

Dafna Naphtali -- Artist Resume *Composer and performer of experimental, interactive electro-acoustic music using her custom Max/MSP programming for live sound processing of voice and other instruments, and of works for multi-channel audio, musical robots, and location-based media. Drawing on a musical background in jazz, classical, rock and near-eastern music for this work, she also interprets works by Cage, Stockhausen and other contemporary composers.*

ARTISTIC PROJECTS, COMPOSITIONS, CREATIVE WORK (ONGOING AND RECENT)

multichannel sound:

- **Audio Chandelier** – a series of multi-channel audio works presented as performances and installations since 2010, in US and Europe. Individual grains of sound are refracted and dispersed to 10-16 sound channels or more. **Audio Chandelier: Polyélaïos**, the most recent iteration, is a multichannel sound sculpture/installation, created in collaboration with metalsmith/designer Ayala Naphtali. Begun at a 2019 New Works Residency at Harvestworks (NYC) it was exhibited on Governors Island from May through August 2021 (postponed from 2020 due to the pandemic).

soundwalks: interactive location-driven audio-augmented reality soundwalks as free iOS/Android app with U-GRUVE AR by Richard Rodkin

- **Walkie Talkie Dream Garden** – interactive soundwalks linking Wilhelmsburg (Hamburg) and Williamsburg (Brooklyn), underscoring former industrial, artist-occupied and gentrifying neighborhoods, part of 2-year cultural artist exchange (2017-18)
- **Walkie Talkie Dream Angles** - U-GRUVE AR soundwalk for Washington Square Park (New York City) created in 2016 using the native, electroacoustically altered and “overheard” sounds in the park to underscore the loss of quiet, past and future sounds thoughtful strategizing about site-specific listening, interactivity and attention span (ongoing).

live sound processing: projects using self-programmed interactive software (*Max/MSP*) with improvising musicians since 1995:

- **Solo Work** – performances for voice, live sound processing / electronics, and gesture control.
- **Ensembles:** [Clip Mouth Unit](#) duo project with trombonist Jen Baker (trombone/voice/multiphonics), live processing/electronics of voice/trombone, with compositional aleatoric electroacoustic performance. • [Chatter Blip](#) duo performance/recording project with Chuck Bettis electronic musicians/vocal artists in an “interstellar multi-character audio operetta” involving a multitude of human, alien, and machine voices, and mash-up of primal and classic sci-fi and electroacoustic methods with multiple recordings released • [Fusebox](#) with **Ras Moshe Burnett** (saxophones, flute) live electronics and sound processing of tenor sax, flute and voice in duos and larger settings, with debut eponymous CD release 2021. Other duo projects w/ **Luis Tabuenca** (percussionist, Barcelona), w/**Edith Lettner** (saxophone, duduk, Austria), w/**Gordon Beeferman** (piano, “Pulsing Dot” CD (Clang, 2017), and longtime collaboration with **Hans Tammen** (electronics/“endangered guitar”) represented on their

other selected compositions/projects:

- **Constellations** – 2022, performance/installation new collaboration with Thea Little (dance, voice, movement) merging Feng Shui concepts, movement, voice, electronics and generated texts (related to Beckett’s methods for “Lessness”). Music released on Gold Bolus label compilation “Super Bolus V”. Mini-residency /work-in-progress showing Chez Bushwick (Jonah Bokaer Foundation), future development/plans for installation.
- **Robotica** – performance piece for voice and music robots, controlled with gesture controllers and voice. Inspired by Al-Jazari’s mechanical devices from 13th century. Created 2008 with Eric Singer’s LEMUR GuitarBot, Percussion ModBots, and XyloBot, expanded in 2016 using Bricolo system by Nick Yulman. Recorded 2011, unmixed.
- **Panda Half-Life** - American Composers Forum commission in 2010 for **Magic Names** vocal sextet (Naphtali was founding member). For voices (SSATTB), live sound processing, electronics and gestural controllers with Hebrew texts from biblical story of the Tower of Babel. Premiere 2010. Collaborated with choreographer Daria Fain for a shortened version with dancer and movement for the singers.
- **Landmine** – composition for Kathleen Supové, interactive system, Disklavier piano, live sound processing. American Composers Forum commission (1999, premiere 2000, on CD Ear to Ivory released 2020)

other performing / ensembles past and present

- **Third Eye Orchestra (TEO) / Dark Circuits Orchestra (DCO) / Bitches Rebrewed** – longtime ensemble member in Hans Tammen’s large chamber ensembles in both acoustic (TEO) and electronic versions participating both as vocalist and live sound processor (of all instruments in Third Eye Orchestra group since 2006.) Also participated in 2017 Knockdown Center Video/Audio DCO concert live and video synthesis.)

- **What is it Like to be a BAT?** - “digital-punk” trio w/Kitty Brazelton, Danny Tunick active ’97-’15 Computer sound processing, rock instruments, experimental forms /extreme vocal style. Tzadik CD 2003.

- **Magic Names** –sextet (SSATTB) formed to perform Stockhausen’s “Stimmung” 2009-2010 (core members were Robert Osborne, Peter Sciscioli, Nick Hallett, Gisburg, Daisy Press and Dafna Naphtali). Group also recorded Naphtali’s piece **Panda Half-Life** in 2010.

