

Dafna Naphtali -- Artist Resume

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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 AND CREATIVE WORK (ONGOING AND RECENT)

- **Mechanique(s)** Live sound processing & interactive software w/ improvising musicians & concept.
- **Solo Work** – performances for voice, live sound processing / electronics, and gesture control (Wii / iPhone).
- **Audio Chandelier** – a series multi-channel audio pieces for installation and performance, and laptop orchestra presented in NY, Miami, Berlin, Florida. Individual grains of sound refracted and dispersed to 10-16 channels.
- **Walkie Talkie Dream Angles** - an interactive location-driven sound walk in Washington Square Park created as an Audio Augmented-reality iOS app 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. Future walks planned and proposed for Coney Island and Tel Aviv.
- **Walkie Talkie Dream Garden** – a second interactive location-driven audio-augmented reality sound walk in-progress written for and using field recordings from 2 cities, as part of the W-burg project linking Wilhelmsburg (Hamburg) and Williamsburg (Brooklyn) as part of a 2-year cultural artist exchange spearheaded by Prof. Georg Hajdu (Hochschule für Theatre und Musik, Hamburg). Final phase will be June/July 2018.
- **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.
- **What is it Like to be a BAT?** - “digital-punk” trio w/Kitty Brazelton, Danny Tunick since 1997. Computer sound processing, rock instruments, experimental forms /extreme vocal style. Tzadik CD released 2003.
- **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.
- **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.
- **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.)

COMMISSIONS / GRANTS / RESIDENCIES –Fellowships: two New York Foundation for the Arts Fellowships (’13 and ’01) in Music/Sound Composition, and Computer Arts. Two American Composers Forum Jerome Commissions (’99 & ’09). Funding: NY State Council on the Arts, Meet the Composer, Experimental TV Center, Franklin Furnace, Brecht Forum, ASCAP Plus award (’08-’13). Residencies: STEIM (Holland), Music OMI, Create @iEAR residency at Rensselaer Polytechnical Institute, Signal Culture (2016), and planned for Montalvo (2018). Travel funding from Foundation for Contemporary Arts and American Music Center (to Poland, India).

2017 -- June/July: project in Wilhelmsburg/Williamsburg a two-year exchange project with artists from Hamburg and Brooklyn, organized by a consortium and Georg Hajdu <http://w-burg.com/>. 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-Gruve Augmented Audio a site-specific interactive work created for Washington Square Park-- at Creative Tech Week, NYC, and ongoing. April/November: **performances with Barbez** for Abraham Lincoln Brigades at Museum of City of New York singing Spanish Civil War Songs. **recording releases** “Pulsing Dots” with pianist Gordon Beeferman on Clang label, **Scatternet** (track on [Singularities](#) compilation, Paris), and planned release of a track “Landmine”, a 1999 commission for Kathleen Supové (Disklavier / live processing),

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 reprogram my Max/MSP live sound processing system in use since 1995 and work with in-house video synthesis equipment, culminating in video work “AWOL_socket”. 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 for new book chapter in **Musical Instruments in the 21st Century — Identities, Configurations, Practices** (Springer:Singapore) entitled “What if your Instrument is Invisible?”. Released app for **Walkie Talkie Dream Angles** 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). Duo with Chuck Bettis at **LOCK iT DOWN** (Ridgewood, NY) curated by David Watson. 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). **Released recordings: “Index of Refraction”** with percussionist Luis Tabuenca (Spain) on naucleishg label and Acheulian Handaxe, and a solo CD on “**Silver Shift**” (bandcamp).

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) 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 Circuit 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 piece.

2012 – Tour in Germany (Berlin, Hamburg and Kassel / **documenta**): Workshop in Hamburg at **Hochschule für Musik und Theater** (on Multi-Channel Sound using the school’s in-house Wavefield Synthesis system.). Workshop “Aesthetics of Live Sound Processing” at Harvestworks and performance with flutist Robert Dick and percussionist Satoshi Takeishi. Created audio score for video artist Lenore Malen’s work “Quarry” presented at Lesley Heller Workspace gallery. Performances at Roulette with vocalist Shelley Hirsch CD release events, with Hans Tammen’s Third Eye Orchestra at Czech Center, and in various projects with saxophonist Ras Moshe and others. Mixing recordings of my compositions Panda Half-Life and Robotica, and also 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 in John Cage “Song Books” at Merce Fair, Lincoln Center. Studio recordings made 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. European 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 gestural controllers ideas •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, Stockhausen’s Stimmung -New Museum. & 92nd street Y. Music for Lenore Malen’s 2-channel video “Be Not Afraid”, at Cue Art Gallery and U.S. galleries.

