpenter Center (*Harvard*)
 Cité Internationale des Arts (*Paris*)
 Clarke University
 Donnell Library (*NY*)

Dartmouth College
 Expanding Infoshpere (CA—KQED)
 Franz Liszt Academy (*Budapest*)
 Free Music Store (*NY-WBAI*)
 Georgia State University
 Hampshire College
 Hartt College of Music
 Harvard University
 Hollings College
 Holy Cross College
 Imaginary Landscapes (CA - KPFFK)
 Indiana University of Pennsylvania
 Johnson State College
 Kodaly Musical Training Institute (*MA*)
 Mannes College of Music
 Massachusetts Institute of Technology
 Nippon Gakki Corporation (*Tokyo*)
 Paris-American Academy (*France*)
 "Performance" (*MA—WGBH*)

Pine Manor College
 Rencontres Internationales du Chant
 Choral de Tours (*France*)
 Salem State College
 Schiller College
 Shenandoah Conservatory
 "Smithsonian World" (*PBS*)
 South Shore Conservatory (*MA*)
 St. Thomas Aquinas Church (*TX*)
 Tanglewood
 University of Connecticut
 University of Miami
 University of Texas
 Wellesley College
 Williams College
 Windhover Center for the Arts (*MA*)
 Wisconsin Conservatory
 Zoltan Kodaly Institute (*Hungary*)

A complete list of works with instrumentation, premiere dates, and additional information is available from the composer.

Chamber Works

AFTER SATIE flute & piano
AN EXPLANATION OF ONE MECHANICAL MAN clarinet & cello
 contrabass & voice
 brass quintet
CHUT 2 trumpets, 2 timpani
DIMENSION-L 2clar, bsn, 2trp, rb, vln,
 ob, clar, bsn
E-PRIME woodwind octet
FANFARE string qtet, brass
INTROSPECTIONS trombone quartet
MOMENTS clarinet & piano
MONDAY MORNING FANTASY clar, vln, vc, piano
MULTIPLES & METAPHASE clarinet & string quartet
NERO'S TOMB 2 contrabasses
NOCTURNE violin, cello, piano
PHI-LINGS 2 trumpets
QUINTET string quartet
RENCONTREBASSE cello & piano
RITUAL & SABOTAGE of the 20th CENTURY string quartet
SONATA cello & piano
SONEPTUA string quartet
STONE GROUND cello & piano
STRING QUARTET #1 string quartet

Works for Solo Instruments

DRONES and INTERPOLATIONS piano(s)
I'LL BE SEEING YOU piano
METAPHASE solo instrument
MULTIPLES piano
NIPPON GAKKI VARIATIONS TX816 & DX7
PERMUTATIONS OF SILENCE piano
PLAYING w/MYSELF instrument & tape
SEVEN TEXTURES piano
YAVELOVELATIONS piano, four hands

Film, Video, AV, Multimedia

BAB VARIATIONS interactive
CHESAPEAKE VERSE (Yeager) videotape
GREEN AV
IMAGINARY CONVERSATIONS (Haleen) AV
INTERCOSMOS 16mm animation
MAYOR FLYNN'S HEALTH LINE (N.E.T.) videotape
MOUSSE DU JOUR interactive
NERUO-VADA (Haleen) interactive
PLAYING w/MYSELF (Beams) videotape
RELIABILITY AND RISK: COMPUTERS IN THE
NUCLEAR AGE (CPSR) AV
SOMETHING LIKE, WELL... I CAN'T
REMEMBER THE NAME OF IT (Haleen) interactive

Film, Video, and Entertainment Industry Activities

Studies

- A.S.C.A.P. Film Scoring Workshops (Hollywood, CA) 1989
 Earl Hagen BMI Film Music Composition Seminars (Hollywood, CA) 1988

Awards

- Best Advanced How-To Book: Computer Press Association "8th Annual Computer Press Awards" 1987
 for *The Macworld Music and Sound Bible*
 Gold Medal: National Assoc. of Multi-Image "Reliability and Risk — Computers in the Nuclear Age" 1987