COMMISSIONS / GRANTS: 2023 Guggenheim Fellowship / Music Composition

2022 New York Foundation for the Arts Fellowships Music/Sound

2022 M3 Mutual Mentorship for Musicians – commission for duo with Gwen Laster (violin), member of Fall cohort

2020 Foundation for Contemporary Arts emergency travel funding for February tour with Luis Tabuenca to Barcelona/Germany

2018 NY State Council on the Arts, for interactive soundwalk “Walkie Talkie Dream Garden”, opened 2018.

2018 Brooklyn Arts Council support for Walkie Talkie Dream Garden

2013 New York Foundation for the Arts Fellowships Music/Sound Composition

2011 Franklin Furnace Fund- award to develop **Robotica** for Eric Singer’s LEMUR GuitarBot, percussion robots and voice

2011 Brecht Forum for new work “Men March” for chamber ensemble, voice and electronics.

2011 Foundation for Contemporary Arts travel funding to perform at Audio Art Festival in Krakow, Poland

2010 American Music Center travel funding to collaborate with Hindustani singer, Vidya Shah, using Indian rhythm cycles as control sources for my processing algorithms in performance at CeC 2010 (Carnival of eCreativity) in Delhi and Uttar Pradesh, India.

2009 American Composers Forum Jerome Commission for “Panda Half-Life”, a vocal sextet w/electronics for Magic Names ensemble. Premiered 2010.

2008 Meet the Composer

2006 Experimental TV Center for work toward a performance at Bent Festival with cellist Alex Waterman and video artist Benton C. Bainbridge.
2001 New York Foundation for the Arts Fellowships Computer Arts
2000 NY State Council on the Arts (with Kitty Brazelton), new work for What is it Like to be a Bat? premiered 2000.
1999 American Composers Forum Jerome Commission for “Landmine” Kathleen Supové, Disklavier piano and live processing) Premiered 2000;
ASCAP Plus award (each year 2008-2015, 2017, 2019, 2020, 2021, 2022).

RESIDENCIES:

2019 Harvestworks New Works Residency to develop new work for the Audio Chandelier multi-channel sound project.
2018-2019 Montalvo Residency (2 weeks) with collaborator Hans Tammen.
2016 Signal Culture (Owego NY: electronic music, video synthesis—created video work “AWOL socket”)
2014 Montalvo residency with collaborator Thea Farhadian
2010 Diapason Gallery residency/performance work with multi-channel sound.
2010 Harvestworks residency presentation at “New Instruments for Improvisation and Experimental Approaches”
2008 Create @iEAR residency at Rensselaer Polytechnical Institute (2008/9)
2008 LEMURPlex to work with Music Robots created by Eric Singer and LEMUR (League of Electronic Music Urban Robots).
2005 Harvestworks artist residency w/video artist Angie Eng.
2003 Engine 27 commission-- 16-channel sound performance, w/Tammen & Bruce Gremo,
1998 STEIM (Holland)
1997 Music OMI

Workshops and Artist Talks:

2021 Columbia Sound Arts program – short artist talk & demo on Audio Chandelier on Governors Island
2021 CalArts – artist talk for class of Cristian Amigo; San Francisco State Univ artist talk for class of Steve Horowitz
2020 Harvestworks TIPS program – artist talk
2019 Stanford University CCRMA – artist talk / multichannel sound
2019 Voice Activated workshop – voice and electronics for Women in Sound, NYC
2019 Columbia University Music Composition program – artist talk
2019 Transart Institute – artist talk. School of Visual Arts – artist talk / soundwalk
2017 Symposium IX Montreal – Composing for Immersive sound.
2016 3DMin Symposium, Berlin: chapter talk: “What if your Instrument is Invisible?” from *Musical Instruments in the 21st Century* (Springer)
2016 Walkie Talkie Dream Angles soundwalk app (NoiseGate Festival, NY), guest speaker, Noise Music Hackathon.
2014 Workshops/concerts Workshops in Jerusalem (Musrara), Workshops San Francisco (Voice Activated with Shelley Hirsch).
2014 String Activated workshop (on electronics for stringed instruments)
2014 Workshop with Clip Mouth Unit w/Jen Baker (trombone)-- ISIM (International Society for Improvised Music) in New York
2014 Workshop – 5-day course on Live Processing taught at UNI-Arts Summer Sound Academy, Helsinki
2013 Voice-Activated Workshop, Burgos Spain.
2013 Workshop at Transart Institute, Berlin “Interactive Sound Art”.
2012 Workshop on Multichannel Sound in Hamburg, Hochschule für Musik und Theater (using in-house Wavefield Synthesis system.).
2012 Workshop “Aesthetics of Live Sound Processing”, Harvestworks and performance with flutist Robert Dick and percussionist Satoshi Takeishi.
2012 Artist talk “Live Sound Processing” Brooklyn College Electronic Music Symposium
2011 Performance/workshop w/sound artist Charlie Morrow reworking his “Song of Deborah” (’72) for multispeaker live sound processing & voice at Harvestworks NYC.
2011 Artist talk at Expo ’74 Max programming language conference.
2010 Harvestworks residency presentation at “New Instruments for Improvisation and Experimental Approaches” symposium w/Hans Tammen, Matthew Ostrowski & Laetitia Sonami.
1998 Workshop- U. Nijmegen (Netherlands) - Music Mind & Machine Group (Hönig, Desain) 5-day music technology training for grad students.

Music/Sound scoring for video:

2012 Created audio score for video artist Lenore Malen’s work “Quarry” presented at Lesley Heller Workspace gallery.
2009 Music for Lenore Malen’s 2-channel video “Be Not Afraid”, at Cue Art Gallery and U.S. galleries.

Curating/Organizing:

2014 Organized/curated 2nd Voice-Activated site-specific event for Make Music NY-- new vocal music in public spaces.
2013 Organized “Voice-Activated” event for Make Music NY- public outdoor performances of 20/21st century vocal music, new music “flash choir”.

