

Dafna Naphtali

Curriculum Vitae

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EDUCATION

New York University – Masters of Music - Music Technology ('96): Teaching/program graduate assistant for computer music composition for Dr. Robert Rowe, Dr. Kenneth Peacock. Coursework at NYU included: audio engineering, electronics, synthesis, music history, interactive computer music, audio processing. Private music composition with Ruth Schönthal, Dr. Robert Rowe and Dr. Tom Boras (head of Jazz program). Masters thesis: "Time-Based Effects Algorithms and their Musical Applications".
Founded and ran Interactive Performance Group ('92-'95) for presenting experimental work, computer music, media & dance, running New York's first "Digital Salons" in '93/'94.

New York University - Bachelors of Music – Jazz Vocal Performance ('92) Magna Cum Laude
(starting major Jazz Guitar study with Allen Hanlon).

Private Voice & Voice Pedagogy - 16 years Bel Canto method with Diana Nikkolos, 7+ years with w/Jeanette Lovetri.
CCM (Contemporary Commercial Music) certification in multi-technical vocal pedagogy with
Somatic Voicework™ Training completed at Shenandoah University Summer '11 & '13 with Jeanette Lovetri.

WORK & TEACHING

New York University: Adjunct Faculty - Music Technology ('95-present) – Adjunct faculty for advanced & introductory graduate and undergraduate courses, private music composition / creative coding, summer programs for teens and younger students.
Courses: Advanced Max/MSP/Jitter (2007-present) – computer programming for interactive computer music, installations, multi-channel sound, MIDI and alternative controllers. Computer Music Synthesis: Fundamentals (Fall 2018) an introductory undergraduate course in Max/MSP and digital synthesis techniques, Intro Max/MIDI (1995-2003 and 2016-17). Electronic Music Performance & Laptop Ensembles (2010-present, online since March '20) – electronic ensemble work with readings and listening from Electronic Music history and contemporary practice. Electronic Music Performance: Soundwalking and Field Recording (new course designed for blended in-person/online during pandemic, Fall '20, Spring 2021) Advanced Computer Music Composition (Fall 2017, Summer 2019), Digital Audio Processing (Fall 2009, summer 2016), an intensive graduate research course, penultimate in the NYU Music Tech graduate student experience. Private music composition (2007-present) – electronic music, Max programming projects, song-writing, music theory, 4-part writing as needed for non-majors. Guest lecture for Graduate Composers Forum (2017). Workshop on MIDI and alternative controllers/instruments (Spring 2017).

Girls Electronic Music Seminar--GEMS (2014-15, 2018-present)-- summer and after-school program for middle school girls to learn about music technology, electronic music, studio recording, interactive music projects. Director (2014-15), Lead teacher (2018).
Instructor, NYU Summer Institute in Music Technology—(2008-present), summer high school program teaching Experimental Electronic music practices, Live sound-processing / MIDI / Music Tech intro, Experimental/Electronic Music techniques. Assisting in coordination Summer 2017.

Academic advisor ('04-'12) – NYU Graduate/Undergraduate advisor, auditions, transfer credits, alumni relations, academic planning, Freshman Experience (New Student Seminar) instructor, internships, special projects for industry relations, overseas program, and founded a mentoring program for women students SWITCH (Society for Women in Technology). Taught Graduate Digital Audio Processing seminar & internship program for program director Dr. Ken Peacock was on sabbatical 2009.

Chief Systems Engineer / Music Technology ('96-98) –technical oversight of 13 Music Technology studios with 20 student workers. Computerized systems for maintenance, equipment check-out, studio tutorials many of which are still in use.
Graduate Assistant ('92-'96) for Director Dr. Kenneth Peacock and associate director Dr. Robert Rowe. Assisted on electronic music and music technology courses, undergraduate and graduate academic advisement, curricular planning, course design.

The New School / Eugene Lang College, Department of Contemporary Music Part-Time Assistant Professor (Fall '14- present)

Courses: Live Electronic Music (2016-17) – electronic music ensemble and laptop ensemble, teaching synthesis, sampling, active/acousmatic listening and Max programming leading to a final concert (a.k.a. Electronic Music Performance).

Intro to Music Technology (Fall '14-'16)-- music technology from historical, philosophical, and practical hands-on perspectives including physics of sound, psychoacoustics; case studies on compositional techniques such as musique concrète and electronic synthesis; studio mixing, recording and production techniques. Electronic Music (Spring '15)— electronic music survey, listening/reading and hands-on practice culminating in final projects. Independent Study (2017) with students wishing to do interactive sound installation work, Max programming, thesis show preparation.

WORK & TEACHING (*continued*)

Harvestworks/Studio PASS: '95-present

Consultant / instructor for interactive performance and sound design - Artists-in-Residence Program. Engineering/sound design/Max/MSP/Jitter programming for artists including Pamela Z, Miya Masaoka, Jin Hi Kim, Lisa Karrer, Shelley Hirsch and others. Panelist/Workshops: panelist at "Liminal Instruments", WhiteBox Gallery, NYC July '18 with Luke DuBois, Tlacacl Esparza, Marco Guarino, Diana Castro, artist talk/panelist at "*New instruments for Improvisation and Experimental Approaches*" (with Laetitia Sonami, Matthew Ostrowski and Hans Tammen) 2011; Moderated Artist panel for "Who's in Control" conference '06; was a panelist on '04 "Mixing it Up" conference (co-panelists Ron Kuivela, R. Luke DuBois, Marc Coniglio) and panelist for "The Future of Music Technology" '97 Peekaboo Festival / Conference. Workshop at Rensselaer Polytechnic Institute 'March '08. Organized / taught 5-day intensive Max night school with Luke DuBois, semi-annually '01-'04. AIR grant panel '97. Artist in Residence '03 with Angie Eng (video).