Scoring

Interactive Kiosks

- Show Biz Expo 1993 (Los Angeles, CA) — Apple Computer Information Kiosk 1993
 Johnson & Johnson 1992 Convention (Dallas, TX) 1992

CD-ROM

- "Multimedia PowerTools" (Score to interactive CD ROM — Random House Electronic Publishing) 1991
 "Verbum Interactive" (Score to interactive CD ROM for Verbum Magazine — also "Red audio" track) 1991

Film and Video

- "Shocker" (Universal Pictures) Bill Goldstein, Composer (Feature film: 9 minutes additional music) 1989
 "The Power to Be Your Best with the One and Only" (Video, 5 minutes) EDGE Productions 1989
 "The Hollywood Film Music Library" (Library music, 30 minutes) Screen Music Productions 1988
 "Reliability and Risk — Computers in the Nuclear Age" by C.P.S.R. (Video and AV, 30 minutes) 1987
 "Nippon Gakki (Yamaha) Annual Corporate Meeting AV production" (AV 15 minutes)
 "Mayor Flynn's Public Health Line " [Boston, MA] (Video) New England Telephone 1987
 "Playing w/Myself" [Cambridge, MA] (Video, 14 minutes) Carpenter Center (Harvard University) 1976
 "Chesapeake Verse" [Baltimore, MD] (Video documentary, 30 minutes) National Public Television 1972

Orchestration, Arranging, Sweetening

- Deborah Richa, composer: **The Watchman** (Orchestration of the musical: Baltimore, MD) (in progress)
 Stuart Copeland, composer: **Holy Blood** (Orchestration: Hollywood, CA) 1989
 John Andrew Parks III — **Capital Records** (Orchestration: Hollywood, CA) 1989
 Kansas— **MCA Records** (Orchestration: Hollywood, CA) 1988
 Pat Hollenbeck/ John Williams: "**New England Time Capsule**" — **Omnimax** (Sweetening: Boston, MA) 1987

Synchronization, MIDI, and Computer Applications Consulting

- Oliver Leiber, writer/producer: **Paula Abdul, Aretha Franklin, Sheena Easton** (Hollywood, CA) 1992
 David Vasser, writer/director: **Unsolved Mysteries** (Hollywood, CA) 1991 - 92
 W.G. "Snuffy" Walden, composer: **30-Something, Wonder Years, Roe v. Wade** (Hollywood, CA) 1991 - 92
 Fred Karlin (Hollywood, CA) 1990 - 91
 James DiPasquale, composer: (Hollywood, CA) 1989 - 91
Symphony of the 700th (Swiss Septicentenary Celebrations — 1991 Geneva Switzerland) 1989 - 91
 Jay Gruska, composer: **Thirty Something, Shadow Dancing (Hollywood, CA)** 1988 - 92
 Paul Mirkovich, synthesist: **Cher, The Nelsons** (Hollywood, CA) 1990
 Stuart Copeland, composer: "**Holy Blood**" project (Hollywood, CA and Cleveland, OH) 1989
 David Kahn, producer (the **Bangles**) (Hollywood, CA) 1989
 Tyrell Music (Hollywood, CA) 1989
 Dominic Frontiere, composer: **various projects** (Hollywood, CA) 1988 - 89
 Bob Ezrin, producer: **various projects** (Hollywood, CA) 1988 - 89
 Patrick Moraz, composer, **Moody Blues** 1988 - 89
 Jeff Lorber, producer, **fusion artist** (Hollywood, CA) 1988 - 89
 Rob Walsh, composer (Hollywood, CA) 1988 - 89
 Chris Page, composer (Hollywood, CA) 1988 - 89
 Ron Jones, composer: **Star Trek — The Next Generation** (Hollywood, CA) 1988 - 89
 Bruce Miller, composer: **Knots Landing, Designing Women, Hogan Family** (Hollywood, CA) 1988 - 89
 Vladimir Ussachevsky, **electronic music pioneer** (New York, NY) 1987 - 89
 Steve Reich, composer (New York, NY) 1987 - 89
 Mike Lang, synthesist (Hollywood, CA) 1987 - 89
 Judd Miller Saxophonist (Hollywood, CA) 1988
 Herbie Hancock, composer, **performing artist** (Hollywood, CA) 1988
 Trevor Rabin, composer, **YES** (Hollywood, CA) 1988
 Bruce Babcock, composer: **McGyver** (Hollywood, CA) 1988
 Alan Howarth, composer, **sound designer: for Warner New Media project** (Hollywood, CA) 1988
 Stan Sheldone, **Sheldon Music Services** (Hollywood, CA) 1988
 HLC Killer Music (Hollywood, CA) 1988
 Steve Schaeffer, **percussionist** (Hollywood, CA) 1988
 "Rev" Dave Boruff, **Saxophonist** (Hollywood, CA) 1988
 Doug Ingle, **Iron Butterfly: new album** (Hollywood, CA) 1988
 Patrick Moraz composer, **Moody Blues, for "Human Interface Album"** 1987
 Gene Mackels, **resident composer WGBH** (TV station, Boston, Massachusetts)