GROUP AND SOLO PERFORMANCES MUSIC AND SOUND ART:

2023 concerts: (April) Roulette concert NYC “Duo++OCTET”, (February) Dark Circuits Orchestra / Hans Tammen, Super Bolus concert with Hans Tammen and Chris Cochrane. Recording/video release “Wake Me When its Green” a collaboration with violinist Gwen Laster a commission for M3 Mutual Mentorship for Musicians, to be premiered in June at [National Jazz Museum in Harlem](#).

2022 “Women on Making” 3-week exhibition (Whitebox Gallery, Masa Hosojima, curator), presented sound/video works “AWOL_socket” and “Blaafarvevaerket”, plus a live performance with movement artist Maho Ogawa, and panel discussion, and book to be published in 2023. New York live in-person performances at Shift (411 Kent): two evenings at “ICTUS nights” (dir. by Chris Cochrane Andrea Centazzo various configurations of musicians) and Electropixel Festival (performing with Hans Tammen and Phil Niblock video). First showing of “Constellations” new performance/installation collaboration with Thea Little (dance, voice, movement) merging Feng Shui concepts, movement, voice, electronics and generated texts (related to Beckett’s methods for “Lessness”) and music track released on Gold Bolus label compilation “Super Bolus V”, and mini-residency and work-in-progress showing at Chez Bushwick (Jonah Bokaer Foundation). Other performances in NY: Bushwick Improvised Music Series with Ras Moshe Burnett (saxophones), Hans Tammen (Buchla synth), Dafna Naphtali (voice, live electronics and processing (voice and saxophone). Performance with Barbez (singing Spanish Civil War Songs) at ALBA (Abraham Lincoln Brigades Archive) annual meeting.

Contributed sound/voice work for Eva Davidova's Interactive Mixed Reality Installation "Garden for Drowning Descendant" Governors Island Harvestworks' Fluid Art and Technology exhibition Aug-Oct 2022. Vocal work for Tansy Xiao's virtual reality piece "The Linguistic Errantry".

2021 Audio Chandelier: Polyélaïos multichannel sound sculpture and installation at Governors Island (created in collaboration with Ayala Naphtali, metalsmith/designer, with related talks and performances (online performance with video artist Andrew Neumann. Release of new album "Fusebox" in duo with saxophonist Ras Moshe Burnett (saxophone/voice and live electronics/processing), on Gold Bolus Recordings, and live performance at Howland Cultural Center (Beacon, NY). Original audio/video work "AWOL_socket" was shown at Ely Center of Contemporary Art as part of Transart Institute's "(Not So) Short Fest. Performance as guest artist (voice / electronics/ processing) with Merche Blasco's work Vibrant Matter at the Shed in NYC (first in-person performance since the pandemic) with Shelley Hirsch, Anaïs Maviel, Dennis Sullivan. Created "Striations" for audio-visual collaborative project "Memory | Dream | Encounter" directed by Nichola Scrutton (Scotland) as response to her paintings. Broadcast on "Radiophrenia" Scotland Feb 2022. "Face the Music" directed by Benton Bainbridge, live/remote – hybrid performance including a duo with Barbara Held (flute remote from Barcelona) voice and flute pitch-tracked remotely to control a Disklavier piano at Bronx Museum of Arts, while using custom version of algorithmic/interactive Max program originally written for piece "Landmine".

2020 tour with percussionist Luis Tabuenca Barcelona / Germany and workshop at Phonos / U. Barcelona. Performances in NY with saxophonist Edith Lettner (Experimental Intermedia), with pianist Gordon Beeferman (at Electroacoustic Improv Summit), talk about soundwalk at Un/Sounding the Relational City conference and performance Tel Aviv with saxophonist Jonathan Chazan. Events cancelled or postponed due to Covid-19: Female Composers Festival concert (with Jen Baker, Chuck Bettis, Gordon Beeferman, Hans Tammen), Women Between Arts (duo with choreographer Sue Hefner) and installation of new Audio Chandelier work created with metalsmith Ayala Naphtali, at Governors Island presented by Harvestworks. Online concerts/streams during lockdown: Optosonic Tea (NowNet Arts marathon video/audio), and Sonic Gatherings VI, XVI and XXVII (John King and dancer/choreographers), album release "Microcosmopolitan" with Chuck Bettis- (Contour Editions) and release event "Chatter Blip TV" for Harvestworks Twitch TV, Residual Noise Redux Conference-Concert (Brown University) presenting Audio Chandelier: Reminders; Telluric Vibrations and Harvestworks presentation previewing Audio Chandelier: multi-channel sound work for Governors Island; live stream performance with Edith Lettner / Dafna Naphtali Facebook Live album release event for "We Q" on Clang label; new online trio with Katherine Liberovskaya (video foley, NYC) and Barbara Held (flute, Barcelona) had multiple performances including NowNet Arts conference (organized by Sarah Weaver), Modern Ensemble online concerts between NY-Korea-Cairo (curated by Tae Hong Park), and NowNet Arts Festival (Weaver); audio/video work, AWOL_socket was shown at Foreign Correspondence 02 online festival.