Past adjunct faculty teaching positions:

• Uniarts Sound Art Academy (August 2015) run by Sibelius Academy and University of the Arts, Helsinki, Finland. Designed and taught a 6-day intensive course "Aesthetics of Live Sound Processing" with 10 international artist/musician participants.

• Transart Institute (2012-2014) studio advisor for low-residency interdisciplinary arts/MFA program based in NY and Berlin. Summer 2013, taught workshop "Interactive Sound Art" at *Transart Fest* in Berlin.

• Brooklyn College (Spring '12, Fall '13, Spring '14) PIMA (Performance & Interactive Media Arts) M.F.A. program. Course was intro to Max/MSP for interactive performance, for an intensive interdisciplinary graduate program.

• Bloomfield College (Fall '11) Music Theory and Music Technology/Sequencing for CAT (Creative Arts and Technology program)

• Bard College (Spring '03) while Richard Teitelbaum was on sabbatical) Max/MSP & computer music.

• School of Visual Arts (Computer Arts Dep't '04). Max/MSP/Jitter for Computer Arts MFA program.

• Pratt Institute Media Arts Dep't ('98-'99) Intro to Sound Technologies for film/animation majors.

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-Gruve 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)

WORK & TEACHING (*continued*)

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/Naggar 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).

Consulting/programming (1995-present): see list of established artists from experimental/electronic music/video below.

In-house Max/MSP programming/consulting Engine 27 Gallery, NYC (2001–2003) for artists-in-residence program at experimental 16-channel sound gallery and research facility, with artists including Henry Threadgill, Chico Freeman, Steve Coleman and Jim Staley. Diapason Gallery (2002) – programming/advisement for multi-channel group projects with School of Visual Arts graduate students.

1990's and earlier:

Production Manager MCY Music World, Inc. (NY / Berlin) (1998 – 2001) for early digital retailer of and internet-based music distribution venture based in NY / Berlin. Duties: Audio/music research regarding new mp3 formats from *Fraunhofer*, creating production technical documentation, and hiring and management of a team of audio programmers. Designed royalty payment system. The web site, which opened to the public in June 1999 (now closed) featured encrypted digital downloads of music for sale and previewing and included earliest large-scale event web-casting (Michael Jackson, Paul McCartney).

Hertz Computer Corporation (1987-1992) NY-based computer manufacturer, sales, network engineering, database programming, computer troubleshooting/repair.

Freelance technical and music technology consulting (1988-1994) network engineering, database programming, computer troubleshooting/repair, MIDI installation/troubleshooting.

Professional musician, touring USA (1984-1987) and world tour 1984

Music student, New York City (1982-1984)

Freelance Musician (1978-1980) Switzerland, Spain, Germany.

COMMISSIONS / GRANTS / RESIDENCIES – New York Foundation for the Arts Fellowship in Music/Sound Composition ('13), NYFA Computer Arts Fellowship ('01), NY State Council on the Arts, Meet the Composer, Experimental TV Center, American Composers Forum Jerome Commissions ('99 & '09), Franklin Furnace, Brecht Forum, ASCAP Plus award ('08-'13). Residencies: STEIM (Amsterdam), Music OMI, Create @iEAR residency at Rensselaer Polytechnic Institute, Signal Culture. Travel grants to Poland and India from Foundation for Contemporary Arts and American Music Center.

SKILL SET

Music Composition and Improvisation. Programming/Consulting (MaxMSP/Jitter) for synthesis/video/interaction/modularity/scaling up). Audio production / sound design (Pro Tools, Logic, Ableton Live, Sibelius, other audio processing/editing software). Consulting on interactive audio/video intermedia installation projects, performances/installations for 40+ artists and clients (including live music, video, dance performance). Multi-channel audio systems. Design of interactive strategies for installations/performance. Project Management, curriculum design/implementation, Research. Education and Course Design.

Teaching: Music Composition, Improvisation, listening skills and Electronic Music, ensemble work, Max/MSP programming, Interactive Music programming, Music Technology Intro, Recording, MIDI, Synthesis.

