

**Dafna Naphtali** *composer/sound-artist 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. (B.Music Vocal Performance NYU, M.Music Music Technology NYU)*

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

• **Audio Chandelier** - a series of multi-channel audio works, performances, installations since 2010 in US and Europe. Individual grains of sound are refracted and dispersed to 10+ sound channels. **Audio Chandelier: Polyélaïos**, a multichannel sound sculpture installation, is a collaboration with metalsmith/designer Ayala Naphtali. 2019 New Works Residency at Harvestworks, exhibited on Governors Island May through August 2021.

**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). [walkietalkiedreams.org](http://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.
- **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/classic sci-fi 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), duo with **Edith Lettner** (saxophone, duduk, Austria on “We Q” Clang, 2020), duo with **Gordon Beeferman** (piano, “Pulsing Dot” CD (Clang, 2017), and duo **Mechanique(s)** w/**Hans Tammen** (electronics/”endangered guitar”) **Fenestrae** ([Nachtstück Records](#), 2019)

#### **other selected compositions/projects/ performing ensembles past and present**

- **Constellations** – 2022, performance/installation collaboration with Thea Little (dance, voice, movement) merging Feng Shui concepts, movement, voice, electronics, generated texts (inspired by Beckett’s methods for “Lessness”).
- **Robotica** – performance for voice and music robots, controlled w/ gesture controllers & voice. Inspired by Al-Jazari’s mechanical devices (13<sup>th</sup> century). With Eric Singer’s LEMUR GuitarBot, Percussion ModBots, and XyloBot, 2008 expanded in 2016 using Bricolo system by Nick Yulman).
- **Panda Half-Life** - American Composers Forum commission in 2010 for **Magic Names** vocal sextet (Naphtali was founding member). Six voices (SSATTB), live sound processing, electronics and gestural controllers w/Hebrew texts of biblical story of Tower of Babel. Premiered/recorded 2010.
- **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)
- **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) performing Stockhausen’s “Stimmung” 2009-2010 (Robert Osborne, Peter Sciscioli, Nick Hallett, Gisburg, Daisy Press, Dafna Naphtali). They collaborated w/choreographer Daria Fain – Stimmung version with soloist-dancer and movement for singers.

**COMMISSIONS / GRANTS:** 2023 Guggenheim Fellowship / Music Composition, 2022 New York Foundation for the Arts Fellowships Music/Sound 2022 M3 Mutual Mentorship for Musicians Fall Equinox Cohort (commission with Gwen Laster/violin, mentoring, writing for anthology) 2020 Foundation for Contemporary Arts for February tour with Luis Tabuenca to Barcelona/Germany 2018 NY State Council on the Arts, and Brooklyn Arts Council for soundwalk “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 Foundation for Contemporary Arts travel funding to perform at Audio Art Festival in Krakow, Poland 2010 American Music Center travel funding to perform at CeC 2010 (Carnival of eCreativity) in Delhi and Uttar Pradesh, India, in collaboration with Hindustani singer, Vidya Shah, using Indian rhythm cycles (“tala”) as control sources for live sound processing algorithms of our two voices. 2009 American Composers Forum Jerome Commission for “Panda Half-Life”, a vocal sextet w/electronics for Magic Names ensemble. Premiered 2010. 2007 Brecht Forum for new work “Men March” for chamber ensemble, voice and electronics (and premier) 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).

**RESIDENCIES:** 2023 (Oct/Nov) MacDowell Artist Residency, Peterborough NH, (June) COST residency at APO-33, Nantes France new Audio Chandelier multi-channel sound project; 2019 Harvestworks New Works Residency to develop new work for the Audio Chandelier multi-channel sound project; 2018-2019 Montalvo Residency with collaborator Hans Tammen. 2016 Signal Culture (Owego NY: electronic music, video synthesis—created video work “AWOL socket”); 2014 Montalvo with collaborator Thea Farhadian; 2010 Diapason Gallery multi-channel sound & [Harvestworks](#) “New Instruments for Improvisation and Experimental Approaches” 2008/9 Create @iEAR residency @Rensselaer Polytechnical Institute, LEMURplex to work with Eric Singer’s LEMUR Music Robots 2005 Harvestworks w/video artist Angie Eng., 2003 Engine 27 commission-- 16-channel sound performance, w/Tammen & Bruce Gremo, 1998 STEIM (Amsterdam), 1997 Music OMI