2019 organizer/performer: "Quit without Saving" w/pianist Kathleen Supové : interactive works for Disklavier including "Landmine" (Naphtali's 1999 commission for Supové), and Nick Didkovsky's "Zero Waste", and trio set (Areté Brooklyn); duo performance w/ pianist Gordon Beeferman (Jazz Habitat/E. Harlem); Audio Chandelier performance/talks at CT::SWaM (Fridman Gallery, NY). mini-residency, artist talk and performance at CCRMA Stanford University, at Spectrum gallery in NYC (multichannel sound festival), and a multi-channel concert curated by Naphtali at NYU Bobst Library (also on the bill were multi-channel musicians Merche Blasco and Lee Gilboa); vocal/electronics performer in Merche Blasco's "Reconfigurations" w/ Shelley Hirsch and ICE ensemble (Dennis Sullivan, Levy Lorenzo); touring/concerts (Austria, Slovakia) w/Edith Lettner (saxophones, duduk) Performance at SFSU with Hans Tammen Third Eye Orchestra orchestra.

2018 - Concerts at Penn State w/ Jen Baker (Clip Mouth Unit). Toured Portugal/Spain with Barbez and Velina Brown, Montalvo residency, San Francisco concert with Third Eye Orchestra (Hans Tammen). Eight-channel Audio Chandelier performances at NYU Interactive Arts Performance Series curated by Tae Hong Park, and Ab Uno Pluribus series curated by Wolfgang von Stuermer at NYU Waverly labs.

2017 –W-burg project in Wilhelmsburg/Williamsburg a 2-year artist exchange project <http://w-burg.com/>. **Blaafarveværket** sound/video work created with Hans Tammen, for Experimental Intermedia "Screen Compositions". "Audio Chandelier: Latitude" performance at Symposium IX at Société des arts technologiques (Montreal) in their 32-channel dome theater – SATosphere (on a bill curated by Atau Tanaka on the bill with Lillevan (video) and a set by Chikashi Miyama (sound/video).

2016 – "Robotica" solo performance evening-length at Avant Music Festival, with Bricolo music robots. Performance w/ Hans Tammen "Bitches Re-brewed"; w/ Anat Pick / Nadav Masel (Tel Aviv). Six days rehearsals-workshop for Kitty Brazelton's opera "Art of Memory".

2016 – Performance "Audio Chandelier: Bubbles" 8-channel audio performance, **NYC Electroacoustic Music Festival** and **CTSwam** (Fridman Gallery w/artist talk). "Clip Mouth Unit" duo with Jen Baker voice/trombone/electronics concert, at EIS (**Electroacoustic Improvisation Symposium** John Jay College, NY), and at **Bucknell University**. Duo w/Chuck Bettis LOCK iT DOWN (NY) curated by David Watson.

2015 – Performances at Victoriaville FIMAV Festival with Hans Tammen's Third Eye Orchestra; duo concert with Tammen at NYU Waverly Labs. Performances with Merche Blasco, Lindsay Vickery (Australia), Gordon Beeferman (recording CD), Chuck Bettis (quartet with Tammen and Levy Lorenzo for Bettis' Stone NYC residency). Workshop/rehearsal for Kitty Brazelton /Art of Memory.

2014 –Concerts in NY with Luis Tabuenca (percussionist collaborator -Burgos Spain) and in various projects/configurations in Tel Aviv/Jerusalem. Performances w/Hans Tammen's Dark Circuit Festival, Third Eye Orchestra.

2013 –concerts Spain at FAT - Festival Audio Tangente, Burgos with Luis Tabuenca, and Madrid w/Tomomi Adachi. Tour: Germany (Berlin, Wuppertal, Kassel), Performance w/ voice / sound artists Lynn Book and Tomomi Adachi, and TransArt Fest, w/Hans Tammen.

2013 Other NY performances with Kitty Brazelton (Art of Memory), Hans Tammen (Third Eye Orchestra. Zavodniks!), Ras Moshe and others. Performances "Audio Chandelier" (multi-channel sound work) at Reverse Space NY, 12 Nights/Subtropics Festival in Miami, Florida. Performance of "Audio Chandelier: TILT" by PLOrk (Princeton Laptop Orchestra), and NYU's laptop orchestra -- also featured in Associated Press newsreel run worldwide.

2012 Tour in Germany (Berlin, Hamburg and Kassel during **documenta**). NY performances with Hans Tammen's Third Eye Orchestra at Czech Center, and in various projects with saxophonist Ras Moshe and others.

2011 “Robotica” (with LEMUR Robots) premiere at Music with a View Festival and post-concert discussion (w/support from Franklin Furnace Fund). Other performances: with Lawrence Casserley live sound processing quintet; with Third Eye Orchestra; solo at Women’s Experimental Music Festival, and at Vital Vox festival NY (Roulette) and Audio Art Festival in Krakow, Poland (funding Foundation for Contemporary Arts). Performances/workshops in Berlin, Hamburg, Prague -workshop at FAMU (Film/TV school).

2011 John Cage’s Song Books (voice) Merce Fair, Lincoln Center (w Gisburg, Robert Osborne, Gelsey Bell, Michael Waller, Loui Terrier & Merce Cunningham Group)

2011 John Cage’s Song Books (voice/electronics) Issue Project Room NYC with 14 musicians/performers (curated by Gisburg)

2010 Performance multi-channel audio work from Diapason Gallery residency and at Issue Project Room’s Floating Points Festival.

2010 Traveled to India to collaborate with Hindustani singer, Vidya Shah, using Indian rhythm cycles as control sources for my processing algorithms at CeC 2010 (funding from American Music Center).

2010 Panda Half-Life premiere (American Composers Forum commission). •

2008-2009 - Residency/concert/workshop, Rensselaer Polytechnical Institute-- “Create @iEAR” developing gestural controller ideas

2008 Residency/performance w/LEMUR Music Robots @LEMURPlex

2008 Premiere performances of StabatMOM (What is it Like to be a Bat? with Kitty Brazelton, Danny Tunick) at Flea Theater, Underscore.