ONGOING ARTISTIC PROJECTS AND CREATIVE WORK

- **Audio Chandelier** – series of multi-channel audio works for installation / performances presented in US and abroad as individual grains of sound refracted dispersed to 10-16 channels, following a 2019 residency a new installation will be presented by Harvestworks on Governor's Island Summer 2020 including a new Audio Chandelier sculptural object created in collaboration with metalsmith Ayala Naphtali (2010-2020).
- **Walkie Talkie Dream Garden** –two interactive location-driven audio-augmented reality soundwalks linking Wilhelmsburg (Hamburg) and Williamsburg (Brooklyn), part of 2-year cultural artist exchange. Free iOS/Android app with U-GRUVE AR by Richard Rodkin (2018).
- **Walkie Talkie Dreams** -Naphtali's first U-GRUVE AR soundwalk for Washington Square Park (New York City) created in collaboration with Richard Rodkin of Memetic Arts, and 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. (2016)
- **Solo Work** – performances for voice, live sound processing / electronics, and gesture control.
- **Mechanique(s)** Live sound processing & interactive software w/ improvising musicians & concept in projects with Hans Tammen, Ras Moshe, Gordon Beeferman and others.
- **Chatter Blip** -- a duo performance project with electronic musician/vocal artist and myself (electronics/processing/voice). 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 electro-acoustics methods, new recording will be released early 2020 on Contour Editions.
- **Clip Mouth Unit** – duo project with trombonist Jen Baker (trombone/voice/multiphonics) and live processing/electronics of voice and trombone. Aleatoric and electroacoustic performance composition.
- **Third-Eye Orchestra / Dark Circuits Orchestra** – member of Hans Tammen's large chamber ensembles of high-profile NY musicians in acoustic and electronic versions. Participating both as vocalist and live sound processor of all instruments in Third Eye Orchestra group since 2006. (2017 including live video synthesis.)
- **Robotica** – a performance piece for voice with music robots, controlled with 2 gesture controllers and voice. Inspired by Al-Jazari's mechanical devices from 13th century. <https://vimeo.com/38816262>. Originally created 2008 with Eric Singer's LEMUR GuitarBot, Percussion ModBots, and XyloBot, it was expanded in 2016 using Bricolo system by Nick Yulman). Premiered and recorded Spring 2011, new version 2016 at Avant Music Fest.
- **Panda Half-Life** - commissioned by American Composers Forum for Magic Names vocal sextet (I was a founding member). Scored for six voices, live sound processing / electronics and Wii and iPhone controllers. Premiered 2010. Recorded 2011. Magic names sextet formed to perform Stockhausen's "Stimmung" later also collaborating with choreographer Daria Fain for a version with dancer and movement for the singers.
- **What is it Like to be a BAT?** - "digital-punk" trio w/Kitty Brazelton and Danny Tunick: computer sound processing, rock instruments, experimental forms /extreme vocal style. Started 1997, Tzadik CD released 2003.

2020 – January performance "Unbearable Lightness of Coherency" Tel Aviv, a planned tour February in Spain/Germany with Luis Tabuenca (with workshop Phonos/U. Barcelona, Exploratorium Berlin, CUBA in Münster). A presentation of a Audio Chandelier installation in collaboration with metalsmith Ayala Naphtali, planned for Governor's Island May through July by Harvestworks. Other planned performances activities: NYC Electroacoustic Improvisation Summit (February with Gordon Beeferman), presentation at Un/Sounding the Relational City Conference, Female Composers Festival (March), Experimental Intermedia (March, w/Edith Lettner), Women Between Arts (April), Porgy & Bess (Vienna, June w/Edith Lettner).

2019 – Curated and performed concert Brooklyn "Quit without Saving" with pianist Kathleen Supové performing interactive compositions for Disklavier piano-- Naphtali's 1999 commission for Supové "Landmine", just released on her Starkland CD "Eye to Ivory". Curated multichannel sound performance at Bobst Library with Merche Blasco and Lee Gilboa. Performances with Gordon Beeferman (Jazz Habitat/E. Harlem); Harvestworks Artist Residency to create a new Audio Chandelier multi-channel work and performance, Audio Chandelier performance/talk at CT::SWaM (Fridman Gallery, NY). performance Merche Blasco's "Reconfigurations" with Shelley Hirsch and members of ICE ensemble (Dennis Sullivan and Levy Lorenzo); Lecture/multi-channel concert Stanford University (April); tour - concerts/festivals Austria/Slovakia with Edith Lettner (June); artist talk / crits at Columbia Sound Art program. Soundwalks in Brooklyn and Washington Square Park highlighted for Creative

Tech Week and International Soundwalk Sunday (London Museum of Walking. Upcoming: curating multi-channel sound evening at NYU Bobst Library, participating in Multichannel Music Festival at Spectrum NYC, commissioned work on Kathleen Supové's upcoming CD release, Teaching Voice Activated workshop for Women in Sound in December, performing with Nate Wooley's Seven Storey Mountain and the Spectrum Multichannel sound festival in November. ASCAP Plus award.

2018 – awards: NY State Council for the Arts and Brooklyn Arts Council for development of **Walkie Talkie Dream Garden** interactive location-based soundwalk for waterfront areas of Williamsburg, Brooklyn and Wilhelmsburg (Hamburg, Germany), created with U-GRUVE AR Audio Augmented Reality authoring platform by Richard Rodkin (Launched June/Sept 2018). Co-authored chapter for upcoming book on location-based interactive audio (with Rodkin). Concert at Penn State with Jen Baker (Clip Mouth Unit). Summer tour Portugal/Spain with music group Barbez. Montalvo residency, concert with Third Eye Orchestra (Hans Tammen) in San Francisco). Lead teacher for Girls Electronic Music Seminar NYU.