Transcription (computer)

- B. Schott's Söhne, for "**Tales of Hoffman**" project (Germany) 1989
 Gordon Getty, composer: **various projects e.g., "Ehemals", "Plump Jack"** (San Francisco, CA) 1989
 Stuart Copeland, composer: for "**Holy Blood**" project (Hollywood, CA) 1989
 Michael Kamen, composer: for "**Die Hard**" film score (Hollywood, CA) 1988
 Mathew McCauley, composer: **various projects** (Hollywood, CA) 1988
 Ron Jones, composer: "**Superman**" (animated TV series) (Hollywood, CA) 1988
 "Tales of Hoffmann" (premiered: **Los Angeles Opera**) (Hollywood, CA) 1987 - 88

Transcription (non-computer)

- Earth Wind and Fire (Boston, MA) 1974
 The James Cotton Blues Band (Boston, MA) 1974

Film, Video, and Entertainment Industry Activities (continued)

Consulting for Entertainment Industry Software/Hardware Companies

Advanced Music Notation Systems (Princeton, NJ) <i>(Nightingale)</i>	1987 - 90
Affinity Microsystems Ltd. (Boulder, CO) <i>(TEMPO II)</i>	1988 - 90
Apple Computer (Cupertino, CA and Los Angeles, CA) <i>(Vox Vivarium)</i>	1988 - 90
Articulate Systems (Cambridge, MA) <i>(Voice Navigator, VoiceWaves/MIDI)</i>	1989 - 90
Blueline Studios (Basel, Switzerland) <i>(The Castle CD-ROM)</i>	1998
CODA Music Software (Minneapolis, MN) <i>(Finale) — also created interactive guided tour, and MIDI Specification</i>	1987 - 90
Digidesign (Menlo Park, CA) <i>(Sound Designer, which later became ProTools)</i>	1987 - 88
Dr. T's Music Software (Newton, MA) <i>(X-oR, Interactor)</i>	1990 - 91
Ear-Level Engineering (Los Angeles, CA) <i>(HyperMIDI)</i>	1987 - 90
Electronic Arts (Menlo Park, CA) <i>(Deluxe Music Construction Set, Deluxe Recorder [Portrait])</i>	1986 - 87
Emu Systems (Scotts Valley, CA) <i>(Proteus-2 — also designed sounds for the "Classical" sound block)</i>	1990
Graphic Notes (Sacramento, CA) <i>(Music Publisher)</i>	1987 - 88
Great Wave Software (Palo Alto, CA) <i>(ConcertWare MIDI)</i>	1986 - 88
HB Imaging (Orem, UT) <i>(HB Engraver)</i>	1987 - 88
HIP Software (Cambridge, MA) <i>(HookUp!)</i>	1987 - 90
Intelligent Music Systems (Albany, NY) <i>(M, Jam Factory, OvalTunes)</i>	1987 - 89
Kurzweil Music Systems (Waltham, MA) <i>(Kurzweil 250, K1000 series — also designed sounds for the K1000)</i>	1986 - 89
Macromind (Chicago, IL and San Francisco, CA) <i>(Director 2.0, Director Interactive, VideoWorks Interactive, MusicWorks)</i>	1986 - 90
Mark of the Unicorn (Cambridge, MA) <i>(Professional Composer, Performer, MIDI Time Piece)</i>	1986 - 90
Music Macros Inc. (San Rafael, CA) <i>(Music Macros)</i>	1992
MusicNet (Hollywood, CA and Salt Lake City, UT) <i>(MusicNet Desktop Music Publishing Workstations)</i>	1989
Musicworks Inc. (Boston, MA) <i>(MegaTrack)</i>	1986 - 87
Opcode Systems (Menlo Park, CA) <i>(Sequencer, Vision, MIDI Interfaces, etc)</i>	1986 - 89
Passport Designs (Half Moon Bay, CA) <i>(MasterTracks, MIDI Transport)</i>	1987 - 88
Silicon Beach Software (San Diego, CA) <i>(SuperCard)</i>	1989
Southworth Music Systems (Harvard, MA) <i>(Total Music, JamBox etc.)</i>	1986 - 87
Sweetwater Sound (Ft. Wayne, IN) <i>(K250 Editor Librarian)</i>	1989