## **WORKSHOPS AND ARTIST TALKS:**

2021 Columbia Sound Arts program –talk/demo Audio Chandelier on Governors Island // Cal Arts – artist talk & San Francisco State Univ. artist talk  
2019 artist talk & concert Stanford University CCRMA (multichannel sound), artist talk Columbia University Music Composition program,  
led soundwalks w/artist talks for Transart Institute, School of Visual Arts and New School.  
gave Voice Activated workshop (voice/electronics) Women in Sound, NYC  
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)  
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 // Workshop at Transart Institute, Berlin “Interactive Sound Art”.  
2012 Workshop at Hamburg, Hochschule für Musik und Theater on Multichannel Sound & Wavefield Synthesis  
2012 Workshop “Aesthetics of Live Sound Processing”, Harvestworks and performance with flutist Robert Dick and percussionist Satoshi Takeishi.  
2011 Performance/workshop w/sound artist Charlie Morrow at Harvestworks NYC // Artist talk at Expo '74 Max programming language conference.  
2010 Harvestworks “New Instruments for Improvisation and Experimental Approaches” w/Hans Tammen, Matthew Ostrowski & Laetitia Sonami.

## **GROUP / SOLO PERFORMANCES MUSIC AND SOUND ART:**

**2023** “DUOS++OCTET” performance at Roulette NYC, live processing & multichannel sound with duo partners; performance Super Bolus V (February). Release of music-video “Wake Me When It’s Green” with violinist Gwen Laster (M3 Mutual Mentorship for Musicians project).  
**2022** “Women Between Arts” group show at WhiteBox Gallery NYC with audio/video fixed-media work “Constellations” w/Thea Little (dance/voice/movement), residency/work-in-progress show- Chez Bushwick (Jonah Bokaer Foundation), track on “Super Bolus V” (Gold Bolus compilation). Performances: Bushwick Improvised Music Series with Ras Moshe Burnett (saxophones), Hans Tammen (Buchla), DN (voice/processing). Show w/Barbez (Spanish Civil War Songs for Abraham Lincoln Brigades Archive) annual meeting.  
**2021** Audio Chandelier: Polyélaïos multichannel sound sculpture/installation at Governors Island (collaboration with metalsmith/designer Ayala Naphtali, related talks/performances. Online performance with Andrew Neumann (video). Release of new album “Fusebox” (Gold Bolus Recordings), a duo with saxophonist Ras Moshe Burnett (saxophone) and performance Howland Cultural Center (Beacon, NY). Video work “AWOL\_socket” presented at Ely Center of Contemporary Art “(Not So) Short Fest (curated by Transart Institute. Performed (voice / electronics/ processing) with Merche Blasco’s work Vibrant Matter at the Shed in NYC with Shelley Hirsch, Anaïs Maviel, Dennis Sullivan. Audio work, “Striations” created for audio-visual collaboration directed by Nichola Scrutton (UK). Performed in “Face the Music” directed by Benton Bainbridge, in a live/remote – hybrid performance in a duo w/Barbara Held (flute, remote from Barcelona) - voice and flute pitch-tracked online, enabling remote interactive control of a Disklavier piano at Bronx Museum of Arts, using custom Max program.  
**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 in 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.; 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 at Avant Music Festival, w/ Bricolo music robots. Performance w/ Hans Tammen “Bitches Re-brewed”; Workshoping Kitty Brazelton’s opera “Art of Memory”. Performance “Audio Chandelier: Bubbles” 8-channel audio performance, NYC **Electroacoustic Music Festival** and CT::SWaM (Fridman Gallery). “Clip Mouth Unit” voice/trombone/electronics duo w/Jen Baker- concert at EIS (**Electroacoustic Improvisation Symposium** NY), and **Bucknell University**.

**DISCOGRAPHY:** -*Fusebox* (2021, Gold Bolus Recordings) Dafna Naphtali live processing voice and saxophonist Ras Moshe Burnett;  
-*We Q* (2020, Clang label) Dafna Naphtali live processing voice and saxophonist Edith Lettner; -*Microcosmopolitan* (2020, Contour Editions), 2<sup>nd</sup> 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;  
-*Index of Refraction* (Acheulian Handaxe 2016, nauclershg 2014), duo with percussionist Luis Tabuenca (Barcelona);  
-*Chatter Blip* (Acheulian Handaxe, 2009) duo with voice/electronics artist Chuck Bettis); -*Silver Shift* (2016, Bandcamp) solo electroacoustic works;  
-*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)  
**compilations / as guest artist** - Hans Tammen *Third Eye Orchestra*- voice, live sound processing (Innova, 2008)  
- Kathleen Supové *Eye to Ivory*, (Starkland 2019) w/Landmine, for Disklavier piano &live processing, American Composers Forum ‘99 commission  
- *BIZAARBAZAAR #02* (bizaarbazaar, compilation 2019)

more detailed information on prior work (1997-2015 found at <https://tinyurl.com/dafnaCV>)