2017 – Authored four articles on “Live Sound Processing and Improvisation” for New Music Box blog (newmusicbox.org) in October. Travel to Germany for performances of **Walkie Talkie Dream Garden** as start of 2-year exchange project with artists from Williamsburg (Brooklyn) and Wilhelmsburg (Hamburg, Germany) organized by a consortium including Dr. Georg Hajdu <http://w-burg.com/>. Premiere of Blaafarveværket in collaboration with Hans Tammen, at Experimental Intermedia “Screen Compositions” March 2017. May/June: presentation/performance of multi-channel sound work “Audio Chandelier” at Symposium IX in Montreal Performances. **Walkie Talkie Dream Angles**, an interactive soundwalk / composition using geocoding with U-Grube Augmented Audio a site-specific interactive work created for Washington Square Park-- at Creative Tech Week, NYC, and ongoing. Performances with Barbez for Abraham Lincoln Brigades at Museum of City of New York and Joe's Pub singing Spanish Civil War Songs of ALBA. CD releases: CD “Pulsing Dot” with pianist Gordon Beeferman on Clang label, and “Landmine” commission for Kathleen Supové for Disklavier / live processing in forthcoming track on Supové's compilation album; contributed track on [Singularities](#) compilation (Paris). Upcoming: 6 performances solo and live processing in NY during October / November. Voice/percussion work for Jonathan Bepler score for dance performances at Governor's Island, NYC, during River to River Festival “THE SET UP: ISLAND GHOST SLEEP PRINCESS TIME STORY SHOW” by Jennifer Lacy and Wally Cardona (June). Singer/participant in Shelley Hirsch's Book/Tree/Skin/Line week long residency in Madison Square Park (Aug). Live video feedback instrument performance as part of Hans Tammen's Dark Circuits Orchestra at Knockdown Center, Queens, NY (November)

2016 – “Robotica” performance as expanded solo evening at Avant Music Festival, with Bricolo music robots. Continuation of work on CD “Machines and Memory” of compositions for voice, musical robots, sound processing, vocal sextet and chamber ensemble. [Artist Residency](#) at Signal Culture (Owego NY), to re-program, rebuild a self-made MaxMSP music performance setup created since 1995 for live sound processing of voice and other instruments, and to learn about their in-house video synthesis equipment by and learn from toolmaker Dave Jones and experiment with his work including the Wobulator. Performance with Hans Tammen ensemble (Bitches Re-brewed) and Anat Pick / Nadav Masel in Tel Aviv. Workshop/rehearsals 6 days with Kitty Brazelton for her opera Art of Memory. Invited speaker 3DMin Symposium, Berlin **Musical Instruments in the 21st Century — Identities, Configurations, Practices**. [Topic](#): “What if your Instrument is Invisible?” discussion of chapter in upcoming book (Springer). Released app for “Walkie Talkie Dream Angles” an interactive soundwalk / composition using geocoding with U-Grube Augmented Audio a site-specific interactive work created for Washington Square Park for NoiseGate Festival in New York. Guest speaker at **Noise Music Hackathon** to discuss piece and app. Live presentation/performance of “Audio Chandelier: Bubbles” an 8-channel audio performance at NYC Electroacoustic Music Festival (June) and CTSwam at Fridman Gallery (September, with artist talk). Jen Baker / Dafna Naphtali electroacoustic voice/trombone duo performance “Clip Mouth Unit” in concert, at EIS (Electroacoustic Improvisation Symposium at John Jay College in January), and at Bucknell University (September). Vocal performances – sang Spanish Civil War songs with Dan Kaufman ensemble Barbez at Joe's Pub, and recorded vocals. Sang Eisler / Brecht songs on refugee experience at Firehouse Space (September).

2015 – Victoriaville FIMAV Festival with Hans Tammen’s Third Eye Orchestra, and duo concert with Tammen at NYU Waverly Labs. New multi-channel work “Audio Chandelier: Bubbles” presented at Orbanism Festival, Berlin. Performances with Merche Blasco, Lindsay Vickery (Australia), Gordon Beeferman (recording CD), Chuck Bettis (in quartet with Tammen and Levy Lorenzo for Bettis’ Stone NYC residency). Assembly and mixing of forthcoming CD “Machines and Memory” of compositions for voice, musical robots, sound processing, vocal sextet and chamber ensemble. Workshop/rehearsal for Kitty Brazelton /Art of Memory.

2014 –Workshops/concerts in Jerusalem (Musrara/Naggar School of Art) and San Francisco (Voice Activated with Shelley Hirsch), and a Montalvo residency with Thea Farhadian and recording new project. Assembly and mixing of future CD “Machines and Memory” of compositions for voice, musical robots, sound processing, vocal sextet and chamber ensemble. Concerts in NY with Luis Tabuenca (percussionist collaborator -Burgos Spain) and Tel Aviv/Jerusalem. Recorded music for “Machines and Memory CD”. Multiple performances for Hans Tammen’s Dark Circuits Festival and Third Eye Orchestra Organized/curated 2nd annual Voice-Activated site-specific event for Make Music NY bringing new vocal music to public spaces. Workshop with “Clip Mouth Unit” w/Jen Baker (trombone)-- ISIM (International Society for Improvised Music) in New York.

2013 – Recipient of 2013 NY Foundation for the Arts Fellowship in Music/Sound Composition; concerts in Spain at FAT (Festival Audio Tangente in Burgos) with Luis Tabuenca and Madrid with Tomomi Adachi. “Voice-Activated” Workshop, Burgos. Tour in Germany (Berlin, Wuppertal and Kassel) including workshop at Transart Institute in Berlin “Interactive Sound Art”. Performances with voice / sound artists Lynn Book and Tomomi Adachi, and at TransArt Fest, with Hans Tammen. Organized “Voice-Activated” event for Make Music NY featuring public outdoor performances of 20/21st century vocal music and new music “flash choir”. Other NY performances with Kitty Brazelton (Art of Memory), Hans Tammen (Third Eye Orchestra. Zavodniks!), Ras Moshe and others. Performance of “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. As vocalist: 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.