Other Related Activities

Developed first LEGO CD-ROM (LEGO, Billund, Denmark — released worldwide in 1997)	1996
Interface designer/Programmer — VPRO Digitale Gids CD-ROM (VPRO Television, The Netherlands)	1994
Author: "Miroslav Vitous Symphonic Orchestra Samples — Users Manual"	1993
Author/Programmer — Multimedia PowerTools CD-ROM "Composition Tutorial" (Random House)	1993
Main Selection, Small Computer Book Club — Delran, New Jersey	October 1992
Chief Programmer and Interface Designer — The Hollywood Film Music Library CD-ROM series	1992
Steering Committee Member — AFI-Apple Computer Center for Film and Videomakers	1992 - 93
Advisory Board Member — AFI-Apple Computer Center for Film and Videomakers	1991 - 93
Speaker: "Macworld Music and Sound Bible" (IDG Books Worldwide)	1991
Programmer — Verbum Interactive CD-ROM SourceBank (Verbum Magazine, San Diego, CA)	1991
Creator of VADA — Voice Activated Digital Art (with Brentano Haleen)	1990
Programmer — Vox Vivarium (Apple Computer, Vivarium Project, Los Angeles, CA)	1990
Speaker: MacMusicFest 1.0, 2.0, and 3.0 (Paramount, Hollywood, CA)	1987, 1988, & 1989
Speaker: Music, MIDI, and the Macintosh in the Film Industry Conference (Seattle, WA)	1988
Speaker: CDI Producers Conference (Hollywood, CA)	1988
Speaker: AES Conference — Music and Digital Technology (Hollywood, CA)	1987
Founding Director: "FUGUE — Finale Users Group for Understanding ENIGMA" (Hollywood, CA)	1988 - 89
Founding Director: "MEGA — The Macintosh Entertainment Guild of America" (Hollywood, CA)	1987 - 89
Author: [100 plus publications on computers and music—See heading: "Publications"]	1985 - 89
Professor: University of Texas (taught "History of Film Music" — Dallas, TX)	1983 - 84

Citations

Selected examples of books that cite Christopher Yavelow's work (2008):

