Stanford

Patricia Alessandrini

Assistant Professor of Music

Bio

BIO

Patricia Alessandrini is a composer/sound artist, educator and researcher actively engaging with notions of canonicity, representation, interpretation, perception and memory, often in a social and political context, through work which is for the most part interactive and/or intermedial. She performs research on embodied interaction - including instrument design for inclusive performance - as well as on digitally-mediated performance and computer-assisted composition.

Her works have been presented in numerous festivals, in the Americas, Asia, Australia, and over 15 European countries. She has also toured extensively as a performer of live electronics.

She studied composition with electronics at the Conservatorio di Bologna and Ircam, holds a diploma in composition from the Conservatoire de Strasbourg, a PhD from Princeton University, and a second PhD from the Sonic Arts Research Centre (SARC), Queens University, Belfast.

She previously taught Computer-Assisted Composition in the alto perfezionamento programme of the Accademia Musicale Pescarese, and served as a Lecturer in Composition with Technology at the University of Bangor and in Sonic Arts at Goldsmiths, University of London. She is currently teaching in the areas of composition, sonic arts and computer music in the Department of Music/CCRMA.

ACADEMIC APPOINTMENTS

- Assistant Professor, Music

HONORS AND AWARDS

- Fo#rderpreis in Composition, Internationale Ferienkurse fur Neue Musik, Darmstadt (2012)
- First prize, 2nd Sond'Ar-te Composition Competition for Chamber Music with Electronics (2009)
- Prix de composition de la ville de Fontainebleau, The American Academy at Fontainebleau (2000)

PROFESSIONAL EDUCATION

- PhD, Sonic Arts Research Centre (SARC), Queens University, Belfast , Sonic Arts (2013)
- PhD, Princeton University , Composition (2008)
- Diplo#me, Conservatoire National de Re#gion de Strasbourg , Composition (2003)

LINKS

- personal site: http://patriciaalessandrini.com

Research & Scholarship

CURRENT RESEARCH AND SCHOLARLY INTERESTS

Computer-assisted analysis, composition

Physical computing and robotics

Multimedia interactive performance, aesthetics and paradigms of multimedia interaction

Feminist perspectives on electronic music practices

Use of technology in inclusive music, interfaces for the disabled

Music Information Retrieval (MIR), concatenative synthesis, and physical modelling

Motion capture, gestural control of electronics, and kinetics in electronics

Music and sound design for film, video and installation art

PROJECTS

- Life Rewired - Barbican Centre
- Mondgewächse - Inclusive Interactive Intermedia Performance - Share Music - Sweden/Gothenburg Art Sounds/Gothenburg Concert Hall- Göteborgs Symfoniker (2/15/2013 - 10/19/2014)

Teaching

COURSES

2023-24

- Doctoral Seminar in Composition: MUSIC 323 (Win)
- Graduate Composition Forum: MUSIC 324 (Win)

2022-23

- Making Noise in New York: Experimental Sound Art in History and Practice: SINY 107 (Spr)

2020-21

- Doctoral Seminar in Composition: MUSIC 323 (Win)
- Interaction - Intermedia - Immersion: MUSIC 250C (Win)
- Intermedia Lab: MUSIC 285 (Aut, Win, Spr)

STANFORD ADVISEES

Doctoral Dissertation Reader (AC)

Michael Mulshine

Postdoctoral Faculty Sponsor

Constantin Basica

Doctoral Dissertation Advisor (AC)

Engin Daglik

Master's Program Advisor

Terry Feng, Victoria Litton

Doctoral Dissertation Co-Advisor (AC)

Lloyd May, Barbara Nerness

Doctoral (Program)

Tatiana Catanzaro, Engin Daglik, Lemon Guo, Kimia Koochakzadeh-Yazdi, Lloyd May, Michael Mulshine, Barbara Nerness, Seán Ó Dálaigh

Publications

PUBLICATIONS

- **FIVE SUGGESTIONS FOR AN ASPIRING COMPOSITION TEACHER: TOWARDS AN INCLUSIVE COMPOSITIONAL PEDAGOGY** *TEMPO*
  Alessandrini, P.
  2022; 76 (302): 42-51

- **Special Edition of Array, the annual publication of the International Computer Music Association**
  Alessandrini, P., Knotts, S.
  International Computer Music Association ICMA. online and hard copy distribution.
  2017 ; Array (2017-8): 48

- **Nachtgewächse**
  Alessandrini, P.
  Babel Scores.
  2014

- **Pastorale (Hommage à Alfred Schnittke)**
  Alessandrini, P.
  Babel Scores.
  2014

- **menus morceaux par un autre moi réunis**
  Alessandrini, P.
  Babel Scores.
  2009

- **"A Dress or a Straightjacket? Facing the Questions of Structure and Rhythm Posed by the Notation and Re-notation of Berio's Sequenza VII for Oboe** *Berio's Sequenzas : essays on performance, composition and analysis*
  edited by Halfyard, J. K.
  Ashgate.2007

- **De profundis clamavi (hommage à Alban Berg)**
  Alessandrini, P.
  Babel Scores.
  2007

- **ZScore: A Distributed System For Integrated Mixed Music Composition and Performance** *4th International Conference on Technologies for Music Notation and Representation*
  Zagorac, S., Alessandrini, P.
  2018: 9

- **A Computer-Assisted Analysis of Rhythmic Periodicity Applied to Two Metric Versions of Luciano Berio's Sequenza VII** *Sound and Music Computing (SMC) 2006*
  Alessandrini, P.
  2006: 5

PRESENTATIONS

- WFS?: a what, why, when and how of Wave Field Synthesis - CCRMA (11/7/2018)

- Re-purposing, Transgression and Aura in Design - ARTFUL DESIGN SYMPOSIUM

- Parlour Sounds - Working towards a practice-based feminist theory of music technology through a critical compositional process - SOUND WORK: Composition as Critical Technical Practice, Orpheus Institute (11/21/2016 - 11/23/2016)

- Les rapports des corps, de l'oralite# et de la me#moire dans Bodied Chambers pour violoncelle et e#lectronique - Colloque International Éliane Radigue (2016)

- Memory as difference, material as repetition: a performative presentation of compositional strategies and multi-source interpretative methods - First International Conference on Deleuze and Artistic Research (DARE), Orpheus Institute (2015)

- Trio d'apre#s Schoenberg for instruments and embedded electronics - 40th International Computer Music Conference (ICMC)/11th Sound & Music Computing conference (SMC) (2014)

- Nani, a series of electroacoustic compositions employing physical modelling synthesis - Sound and Music Computing (SMC)/Stockholm Music Acoustics Conference (SMAC) (2013)

- Creating interfaces for inclusive multimedia practice - Inclusive Creativity Conference (ICC) on Music, Technology and Disability (2013)

- Composition as re-transcription, interpretation and performance - COMPOSITION - EXPERIMENT –TRADITION: ORCIM seminar, Orpheus Institute

- Adagio sans quatuor, kinetic installation - 31st International Computer Music Conference (ICMC) (2011)

- Adagio sans quatuor, kinetic installation - Sforzando, Festival of the Electroacoustic Music Society (EMS)

- A sea of others: play and its consequences in a physically-modeled video and sound environment - Sound At Play: Music, Humor, And Games Conference, Columbia University (2011)

- menus morceaux par un autre moi re#unis for guitar and live electronics - 6th Sound and Music Computing Conference (2009)