2012 – Tour/Germany – to Hamburg (gave a workshop at **Hochschule für Musik und Theater** on Multi-Channel Sound using their Wavefield Synthesis system, to Berlin (concerts) and Kassel (documenta-Stadtprogramm). Workshop “Aesthetics of Live Sound Processing” at Harvestworks with a performance (w/flutist Robert Dick, percussionist Satoshi Takeishi). Created audio score for video artist Lenore Malen’s work “Quarry” presented at Lesley Heller Workspace gallery. Performances-- Roulette with vocalist Shelley Hirsch (CD release), with Hans Tammen’s Third Eye Orchestra (Czech Center), and in projects with saxophonist Ras Moshe and others. Mixing recordings of my compositions Panda Half-Life and Robotica, and my work with Kitty Brazelton, StaBAT mom. Contract Max/MSP programming for Sebastian Currier orchestral work for Boosey & Hawkes.

2011 –“Robotica” (with LEMUR Robots) premiered at Music with a View Festival with support from Franklin Furnace Fund, March 2011. Other performances: with Lawrence Casserley live sound processing quintet; with Third Eye Orchestra; at Women’s Experimental Music Festival, at Extended Piano Disklavier Festival (installation) at Vital Vox festival NY (Roulette) and Audio Art Festival in Krakow, Poland (with funds from the Foundation for Contemporary Arts). Performed as vocalist in Neil Rolnick’s Mono in NYC and EMPAC (Troy, NY). Performed John Cage “Song Books” at Merce Fair, Lincoln Center. Studio recordings of **Panda Half-Life** and **Robotica**.

2010 –Residency/performance multi-channel audio work - Diapason Gallery, Issue Project Room’s Floating Points Festival. Harvestworks residency & presentation at “New Instruments for Improvisation and Experimental Approaches” symposium w/Hans Tammen, Matthew Ostrowski & Laetitia Sonami.

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).

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

Franklin Furnace Fund 2011 award to develop **Robotica** for Eric Singer's LEMUR GuitarBot, percussion robots and voice Premiered March 26, 2011 at Music with a View Festival at Flea Theater.

Workshop/collaboration w/sound artist Charlie Morrow re-working his 1972 "Song of Deborah" with my multi-speaker /live sound processing ideas & voice. Performances/workshops in Berlin, Hamburg, Prague -workshop at FAMU (Film/TV school). In NY: Stockhausen's "Stimmung" w/choreographer Daria Fain -Judson Church & Danspace •John Cage's Song Books (voice/computer); Magic Names at Vital Vox Festival.

2008-2009 - CDs "Chatter Blip" w/Chuck Bettis & Mechanique(s) w/Hans Tammen

Residency/concert/workshop, Rensselaer Polytechnical Institute-- "Create @iEAR" developing ideas with gestural controllers. Residency/performance w/LEMUR Robots. Performances: International Computer Music Convention Montreal, Proctor's/Schenectady, Rhythm in Kitchen Festival., w/Hans Tammen's Third Eye Orchestra, Magic Names rehearsal/performances Stockhausen's Stimmung -New Museum. & 92nd street Y. Composed music for Lenore Malen's 2-channel video "Be Not Afraid", at Cue Art Gallery and U.S. galleries.

2006-2007 Brecht Forum commission premiere (chamber group, voice, live sound processing).

Performance -NIME Conference of "**Landmine**" (Disklavier piano, computer, live audio processing w/Kathleen Supové.), "**Landmine**" standalone installation at Brooklyn College

Performances San Francisco Electronic Music Festival, 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. **Workshop/experimentation** at LEMURplex with Eric Singers Guitarbot and dancer/choreographer Marlon Barrios Solano (dancer / video / voice controlled robotic guitar with live sound processing of voice and the guitar.)

2004-2005 -Sound Symposium Festival (Newfoundland), **Landmine** w/Kathleen Supové at U. Miami plus workshop. Opening of Jerusalem Film Festival (SalaManca Group), Haifa Art Museum. Surround sound work "Wheezer" toured with Harvestworks NY/Bulgaria/Germany. Harvestworks AIR w/video artist Angie Eng.

2002-2003 -What is it Like to Be a Bat? CD release / Performances, David First, Lukas Ligeti. (MASS MoCA, PS1 with Maï Lingani & Abdoulaye Diabaté) •Engine 27 commission-- 16-channel sound, w/Tammen & Bruce Gremo. "Interaxis", a bi-coastal internet performance organized by Helen Thorington, (NY trio with Nick Didkovsky, Pheeroan akLaff vs. West Coast musicians including Mark Trayle, and Wadada Leo Smith). Panelist/contributor- Colgate University "MetaForms" '01 NYFA Fellows show.

2000-1 NYFA Computer Arts Fellow '01. Performances: Joshua Fried's Headset Sextet, "Interaxis" (NY trio w/Leroy Jenkins, Nick Didkovsky, and Wadada Leo Smith - Mark Trayle and others on West Coast).