2009 Performances at International Computer Music Convention Montreal, Proctor’s/Schenectady, Rhythm in Kitchen Festival w/Hans Tammen’s Third Eye Orchestra

2007 Brecht Forum commission “Men March” premiere (chamber group, voice, live sound processing).

2007 John Cage Song Books – Medicine Show Theater (w/Gisburg, Beth Griffin, Christian Kestian and others)

2007 Performance -NIME Conference of “**Landmine**” (Disklavier piano, computer, live audio processing w/Kathleen Supové.),

2006 San Francisco Electronic Music Festival (solo), Bent Festival (Experimental TV grant w/Benton-C Bainbridge- connecting video control sources to sound processing, and audio to video), •Issue Project Room multi-channel sound festival.

2004-5 –Sound Symposium Festival (Newfoundland), Landmine w/Kathleen Supové at U. Miami plus workshop. Opening of Jerusalem Film Festival (SalaManca Group), Haifa Art Museum.

2003 Performances w/What is it Like to be a Bat? and Tzadik CD release.

2002 performances with David First, Lukas Ligeti Burkina Electric (MASS MoCA, PS1 with singer Maï Lingani (Burkina Faso) and Abdoulaye Diabaté guitarist from Mali)

2003 Engine 27 commission and performance-- 16-channel sound performance, w/Hans Tammen & Bruce Gremo

2002 Interaxis – bi-coastal internet performance created/organized by Jesse Gilbert and Helen Thorington- with Wadada Leo Smith, Mark Trayle and Karen Elaine Bakunin in California and Dafna Naphtali, Nick Didkovsky and Pheeroan Aklaiff live in NY.

2001 “Interaxis” bi-coastal internet performance created/organized by Jesse Gilbert and Helen Thorington w/Leroy Jenkins, Nick Didkovsky, Dafna Naphtali in NY (Harvestworks) and Wadada Leo Smith, Mark Trayle and video artist Carol Kim in California.

2001 Dana Salisbury’s Stone’s War.

2001 “5 Dreams: Marriage” NYSCA commission composition with Kitty Brazelton (for Bat?) premiere performances at Sound Symposium (Newfoundland) & Cooper-Hewitt Design Museum (NY).

2000 Landmine premiere (ACF commission) with Kathleen Supové

2000 Tour/workshops Germany/Holland.

1997-99 – Eleven performances w/Supové of Adam’s Phrygian Gates (remix) at Flea Theater and HERE Gallery. NYC.

Tour– Germany/Russia; Performer in “War!”, interactive radio show (Belgrade/NY --Brian Conley later presented at Whitney Biennial).

Sound design and support for Shelley Hirsch at Helsinki Biennial 1997. Audio engineer on recordings by Shelley Hirsch, Borah Bergman and others.

Panelist:

2011 Education Panel Expo ’74 Max programming software conference

2001 Panelist/contributor- Colgate University “MetaForms” ’01 NYFA Fellows show.

EDUCATION:

Masters Music – Music Technology, New York University (’96): computer/electronic music-- Masters thesis: "Time-Based Effects Algorithms and their Musical Applications". Founded Interactive Performance Group (’92-’95) running NY’s first “Digital Salon” in ’93/’94 Private composition with Ruth Schonthal, Robert Rowe, Tom Boras. Bachelors Music, New York University –Vocal Performance (Jazz) (’92) Magna Cum Laude (first major was Jazz Guitar w/ Allen Hanlon). Private Voice & Voice Pedagogy w/Jeanette Lovetri Somatic Voice Work, 14 years Bel Canto w/Diana Nikkolos, CCM certified (multi-technical vocal pedagogy training at Shenandoah University Summer ’11&’13) with Ms. Lovetri.

TEACHING:

Adjunct faculty at New York University Music Technology (1995-present) teaching Electronic Music Performance ensembles, Advanced Max/MSP programming, Soundwalking & Field Recording (and past courses for graduates/undergraduates on electronic music, research, music technology).

Part-time Assistant Professor at New School (2014-present) teaching Live Electronic Music, Intro Sound, Soundwalking & Field Recording, Electronic Music Survey). Prior adjunct positions at Brooklyn College, Bard College, Bloomfield College, Pratt Institute, School of Visual Arts, Transart Institute and UniArts Summer Academy in Helsinki. Long time association at Harvestworks /NYC as instructor, programmer, engineer on artist projects.

DISCOGRAPHY:

Fusebox (Gold Bolus Recordings 2021) longtime duo Naphtali (live processing of reeds, voice) & saxophonist Ras Moshe Burnett
We Q (Clang Label, 2020) live-processing/electronics voice/saxophone/duduk duo Dafna Naphtali with Edith Lettner
Microcosmopolitan (Contour Editions, 2020) duo voice/electronics artist Dafna Naphtali / Chuck Bettis
Fenestrae (Nachtstück, 2019) *Mechanique(s)* duo- Hans Tammen gtr/electronics & Dafna Naphtali electronics/voice
Pulsing Dot (Clang, 2017) live-processing voice/piano duo with pianist Gordon Beeferman
Index of Refraction (Acheulian Handaxe, 2016, *naucleshg* 2015), duo w/ percussionist Luis Tabuenca (Barcelona)
Silver Shift (Bandcamp, 2016) solo electroacoustic/vocal works
Chatter Blip (Acheulian Handaxe, 2009) duo with voice/electronics artist Chuck Bettis
Mechanique(s) Logos (Acheulian Handaxe, 2002) w/ Hans Tammen (endangered guitar, US/Germany), Martin Speicher (saxophone, Germany);
What is it Like to be a Bat? (Tzadik/Oraclis 2003) – “digital punk trio” w/Kitty Brazelton & Danny Tunick (4 Stars, All Music Guide)

recordings: compilations or as featured artist electronics/voice:

-*Super Bolus V* (Gold Bolus, 2022) “Constellations” with Thea Little for compilation of Super Bolus artists, 2022
- *Kathleen Supové: Eye to Ivory, (Starkland 2019)* “Landmine” -composition for *Disklavier piano & live processing ('99 American Composers Forum)*
- *BIZAARBAZAAR #02* (*bizaarbazaar*, 2019) “Mouth Music” -composition/electronics/voice
- *Singularities #3* (*Singularities*, 2017) “Scatternet” -composition, electronics
- *Hans Tammen: Third Eye Orchestra, (Innova, 2008)* performer -voice, live sound processing all tracks.
- *State of the Union (Elliot Sharp curated) 2001-* “1 Min Bounce” (composition/electronics)
- *Ricardo Arias: New York-Bogotá 2000-2010 (Audition Records 2011)* -performer live sound processing & voice w/ *Ricardo Arias (Balloon kit)*,
Yasunao Tone (Wounded CD player), *Pascal Boudreault (saxophone)*.

featured vocals, background vocals or contributing:

-*Alternative Schubertiade (CRI/NewWorldRecords 1999)* –vocalist on Kitty Brazelton’s arrangement of Trout Quintet “Fishy Wishy”
-*José Halac: Dance of 1000 Heads (Tellus 1996)* –featured vocalist on 3 tracks.
-*Barbez, “For Those Who Came After: Songs Of Resistance From The Spanish Civil War” (Important Records, 2017) background vocals*
-*New Party Systems (feat. Kyp Malone), song “We Are” (for occupy wall street) background vocals (2012)*

Credits as engineer:

Borah Bergman – Blue Zoo (Konnex Records 1997 co-engineer/production)
Henry Threadgill’s Zoid – Pop Start The Tape, Stop (Hardedge 2004, , credit: Live Sound Spatialization– recorded live at Engine 27)
Zanana: Holding Patterns (Deep Listening 2005 assistant) Monique Buzzarté trombone/electronics, Kristin Norderval (voice/electronics)

Installations and Fixed Media presentations:

2022 **Constellations** – new installation performance project with Thea Little work-in-progress at Chez Bushwick (Jonah Bokaer Foundation)
2021 **Audio Chandelier: Polyélaïos** – multichannel sound installation at Governors Island in collaboration with Ayala Naphtali (metalsmith/designer) presented by Harvestworks on Governors Island May-August.
2021 **Audio Chandelier: Polyélaïos** – reduced version of multichannel sound installation presented at Adorn Axis (online international art jewelry exhibition space) in their in person “pop up” exhibit during Jewelry Week in NYC.

2019 Soundwalks shown at Creative Tech Week NYC and during Soundwalk Sunday organized by London Museum of Walking.
2018 Launched **Walkie Talkie Dream Garden** interactive location-based soundwalk for waterfront areas of Williamsburg, Brooklyn and Willhelmsburg (Hamburg, Germany), created with U-GRUVE AR audio augmented reality platform by Richard Rodkin (ongoing).

2017 Launched **Walkie Talkie Dream Angles**, interactive soundwalk / site-specific work for Washington Square Park, for U-GRUVE AR shared at Creative Tech Week, NYC.

2016 Launched **Walkie Talkie Dream Angles** soundwalk app (NoiseGate Festival, NY)

2015 **Audio Chandelier: Bubbles** presented at Orbanism Festival, Berlin.

2011 **Landmine** installation version of Disklavier piano composition “Landmine” at Extended Piano Disklavier Festival

2005 **Wheezzer**, a fixed media surround sound work. Toured as part of Harvestworks surround sound installation NY/Bulgaria/Germany

2006 **Landmine** as an interactive installation for Disklavier piano, at Brooklyn College

2001 recorded music by trio with Hans Tammen, Paul Geluso was played at **CYNETArt**/Dresden Germany in lieu of planned live performance when funding for trio was cancelled following 9/11

Vocal performances: – (with no electronics)

2022 Spanish Civil War songs with Barbez at **La Nacionale** as part of ALBA (Abraham Lincoln Brigades Archives) annual meeting.

2019 Nate Wooley’s Seven Storey Mountain (ensemble); 50th anniversary of musical “Hair”, an evening of reinventions at Spectrum

2018 Tour of Portugal/Spain with Brooklyn-based band, Barbez and Velina Brown singing Spanish Civil War Songs

2017 Vocal performance with Brooklyn-based band, Barbez, singing Spanish Civil War Songs at Abraham Lincoln Brigades annual conference at Museum of City of New York.

2016 Spanish Civil War songs with Barbez at **Joe's Pub**, and recorded vocals for new album.

2016 Recital of Eisler / Brecht songs on refugee experience at Firehouse Space with Peter Geisselbrecht, Hans Tammen and Gisburg.

2013 Vocal Performances: premiered/recorded Adam Kendall's Toy Opera at NY @ Electronic Arts Festival, performances w/ Shelley Hirsch and Barbez in NY premiere of Yotam Haber composition (Poisson Rouge, NYC)

2012 Vocalist with Singer/composer Shelley Hirsch and Simon Ho's release events for CD "Where Were You Then?" at Roulette, NYC.

2011 Vocalist for Neil Rolnick's composition "Mono" NYC and Troy NY (EMPAC) - 4 voices, electronics and large chamber ensemble.

