



## Patricia Alessandrini

Assistant Professor of Music

### Bio

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#### 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

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#### 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

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### COURSES

#### 2018-19

- Doctoral Seminar in Composition: MUSIC 323 (Spr)
- Interaction - Intermedia - Immersion: MUSIC 250C (Win)
- Sonic Experiments in Composition: MUSIC 223B (Spr)

### STANFORD ADVISEES

#### Postdoctoral Faculty Sponsor

Constantin Basica

## Publications

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### PUBLICATIONS

- **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.  
: 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.  
: 5
- **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

## 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’oralité et de la mémoire dans Bodied Chambers pour violoncelle et électronique - 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’après 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 réunis for guitar and live electronics - 6th Sound and Music Computing Conference (2009)