Dana Salisbury's Stone's War performances at Old American Can Factory. Music at **CYNETArt**/Dresden Germany, **NYSCA** commission w/Brazelton (**Bat?**) -premiered Sound Symposium (Newfoundland) & Cooper-Hewitt Design Museum. **Landmine** premiere. Tour/workshops Germany/Holland.

1997-99 -Landmine commissioned by **ACF**. Performances w/Supové of Adam's Phrygian Gates (remix). Tour-Germany/Russia; "War!", interactive radio show (Belgrade/NY --Brian Conley). STEIM Residency- (Amsterdam). Workshop- U. Nijmegen (Netherlands). Sound design -Helsinki Biennial. With Shelley Hirsch.

1993-97 - performances with "Free Jazz Video Collision", NYC -- improvised music w/ live sound-processing (drums, bass, winds, brass, voice) with live video performer/projector/manipulator Kristin Lucas. Other groupings with live sound processing of all instruments, using Max/MSP and an Eventide H3000 processor. Founded/ran NYC Digital Salons to experiment/meet. **Workshop** at NYU with John Crawford and

dancer/choreographer Lisa Naugle (Crawford's programming for Rokeby VNS, with my programming to control live sound processing of voice using body motion/actions). Vocal performances in of electroacoustic work by Alejandro Viñao (Chant d'Ailleurs) and Bruce Pennycook and Dinu Ghezzi (NYU, CBGB's Gallery, The Kitchen). Musician & high-tour guide for "Nightwatch" overnight teen program- Cathedral of St. John the Divine, NYC.

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/>.

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.

DISCOGRAPHY:

Pulsing Dot (CLANG, 2017) live sound processing / voice in duo with pianist Gordon Beeferman

Silver Shift (2016) solo electroacoustic works (Bandcamp)

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

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

Mechanique(s) Trio (Acheulian Handaxe) w/ Hans Tammen (endanged guitar), Martin Speicher (saxophone)

What is it Like to be a Bat? (Tzadik 2003) with Kitty Brazelton, Danny Tunick (4 Stars, All Music Guide)

Dance of 1000 Heads (Tellus 1996) - featured vocalist on CD by composer José Halac

Alternative Schubertiade (CRI 1999) - vocalist on Brazelton's arrangement of Trout Quintet "Fishy Wishy")

(ALBUMS IN PROGRESS / FORTHCOMING):

Kathleen Supové Disklavier works (Starkland, 2019) "Landmine" commissioned by American Composers Forum ('99)

Machines and Memory (late 2018) compositions since 2010 for robotic instruments, solo voice, vocal sextet, unusual instrumentations of chamber group, live electronics and processing.

Duos / T'nin (projected 2019) various duos from 2004-present.

Walkie Talkie Dream Garden (ongoing) music from the audio augmented reality soundwalk by same name. *Bandcamp*.

OTHER DISCOGRAPHY CREDITS: *Borah Bergman: Blue Zoo* (Konnex Records 1997) engineer/production with Paul Geluso)
Henry Threadgill's Zooid: Pop Start The Tape, Stop (Hardedge 2004) Live Sound Spatialization, recorded at Engine 27, NYC.

CURATORIAL

Panelist—NY Electroacoustic Music Festival (201 PUBLICATIONS):

Sound and Music Computing Conference 2016 (Hamburg) music selection committee, New Instruments for Musical Expression (NIME) Conference Performance paper/music selection committee '06 & '07, Harvestworks Artist-in-Residence panel, Boys and Girl Clubs of America Digital Arts Competition '11. NY Electroacoustic Music Festival steering committee and panelist, 2013-present.

PROFESSIONAL ASSOCIATIONS 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.

ARTIST COLLABORATIONS, PERFORMANCES/PROJECTS:

Ras Moshe, Shelley Hirsch, Gordon Beeferman, Luis Tabuenca, Hans Tammen, Kitty Brazelton, Jen Baker, Izzi Ramkissoon, Hans Tammen, Peter Geisselbrecht, Sandra Sprecher, Jonathan Bepler.

OTHER PAST ARTIST-in-RESIDENCE/COLLABORATIONS/CLIENTS (at Harvestworks/Engine 27/privately): Marty Chafkin/Perfection Electricks, Sebastian Currier, R. Luke DuBois, Phoebe Legère, Lisa Karrer, Jim Staley, Steve Coleman, Henry Threadgill, Chico Freeman, Cheryl Leonard, Joe Diebes, Jin Hi Kim, Leoponar Witlarge, Bruce Gremo, Monique Buzzarte, Kristin Norderval, Keiko Ueneshi, Michele Nagai, Sarah Drury, Yael Acher, Jane Rigler, Pamela Z, Doug Henderson, Andrea Parkins, Ricardo Arias, David First, Fred Frith, Linda Dusman, Myra Melford, Beth Coleman, Gene Carl, Prema Murthy, Alexandra Gardner, Qasim Ali Naqvi, Miya Masaoka, Blondell Cummings. Nelson Smith, Fred Lonberg-Holm, Yasunao Tone, Catherine Weis, Michelle Kinney, Guillermo Brown, Holland Hopson, Chris DeLaurenti. Choreographer Daria Faïn.