2011 Performed selections from John Cage "Song Books" at Merce Fair, Lincoln Center with Gisburg, Robert Osborne, Gelsey Bell, Michael Vincent Waller, Loui Terrier.

2011 Stockhausen's "Stimmung" w/Magic Names vocal ensemble (including Robert Osborne, Gisburg, Nick Hallett, Peter Sciscioli) staged/choreographed for the singers and choreographer Daria Fain with performances at Judson Church and Danspace.

• Magic Names at Vital Vox Festival.

2009 Stockhausen's Stimmung -New Museum. and 92nd street Y, Magic names sextet formed to perform the work.

2010 Stockhausen's Stimmung Magic Names with choreographer Daria Fain in a version with solo dancer and movement for the singers presented at Platform 2010 presented by Danspace Project and at Movement Research at Judson Church.

2000-1 Four performances in Joshua Fried's Headset Sextet at Merkin Hall and HERE gallery, NY.

DISCOGRAPHY:

-*Fusebox* (released May 2021, Gold Bolus Recordings) Dafna Naphtali live processing voice and saxophonist Ras Moshe Burnett;

-*We Q* (released Sept. 2020, Clang label) Dafna Naphtali live processing voice and saxophonist Edith Lettner;

-*Microcosmopolitan* (March 2020, Contour Editions), 2nd release of Chatter Blip duo with Chuck Bettis;

-*Fenestrae* (2019, Nachtstück) Dafna Naphtali and Hans Tammen – duo *Mechanique(s)*;

-*Pulsing Dot* (2017, Clang label) voice and live-processing duo with pianist Gordon Beeferman;

-*Silver Shift* (2016, Bandcamp) solo electroacoustic works;

-*Index of Refraction* (Acheulian Handaxe 2016, naucleshg 2014), duo with percussionist Luis Tabuenca (Barcelona);

-*Chatter Blip* (Acheulian Handaxe, 2009) duo with voice/electronics artist Chuck Bettis;

-*Mechanique(s) Logos* (Acheulian Handaxe, 2014) w/ Hans Tammen, Martin Speicher;

-*What is it Like to be a Bat?* (Tzadik/Oracles 2003) – "digital punk trio" w/Kitty Brazelton & Danny Tunick (4 Stars, All Music Guide)

recordings: compilations or as featured artist:

-*Super Bolus V* (contributed track "Constellations" with Thea Little for compilation of Super Bolus artists, 2022)

-*BIZAARBAZAAR #02* (bizaarbazaar, compilation 2019)

-*Alternative Schubertiade* (CRI – vocalist on Brazelton's arrangement of Trout Quintet "Fishy Wishy").

-*Dance of 1000 Heads* (Tellus – as featured vocalist on José Halac's CD)

-*State of the Union* (Elliot Sharp curated) 2001

-*Scatternet* (on *Singularities*)

background vocals or contributing

-Barbez, "For Those Who Came After: Songs Of Resistance From The Spanish Civil War" (*Important Records*, 2017) background vocals

-*New Party Systems* (feat. Kyp Malone), song "We Are" (*for occupy wall street*) background vocals (2012)

PUBLICATIONS:

Book chapters:

Naphtali, D., & Rodkin, R. (2019). **Audio Augmented Reality for Interactive Soundwalks, Sound Art and Music Delivery**. In M. Filimowicz (Ed.), *Foundations in Sound Design: Interactive Media* (Vol. 2, Foundations in Sound Design). New York, NY: Routledge.

Naphtali, D. (2017). **What if Your Instrument is Invisible?** In Boverman, Till, et al (Ed.), *Musical Instruments in the 21st Century - Identities, Configurations, Practices*. Singapore, Springer Nature.

Journal Articles:

Naphtali, D & Tammen, H (2010), "A View on Improvisation from the Kitchen Sink." *Leonardo Music Journal* 20 (2010): 97.

IASIG White Paper: "Interactive Audio on the Web", Web Audio Working Group 2001 chaired by Steve Horowitz (Nickolodeon Online), co-authored subchapter on "Beatnik" interactive audio plugin, overview of current technologies for IASIG, with top industry specialists in interactive audio ca. '98.

Blogs / Online:

New Music Box. Ed. Frank Oteri, October 2017. "Live Sound Processing and Improvisation". <https://nmbx.newmusicusa.org/live-sound-processing-and-improvisation/>

New Music Box. Ed. Frank Oteri, October 2017. "Delays as Music". <https://nmbx.newmusicusa.org/delays-as-music/>

New Music Box. Ed. Frank Oteri, October 2017. "Delays/Filtering/Feedback: a trifecta". <https://nmbx.newmusicusa.org/delays-feedback-and-filters-a-trifecta/>

New Music Box. Ed. Frank Oteri, October 2017. "Resonating Filters: How To Listen And Be Heard". <https://nmbx.newmusicusa.org/resonating-filters-how-to-listen-and-be-heard/>

Electronic Music Performance. Ed. Dafna Naphtali, 2012-present, created for students of electronic music, to serve as a living and evolving list of essential listening in experimental electronic music + related fields—grouped topically with the intention of underscoring connections between music made over several generations and overlapping practices. <https://electronicmusicperformance.wordpress.com>. (creator, editor since 2012).

"What If Your Instrument Is Invisible?" *Almanac on Contemporary Instruments*. 3DMIN, 15 Feb. 2015. Web. 13 Sept. 2015. <https://3dminalmanac.wordpress.com/2015/02/15/what-if-your-instrument-is-invisible/>.

