

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 Germany as individual grains of sound refracted dispersed to 10-16 channels or more. 2019 New Works Residency at Harvestworks to create new interactive installation with sculptural speaker object created in collaboration with metalsmith Ayala Naphtali to be presented at Governor’s Island May through July 2020 but postponed due to Covid-19 concerns to August or next season TBD.

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 (2018 and ongoing) walkietalkiedreams.org
- **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). walkietalkiedreams.org

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.
- **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 both electronic musicians/vocal artists in an “interstellar multi-character audio operetta” involving a multitude of human, alien, and machine voices, in a mash-up of primal and classic sci-fi and electroacoustic methods. • **Duos**-- with **Luis Tabuenca** (percussionist, Barcelona), with **Edith Lettner** (saxophone, duduk, Austria), with **Ras Moshe** (saxophones, flute), and her long time duo collaboration with **Hans Tammen** (guitar/electronics).

other compositions/projects

- **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)

ensembles

- **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

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 and 2019).

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 as collaborator with 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:

2019 Stanford University CCRMA – artist talk / multichannel sound
2019 Voice Activated workshop – voice and electronics for Women in Sound, NYC
2019 Transart Institute – artist talk
2017 Symposium IX Montreal – Composing for Immersive sound.
2016 talk at **3DMin Symposium**, Berlin on book chapter “What if your Instrument is Invisible?” for **Musical Instruments in the 21st Century** (Springer: Singapore).
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 Multi-Channel Sound in Hamburg, **Hochschule für Musik und Theater** (using the school’s 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 Workshop/performance-collaboration w/sound artist Charlie Morrow re-working his 1972 “Song of Deborah” with my multi-speaker /live sound processing ideas & 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.

Video related:

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 to public spaces.
2013: Organized “Voice-Activated” event for Make Music NY featuring public outdoor performances of 20/21st century vocal music and new music “flash choir”.

Group and solo performances music and sound art:

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.

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.; 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 SFSU.

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).

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” performance at Symposium IX in Montreal.

2016 – “Robotica” solo performance evening-length at Avant Music Festival, with Bricolo music robots. Performance w/ Hans Tammen “Bitches 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 (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).

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). •

2011 Robotica premier – songs on mechanical motion written for Eric Singer’s LEMUR GuitarBot, percussion robots and voice Premiered March

2011 at Music with a View Festival at Flea Theater with Franklin Furnace Fund 2011 award for development and post-concert discussion./

2011 European performances/workshops in Berlin, Hamburg, Prague -workshop at FAMU (Film/TV school).

2011 John Cage’s Song Books (on voice/computer);

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 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 (Helen Thorington, w/Nick Didkovsky, Pheeroan Aklafl, Mark Trayle, Wadada Leo Smith,).

2001 “Interaxis” w/Leroy Jenkins, Nick Didkovsky

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/Jeannette 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.

SELECTED DISCOGRAPHY/RECORDINGS: *Index of Refraction* (Acheulian Handaxe 2016), duo w/ percussionist Luis Tabuenca (Barcelona); *Silver Shift* (2016) solo electroacoustic works (Bandcamp); *Pulsing Dots* (2017) voice and live-processing duo with pianist Gordon Beeferman; *Chatter Blip* (Acheulian Handaxe, Nov. 2009, duo with voice/electronics artist Chuck Bettis); *Mechanique(s) Logos* (Acheulian Handaxe, w/ Hans Tammen, Martin Speicher 2002/2014), *Dance of 1000 Heads* (Tellus – as featured vocalist on José Halac's CD), *What is it Like to be a Bat?* (Tzadik/Oracles 2003 -- 4 Stars, All Music Guide) *Alternative Schubertiade* (CRI – vocalist on Brazelton's arrangement of Trout Quintet “Fishy Wishy”).

2017: “Pulsing Dot” with pianist Gordon Beeferman on Clang label, **Scatternet** (track on Singularities compilation, Paris), and recorded “Landmine”, a 1999 commission for Kathleen Supové (Disklavier / live processing), for release on Starkland (2019).

UNRELEASED RECORDINGS:

2016 Work on CD “Machines and Memory”: compositions for voice, musical robots, sound processing, vocal sextet and chamber ensemble.

2016 **Released CD: “Index of Refraction”** w/ percussionist Luis Tabuenca (Spain) on naucleshg label and Acheulian Handaxe, and a solo CD “**Silver Shift**” (bandcamp).

2015 Work on CD “Machines and Memory”.

2014 recordings: Thea Farhadian recording new project. Recorded music for “Machines and Memory CD”.

2012 Mixing recordings of my compositions Panda Half-Life and Robotica, and my work with Kitty Brazelton, StaBAT mom.

2011 Studio recordings made of **Panda Half-Life** and **Robotica**.

Installations and Fixed Media presentations:

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 Willhemsburg (Hamburg, Germany), created with U-GRUVE AR audio augmented reality platform by Richard Rodkin (ongoing).

2017 Launched **Walkie Talkie Dream Angles**, interactive soundwalk and 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 fixed media surround sound work, **Wheezier**, toured with Harvestworks NY/Bulgaria/Germany.

2006 Landmine interactive installation 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 – (no electronics)

2019 – 50th anniversary of musical Hair – evening of reinventions – Spectrum. “Let the Sunshine In”

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)

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:

We Q (2020, to be released Sept 1, Clang label) Dafna Naphtali saxophonist Edith Lettner;

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

Fenestrae (2019) Dafna Naphtali and Hans Tammen -- *Mechanique(s)*;

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

Silver Shift (2016) solo electroacoustic works (Bandcamp);

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

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

Mechanique(s) Logos (Acheulian Handaxe, w/ Hans Tammen, Martin Speicher)

What is it Like to be a Bat? (Tzadik/Oracles 2003 -- 4 Stars, All Music Guide)

compilations or as featured artist:

BIZARBABAAR #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

New Party Systems (feat. Kyp Malone) - We Are

Publications;

2019: Co-authored chapter on location-based interactive audio (with Rodkin published in late 2019).

PUBLICATIONS:

Book Chapter (forthcoming): 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.

Book Chapter: 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.

PUBLICATIONS (continued):

Blog Posts: *New Music Box.* Ed. Frank Oteri, October 2017. "Live Sound Processing and Improvisation", "Delays as Music",

"Delays/Filtering/Feedback: the trifecta" and "Resonating Filters: How To Listen And Be Heard". <http://dafna.info/new-music-box-blog-posts-oct-2017/>

Blog Editor/Posts: *Electronic Music Performance.* Ed. Dafna Naphtali, 2012-present, created for my students, 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>.

Online Article: "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/>](https://3dminalmanac.wordpress.com/2015/02/15/what-if-your-instrument-is-invisible/).

Journal Article: "A View on Improvisation from the Kitchen Sink." w/Hans Tammen. *Leonardo Music Journal* 20 (2010): 97.

Interview: Vdovin, Marsha, and Rod MacLeod. "C74: An Interview with Dafna Naphtali." Cycling '74, Sept. 2011. Web.
<<https://cycling74.com/2011/09/20/an-interview-with-dafna-naphtali-.VFWr6GSrT-k>>.

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, an overview of current technologies for IASIG, and with top industry specialists in interactive audio of the time.

Contract Max/MSP programming:

2012 -Sebastian Currier orchestral work for Boosey & Hawkes.