Video collaborations: Lenore Malen (sound for a video and for a multi-channel video installation), Benton-C Bainbridge (multiple live performances/collaborations since 2001), Angie Eng (collaboration and artist-residency 2004), Kristin Lucas (performances in mid-90's), Giles Hendrix / Adam Kendall (improvisations).

List of Music and Sound Works / Dafna Naphtali:

Walkie Talkie Dream Garden – 2018. An interactive soundwalk developed by Naphtali, using [U-GRUVE AR](#) Audio Augmented-Reality platform by collaborator Richard Rodkin, written for waterfront area in Williamsburg Brooklyn and Wilhelmsburg/Hamburg in Germany. The free app, available for Android and iOS mobile devices uses geo-tagged audio files, recorded on-site and inspired by the local soundscape to create short electroacoustic compositions. These are played / altered by the physical (GPS) location of the participants listening over headphones who walk, run, ride or listen on the passing ferry to experience the sounds of the Williamsburg Brooklyn waterfront, and hear historical and imagined soundscapes juxtaposed with vocal pieces, including a recreation of the former Bushwick Creek, trainyards from Williamsburg's industrial past, and playground equipment whimsically transformed into percussion, and a giant marimba. Available on-site only in Williamsburg Brooklyn (NY, USA) and the Wilhelmsburg neighborhood of Hamburg (Germany), the work focusing and commenting on unique sounds of industrial and post-industrial-artist-occupied-gentrifying areas. Also planned is full-length album to be released in early 2019. The project has funding from **NYSCA**, **Brooklyn Arts Council**, and the **Hamburg Cultural Council**, and launched in Hamburg June 2018 and Brooklyn September 2018.

Walkie Talkie Dream Angles – 2016, an interactive sound walk in Washington Square, into SoHo, ending at Harvestworks, with forays to sonically interesting spaces to underscore the loss of quiet in this part of the city where I have worked for many years. Presented at NoiseGate 2016 as an opportunity to bring a favorite urban environment of mine to musical life and present it in a unique and individual way. With pre-recorded environmental sounds from the area that are audio-processed, and layered sounds of my voice, using thoughtful strategizing about site-specific listening, interactivity and attention span. Written for U-GRUVE, a mobile device app and Audio Augmented Reality system created by Richard Rodkin. U-GRUVE enables the creation of interactive soundtracks for public spaces using listener/participants' phones and GPS sensors to trigger geo-tagged musical outcomes to predefined zones in the targeted environment

Robotica – 2008/11, revision/update 2016. for music robots, Morse code, voice, live audio processing, Wii controllers. For LEMUR GuitarBot and percussion robots and/or Bricolo mechanical music system. Initial MaxMSP programming created during LEMUR residency 2008, further development with support from Franklin Furnace Fund. Premiere 2011, update and new sections in 2016.

Panda Half-Life—2011, commissioned by American Composers Forum for [Magic Names](#) vocal sextet (I was a founding member). For six voices, live sound processing / electronics and Wii / iPhone controllers. Premiered 2010, recorded 2011 (unreleased). [Magic Names](#) formed to perform Stockhausen's "Stimmung" also collaborating with choreographer Daria Fain. 23 min.

Mechanical Eye – 2011, for solo voice and live sound processing. Performed and recorded at Vital Vox Festival NY and Audio Art Festival in Krakow, Poland.

Dripsodisiac – 2013, voice, live sound processing/electronics, samples. Inspired by Hugh Le Caine's piece Dripsody.

Marching Men – 2007, Brecht Forum Commission. Five song cycle for voice, 'cello, electric guitar, baritone / alto saxophone, drums, glockenspiel, interactive electronics and audio processing, original texts. (premiered, not recorded). 20min.

Landmine – American Composers Forum Commission 1999. For Yamaha Disklavier (with pianist), interactive computer program and live audio processing. Commissioned for Kathleen Supové. 25min.

She said, She said "Will you sing 'Sermonette' with me?" 1997, composed with Kitty Brazelton for "digital chamber punk trio" ensemble [What is it Like to be a Bat?](#). (electric guitar, electric bass, drums, recorder, 2 sopranos, live audio processing, taped electronics and samples.) 25min (Tzadik CD, 2003).

5 dreams: marriage – 2000-- composed with Kitty Brazelton for [What is it Like to be a Bat?](#). (same instrumentation). 25min (Tzadik CD, 2003).

StaBAT.mom – 2005, composed with Kitty Brazelton for [What is it Like to be a Bat?](#). (same instrumentation plus Morse Code and children's pull-toys. Echoes and includes portions of Pergolesi's StaBAT Mater. 25min (recorded not yet released).

Lamentations – 1995, electro-acoustic composition based on recordings made at the Wailing Wall / Al Aksa area of Jerusalem in 1994. Hebrew and Arabic texts, 7 minutes (tape piece, no score, was performed at Union Theological Seminary as live performance with Syrian/American/French singer Bisan Toron (1995), and as multi-channel work at Issue Project Room in 2006.

x.10 – 2006, for ensemble plus voice with live audio processing and samples. (The piece has been performed with saxophone, bass, drums an alternate version with saxophone, cello dumbek). 10 minutes

{kaleid-o-phone} – 1999-present: an ongoing set of open-form compositions based upon a performative live sound processing environment I have created for myself and used in many live performances.

Mechanique(s) – 1995-present: an ongoing and evolving set of open-form and improvisational environments created in Max/MSP for use in ensembles with acoustic musicians whom I process live as performable “instrument”.