- Developing Object-Oriented Multimedia Software*
by Philipp Ackermann
- Multimedia Systems*
by John Koegel Buford
- Pro Tools for Music Production: Recording, Editing and Mixing*
by Mike Collins
- Choosing and Using Audio and Music Software: A guide to the major software applications for Mac and PC*
by Mike Collins
- The Cambridge Companion to Electronic Music*
by Nick Collins, Julio D'Escrivan, Julio d' Escrivan Rincón
- New Directions in Music*
by David Cope
- The Algorithmic Composer*
by David Cope
- Virtual Music: Computer Synthesis of Musical Style*
by David Cope
- Hyperimprovisation: Computer-interactive Sound Improvisation*
by R. T. Dean
- Visualization in Human-Computer Interaction*
by Peter Gorny and Michael J. Tauber
- The Best Plays of 1988-1989: The Complete Broadway and Off-Broadway Sourcebook*
by Otis L. Guernsey, Jeffrey Sweet
- QuickTime for the Web: For Windows and Macintosh (With CD-ROM)*
by Steven Gulie and Apple Computer
- The Dictionary of Multimedia: Terms & Acronyms*
by Brad Hansen, Jim Leisy
- The Digital Musician*
by Andrew Hugill
- Applications of Digital Signal Processing to Audio and Acoustics*
by Mark Kahrs, Karlheinz Brandenburg
- Fundamentals of Digital Audio*
by Alan P. Kefauver
- Multistrategy Learning to Operations Research, Microcomputer Applications*
by Allen Kent
- Encyclopedia of Computer Science and Technology*
by Allen Kent and James G. Williams
- Encyclopedia of Microcomputers*
by Allen Kent and James G. Williams
- The New Grove Dictionary of Jazz*
by Barry Kernfeld
- Midi Sequencing for Musicians*
by Keyboard Magazine
- Struggles for Representation: African American Documentary Film and Video*
by Phyllis R. Klotman and Janet K. Cutler
- The Age of Spiritual Machines: When Computers Exceed Human Intelligence*
by Ray Kurzweil
- The Age of Intelligent Machines*
by Ray Kurzweil
- Readings in Music and Artificial Intelligence (Contemporary Music Studies)*
by E. Miranda
- Human-computer Interaction*
by Jenny Preece, Yvonne Rogers, Helen Sharp, David Benyon, Simon Holland, Tom Carey
- The Music Machine: Selected Readings from Computer Music Journal*
by Curtis Roads
- The Computer Music Tutorial*
by Curtis Roads, John Strawn
- The Audio Workstation Handbook*
by Francis Rumsey
- Midi Systems and Control*
by Francis Rumsey
- Sound and Recording: An Introduction, Fourth Edition*
by Francis Rumsey and Tim McCormick
- Knowledge-based Programming for Music Research*
by John W. Schaffer, Deron McGee
- The Gershwin Style: New Looks at the Music of George Gershwin*
by Wayne Schneider
- Encyclopedia of Artificial Intelligence*
by Stuart Charles Shapiro
- Multimedia: Making it Work, (Sixth and Seventh Editions)*
by Tay Vaughan
- How to Direct a Musical: Broadway—your Way!*
by David Young

References

Confidential letters of recommendation currently on file at:

Harvard University — Graduate School of Arts and Sciences
OFFICE OF CAREER SERVICES
54 Dunster Street
Cambridge, Massachusetts, USA 02138
phone: 617-495-2787 or 495-2595

Doctor **Otto Laske**

Artistic Director, NEWCOMP
The New England Computer Arts Assoc.
926 Greendale Avenue
Needham, Massachusetts 02192

Professor **Tod Machover**

Arts and Media Technology Lab
Massachusetts Institute of Technology
Cambridge, Massachusetts 02139

Professor **Yvan Tcherepnin**

Department of Music
Harvard University
Cambridge, Massachusetts 02138

Curtis Roads

Editor, Computer Music Journal
M.I.T. Press
Cambridge, Massachusetts 02139

Doctor **Donald Byrd**

Advanced Music Notation Systems
Princeton University
Princeton, New Jersey 08540

Professor **Todd Welbourne**

Department of Music
The University of Wisconsin
Madison, Wisconsin 53706

Professor **Lawrence Scripp**

New England Conservatory of Music
Boston, Massachusetts 02215

Maestro **Stuart Challender**

Conductor and General Director
Australian National Symphony Orchestra
Sydney, Australia

Reverend **Kenrick Baker**

Director, World Council of Churches Rome, Italy
(formerly: Director, Schiller College)

Professor **James Yannatos**

Senior Lecturer and Conductor of
The Harvard-Radcliffe Orchestra
Harvard University
Cambridge, Massachusetts 02138