Interviews (print/podcast/radio):

2019 A4 Bratislava (Slovakia). 31 May 2019, <https://www.youtube.com/watch?v=zTFSJ0XeByI&t=2s>

2018 Harvey, Bill. "Episode 6: Dafna Naphtali", "*Harvey at Harvey: conversations about inspiration, creativity and community*" podcast, Soundcloud.

2013 Harries, Guy. "Dafna Naphtali." 3 June 2013, www.liveelectronicsound.com/dafna-naphtali.

2011 Vdovin, Marsha, and Rod MacLeod. "C74: An Interview with Dafna Naphtali." *Cycling '74*, Sept. 2011. Web. <https://cycling74.com/articles/an-interview-with-dafna-naphtali>

2020 Carter, Spurge, Pond Magazine (NY), "Electronic Instrumentalist Dafna Naphtali on Navigating Sound Education Online" <https://tinyurl.com/PondDafna>

Workshops/Guest lectures:

- Artist talk/concert scheduled April 2019 Stanford University Computer Music/Multi-channel sound.

- Artist led audio augmented reality soundwalks Fall / Winter 2018-2019: Transart Institute, New School, School of Visual Arts.

- Featured speaker/performer at **Symposium iX: Embodied Spaces** conference on immersive environments at SAT (Société des Arts Technologique), Montreal. Lecture about creating 32-channel work "Audio Chandelier: Latitudes" designed for the SAT dome and premiered during the Symposium (in performances curated by Atau Tanaka). (2017)

- Guest artist talk, Columbia University Graduate Music Composition Seminar. (2017)

- Guest speaker at Symposium (Berlin): **Musical Instruments in the 21st Century —Identities, Configurations, Practices**, organized by 3DMin, a multi-year research project with a team at TU (Technische Universität), and UdK (University of the Arts). Topic: "What if your Instrument is Invisible?" discussion of chapter book by same title edited by **3DMin** published by **Springer**. (2016)

- Guest speaker at **Noise Music Hackathon at Spotify**, NYC. Topic "Walkie Talkie Dream Angles, an interactive soundwalk / composition featuring geocoding with U-Grave Augmented Audio". The talk discussed my recent site-specific interactive work for Washington Square Park for NoiseGate Festival in New York (a 5-day music festival focusing on the environment, spatial and urban noise pollution organized by NYU, Harvestworks and the United Nations SDSN Global Arts Initiative and other organizations. (2016)

- "Voice-Activated" workshop at Festival Audio Tangente in Burgos, Spain (introducing concepts in extended vocal technique, improvisation and electronics to participants). (2013)

- "Voice-Activated" workshop in conjunction with Shelley Hirsch January 2014 at Meridian Gallery in San Francisco. (2013)

Other past talks, lecture-demos, workshops and artist talks given at:

Rensselaer Polytechnic Institute, School of Visual Arts, University of Massachusetts Lowell, Brooklyn College (CUNY), Columbia University, Bloomfield College Artist series, New York University (Tisch School of the Arts), Univ. of Miami, Institute of Sonology (Royal Conservatory of Music, Netherlands), University of Nijmegen (Netherlands), Hochschule für Musik und Theater in Hamburg, Transart Institute Berlin, and Musrara/Naggara School of Art in Jerusalem.

Workshops for kids/teens: Czech Center (New York), Miami Children's Museum, Roulette Intermedium, Children's Workshop School, and NYU w/ local 5th grade classes, at New York University (see GEMS programs under NYU).

PROFESSIONAL ASSOCIATIONS/AFFILIATIONS: M3 Mutual Mentorship for Musicians Fall 2022 cohort, ASCAP (royalties—American Society of Composers, Authors, and Publishers), American Composers Forum, NY Electroacoustic Music Society, Society for Women in Technology (SWITCH), College Music Society, NY Max User Group (lead organizer '96-'01). Chronicle for Higher Education.

Contract Max/MSP programming and consulting:

- 2020 – C. Lavender (Harvestworks, for performance at Fridman Gallery)
 - 2020 -- Eva Davidova (Harvestworks)
 - 2017 – Marty Chafkin, PERFECTION ELECTRICKS (for Stephan Koplowitz camera obscura installation)
 - 2012 -- Sebastian Currier interactive orchestral work for Boosey & Hawkes.
 - 2012 – Ana Busto sound installation, (Harvestworks)
 - 2012 – Sean Noonan, researching/development/programming polytemporal music notation system
 - 2012 – Sofia Aifos – consulting for Rainbow Resonance interactive video/audio installation
 - 2010 – Spencer Topel interactive string quartet and live processing program (Harvestworks)
 - 2009 – Isabelle O’Connell – developing programming for interactive version of Steve Reich’s Music for Six Pianos
 - 2006 – Christy Matson – developing interactive tapestry / sound art project (Harvestworks)
 - 2004 -- Pamela Z developing Max-based performance environment (Harvestworks)
 - 2004 – Doug Henderson interactive sound and sculpture installation with video tracking (Harvestworks)
 - 2003 – David First Operation Krapot programming for sonifications of remote/realtime Schumann frequency data
 - 2003 -- Phoebe Legere – programming/development interactive sneakers sound and video performance system
 - 2003—Sarah Drury –developed interactive museum installation poetry/vocalists (Harvestworks)
 - 2002—Jin Hi Kim, live sound processing system for performance at the Kitchen (Harvestworks)
 - 2001 – Ariel Bustamente – training in Max/MSP for sound artist/musician (Harvestworks)
 - 1998—Linda Dusman interactive sound installation / bird samples (Harvestworks)
- (other Harvestworks clients programming and audio engineering include: Shelley Hirsch, Blondell Cummings and others)