Chatter Blip – 2008- present. with collaborator Chuck Bettis – a group of pieces for live sound processing of two voices. Structured improvisations and interactive video with gestural control. Based on sci-fi dystopian narrative that I wrote, a “interstellar multi-character audio operetta”. (CD released on Acheulian Handaxe label in 2009).

Freak Greek Side-show Preemies – 2009 voice, samples, live sound processing. Site-specific piece written for Make Music NY event at Coney Island, close to where my grandfather’s premature twin sisters were displayed in a side-show as “incubator babies” circa 1910.

ekocendika –for voice, live audio processing, mandolin, with other versions for baritone saxophone, percussion and/or ‘cello, in Hebrew and Greek (incorporating part of a traditional rembetika song).

GDSQ - 1995– String Quartet, 10 minutes. (unperformed)

Ice-9 – 1994 – for flute, extended techniques and electronic sounds on tape 6 min.

Multi-Channel Sound Work:

Audio Chandelier / Haas – 2010-16 – a set of interrelated multi-channel compositions and studies in aural oddities/illusions, created in during a 2010 residency at Diapason, and based upon prior work at Engine 27, Issue Project Room and Reverse Space (multi-channel sound galleries in New York). Pieces based on human and avian vocal gestures are partnered with more abstract work based on electronic impulses as the routing and movement of the sound sources create illusions of rhythm and pitch and the room seems to become a synthesizer. In yet another piece individual grains of a nearly static sound from field recordings are dispersed to various speakers throughout the gallery and altered as granular synthesis illuminate and refracts moments in time like an *audio chandelier*. Additional vocal samples are bass/baritone Robert Osborne and members of Magic Names.

<http://dafna.info/multi-channel-sound/>

- **AUDIO CHANDELIER: TILT (2013)** for laptop orchestra was premiered by [PLOrk](#) (Princeton Laptop Orchestra) and by my NYU laptop orchestra in New York. Here’s the [AP report](#) broadcast worldwide on PLOrk including Audio Chandelier. short video clip from the concert here: <https://vimeo.com/65255309#t=46s>
- **AUDIO CHANDELIER: FRY (2013)** was included in [60x60 Surround Sound Mix](#), 1 minute long, extended vocal sounds.
- **AUDIO CHANDELIER: FIELD (2014)** a solar powered multi-channel system created for USAP (Urban Solar Audio Plant) in Berlin — presented at Templehof and other locations over 9 days in 2014 <https://vimeo.com/100721690>
- **AUDIO CHANDELIER: BUBBLES** (2015) USAP (Urban Solar Audio Plant) production in Berlin’s “12 Bubbles festival” – a 12-channel installation of manipulated bubble sounds.
- **AUDIO CHANDELIER: CUTUPS** – (2015) ongoing project for 6+ performers using Dan Iglesia’s [MobMuPlat](#) cellphone app and Pure Data programming language to process/perform cutup samples of William S. Burroughs discussing his cutup technique. Originally to be premiered by an (unofficial) cellphone ensemble of employees at Google.
- **AUDIO CHANDELIER: LATITUDES** – (2017) 32-channel work created for the Satosphere at [Society of Technological Arts](#) Montréal for Symposium iX: Embodied Spaces.Montreal, June 2017 in concert curated by Atau Tanaka.

Wheezer – 2001, 2005 – originally created during live performance & commission from Engine 27 (a 16-channel sound gallery in NY). Later mixed it down to 5.1 surround, and presented with “Harvestworks 5.1 Workspace projects” installation NY/Bulgaria/Germany.

Musical Arrangements:

- *Reincarnation of a Lovebird*- Charles Mingus 2006 (live sound processing, voice, saxophone, acoustic bass, drums)
- *Dangerous Kitchen*- Frank Zappa (drums, bass, guitar, voice, children’s drawings) (Roulette Kids Concerts series NY)
- *Fall* – Wayne Shorter – live processed vocals, electronics, electric bass (with Izzi Ramkissoon)

Fixed Media Video pieces:

“AWOL_socket” 3-channel original video/sound from materials created during Signal Culture residency June 2016, Owego NY.
“Blaafarvevaerket” original video/sound created at Signal Culture, and further editing in Max/Jitter, 2017.

Video scores/collaborations:

Lenore Malen: "Quarry" 2012 – shown at Lesley Heller Workspace gallery

Lenore Malen: "Be Not Afraid" 2008 -- at Cue Art Gallery NY and U.S. galleries.

Angie Eng: "Memobile" 2004 – live duo performance w/Eng at Experimental Intermedia NY

Video scores/collaborations continued:

Collaborations with Benton-C Bainbridge: NY performances duos 2001 (Cooler in the Shade) and 2015 (Outpost Digital), and trio at Bent Festival 2006 with cellist Alex Waterman (funding from Experimental TV Center).

Chatterblip w/Chuck Bettis –created interactive video for duo performances 2011-2012

"Blaafarveverket" original video created at Signal Culture, with sound by Hans Tammen (presented at Screen Compositions, Experimental Intermedia March 2017) curated by Katherine Liberovskaya.

Worksamples: Please see website: www.dafna.info for video, links, and audio, as well as

<http://dafna.info/video/>. Additional audio at dafnalula.bandcamp.com, and <https://soundcloud.com/dafnalula>