Professor **Alan Crossman**

Chairman, Department of Music
Concordia University
Montreal, Quebec, Canada

Professor **Richard Roy**

Director, The Paris-American Academy
9, rue des Ursulines
75005 Paris, France

Doctor **Denise Bacon**

Director, The Kodaly Center of America
West Newton, Massachusetts 02165
(formerly: KMTI)

Professor **Rudi van Dijk**

Dartington College
Dartington, TQ6ED England

Professor **Elliot Forbes**

Chairman, Department of Music
Harvard University
Cambridge, Massachusetts 02138

Professor **David Lewin**

Department of Music
Harvard University
Cambridge, Massachusetts 02138

Film, Video, and Entertainment Industry

People who are familiar with my work

John Boylan

Producer: Capital Records

Orion Crawford

Transcriber/arranger: "Prince," "Stevie Wonder"

Bob Ezrin

Producer: Pink Floyd, Rod Stewart, Peter Gabriel

Dominic Frontiere

Composer: "Stuntman," "Outer Limits" etc.

Bill Goldstein

Composer: "Hello Again," "Shocker" etc.

Jay Gruska

Composer: "ThirtySomething" "Sisters" etc.

Earl Hagen

Composer: "Mod Squad" "Mike Hammer" etc.

Pat Hollenbeck

Orchestrator John Williams

Ron Jones

Composer "Star Trek — The Next Generation"

Oliver Leiber

Writer/Producer: Paula Abdul, Aretha Franklin

Jeff Lorber

Producer: Fusion Recording Artist

Bruce Miller

Composer: "Knots Landing," "Designing Women,"

Patrick Moraz (Moody Blues)

Composer: "The Stepfather"

Chris Page

Arranger: "Witness," "Gotcha," "Karate Kid II"

Robert Walsh

Composer: "Muppet Babies" "My Little Pony"

Additional References

Charles Ames (Cybernetic Composer)
Craig Anderton (Electronic Musician)
Scott Billups (Viznet Productions)
Jerry Borrell (Macworld, Sumeria)
Tony Bove (Bove/Rhodes Report)
Marc Canter (Macromedia)
Joel Chadebe (Intelligent Music)
Nick DeMartino (American Film Inst.)
Nancy van Deusen (CGS)

Erfert Fenton (Macworld)
Jay Fenton (Kaleida)
John Foley SJ (Catholic Liturgical Center)
Michael Gosney (Verbum)
Earl Hagen (BMI)
Fred Karlin (ASCAP)
Roland Jackson (CGS)
Laurens Lijding (Apple, Benelux)
Stewart McBride (CCI)

Bob Moog
Bob O'Donnell (Electronic Musician)
Steve Reich
Curtis Roads (IRCAM)
Mike Roney (Bantam/Random House)
Bruno Spoerri
John Strawn (A-R Editions)
Becky Waring (New Media)

Clients and Consultancies

Individuals and Bands

Charles Ames (Cybernetic Composer)
 Bruce Babcock (McGyver)
 Blackstone (the magician)
 "Reverend" Dave Boruff (musician)
 Stuart Challendar (Conductor, Aus. Nat. Symph. Orch.)
 Stewart Copeland (Film Composer & Recording Artist)
 The James Cotton Blues Band
 James Di Pasquale (Composer: One Crazy Summer, etc)
 Earth, Wind, and Fire (the band)
 Bob Ezrin (producer of Pink Floyd etc.)
 John Foley (Jesuit composer)
 Dominic Frontiere (Stuntman, The Outer Limits, etc.)
 Gordon Getty (composer: Plump Jack, Ehemals)
 Richard Glaser (He-Man and other Saturday cartoons)
 Bill Goldstein (Composer: Fame, Hello Again, , etc.)
 Jay Gruska (Composer: 30something, Shadow Dancing)
 Herbie Hancock (Film Composer and Recording Artist)
 Pat Hollenbeck (for Williams' N.E. Time Capsule)
 Alan Howarth (Hollywood sound designer/composer)
 Doug Ingle (for Iron Butterfly, the band)
 Ron Jones (for Star Trek — The Next Generation)
 David Kahn (producer of The Bangles, etc.)
 Michael Kamen (Mona Lisa, Lethal Weapon, The Wall)
 Kansas—the band (Steve Walsh, et. al.)
 Fred Karlin (Up the Down Staircase; "On the Track")
 Michael Kaye (for the Vienna Staatsoper)
 Mike Lang (Hollywood pianist/synthesist)
 Otto Laske (computer music pioneer)
 Oliver Leiber (song writer/producer)
 Jeff Lorber (fusion artist, producer)
 Tod Machover (for the MIT Media Lab)
 Mathew McCauley (Hollywood composer)
 Gene Mackels (WGBH—Boston)
 Christopher Medak (film director)
 Robert Mein (Delta Force III)
 Bruce Miller (Knots Landing, Amen, She's the Sheriff)
 Paul Mirkovich (keyboardist for Cher)
 Robert Moog (synthesis pioneer)
 Patrick Moraz (Yes, The Moody Blues, Swiss Centennial)
 Chris Page (Hollywood composer)
 John Andrew Parks III (recording artist: Planet Texas)
 Trevor Rabin (Yes, the band)
 Bob Ralston (organist, formerly with Lawrence Welk)
 Steve Reich (composer)
 Joel Rosenbaum (Hollywood composer)
 Steve Schaeffer (Hollywood percussionist)
 Yvan Tcherepnin (Dir.: Harvard Electronic Studio)
 Ian Underwood (Hollywood pianist/synthesist)
 Vladimir Ussachevsky (electronic music pioneer)
 Miroslava Vituous (jazz pioneer)
 W.G. "Snuffy" Walden (30something, Wonderyears)
 Rob Walsh (Hollywood composer)
 Burt Ward (actor, CDI developer)
 David Vasser (Unsolved Mysteries)
 Alan White (for Yes, the band)
 David Zicarelli (interactive software wizard)

Organizations and Companies

The Addison Group (for Nippon Gakki — Yamaha)
 Advanced Music Notation Systems
 Alive Films (Wes Craven, Shocker)
 Apple Computer (QuickTime)
 Apple Computer (Vivarium Project)
 Articulate Systems (Voice Navigator)
 A-R Editions
 The Associate Artists Opera Company
 Bantam Books
 Case Western University
 Chicago University Press
 Blue-Line Studios (for The Castle)
 Camargo Foundation (France)
 Coda Music Technology (for Finale, now: MakeMusic)
 CompuColor (Digital Printing, the Netherlands)
 Computer Professionals for Social Responsibility
 Culver City Chamber of Commerce
 Dutch Center for Computer Music (CMI)
 E-mu Systems (for: Proteus 2)
 European American Music (for B. Schott 's Soehne)
 Haines, Russ, McMurry, and de Recat (for the FTC)
 HLC Killer Music (Hollywood, CA)
 Holy Cross College
 Intelligent Computer Music Systems (M and Jam Factory)
 LEGO (the toy company)
 Kurzweil Music Systems (K250 and 1000 series, K2500)
 The Kurzweil Foundation (Cybernetic Composer)
 MEGA (Macintosh Entertainment Guild of America)
 MIT Media Lab
 MusicNET
 MusicWorks Inc.
 New England Conservatory
 New England Telephone (for Mayor Flynn of Boston)
 NEMO (Amsterdam, the Netherlands—see next)
 NewMetropolis Center of Science and Technology
 Opera Quarterly Journal
 Radio Netherlands
 Random House
 Random House Electronic Books
 Saturday Morning Music, Inc.
 Schirmer Books
 Scripps College (Claremont, CA)
 Sheldon Music Services (Stan Sheldone)
 Star Trek—The Next Generation
 SUNY at Binghampton and Stonybrook
 University of Utah
 VPRO Television Network (the Netherlands)
 Swiss Computer Music Center (Bruno Spoerri)
 Verbum Magazine (for Verbum Interactive)
 Vienna Staatsoper (for Tales of Hoffmann)
 Wheaton College