2006-7 • 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.

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. Surround sound work “Wheezer” toured with Harvestworks NY/Bulgaria/Germany. Harvestworks AIR w/video artist Angie Eng.

2002-3 –Bat? CD release •Performances w/**Bat?**, David First, Lukas Ligeti. (MASS MoCA, PS1 with Mai Lingani and Abdoulaye Diabaté) •Engine 27 commission-- 16-channel sound performance, w/Tammen & Bruce Gremo, Interaxis – bi-coastal internet performance (Helen Thorington, w/Nick Didkovsky, Mark Trayle, 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” w/Leroy Jenkins, Nick Didkovsky, Dana Salisbury’s Stone’s War. 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.

EDUCATION

Masters of 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. Bachelors of Music, New York University – Vocal Performance (Jazz) (’92) Magna Cum Laude (first major was Jazz Guitar under Allen Hanlon). Composition with Tom Boras. 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.

DISCOGRAPHY:

Chatter Blip (Acheulian Handaxe, Nov. 2009, duo with voice/electronics artist Chuck Bettis)
Mechanique(s) Trio (Acheulian Handaxe, w/ Hans Tammen, Martin Speicher),
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”)
Index of Refraction (Naucleshg label release Nov 2016), duo with percussionist Luis Tabuenca (Barcelona)
Silver Shift (2016) solo electroacoustic works (Bandcamp)

(DISCS IN PROGRESS):

Pulsing Dots (2017) voice and live-processing duo with pianist Gordon Beeferman.
Machines and Memory (mid-2017) compositions since 2010 for robotic instruments, solo voice, vocal sextet, unusual instrumentations of chamber group, live electronics and processing.
Duos / T’nin (projected 2017) various duos from 2004-present.

OTHER ARTIST COLLABORATIONS, RESIDENCIES: Gordon Beeferman, Shelley Hirsch, Izzi Ramkissoon, Luke DuBois, Phoebe Legère, Lisa Karrer, Angie Eng, Leopnar Witlarge, Bruce Gremo, Hans Tammen, Kristin Norderval, Jane Rigler, Pamela Z, Andrea Parkins, Ricardo Arias, David First, Video collaborations: Lenore Malen, Benton-C Bainbridge, Kristin Lucas, Angie Eng, Giles Hendrix, Ras Moshe, Jen Baker.

CURATORIAL: Panelist– NIME Conference Performance committee ’06, ’07, Harvestworks AIR panels, Boys and Girl Clubs of America Digital Arts Competition ’11. NY Electroacoustic Music Festival 2013-15, Int’l Computer Music Conference 2015-2017.

PROFESSIONAL ASSOCIATIONS ASCAP, American Composers Forum, NY Electroacoustic Music Society, Society for Women in Technology (SWiTCH), College Music Society, NY Max User Group (organizer ’96-’01).

PUBLICATIONS:

Book Chapter: “What if Your Instrument is Invisible?”

Boverman, Till, et al, editors. “Musical Instruments in the 21st Century - Identities, Configurations, Practices” 2016, Springer Verlag

Blog posts: four posts for New Music Box (newmusicbox.org) October 2017-- <http://dafna.info/new-music-box-blog-posts-oct-2017/>
LIVE SOUND PROCESSING AND IMPROVISATION
DELAYS AS MUSIC
DELAYS, FEEDBACK, AND FILTERS: A TRIFECTA
RESONATING FILTERS: HOW TO LISTEN AND BE HEARD

Blog for performance classes: *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." (with Hans Tammen). *Leonardo Music Journal* 20 (2010): 97. Web.

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>>.

ARTIST COLLABORATIONS, RESIDENCIES, TEACHING, CONTRACT WORK PAST AND PRESENT:

Marty Chafkin/Perfection Electricks, Sebastian Currier, Izzi Ramkissoon, Luke DuBois, Phoebe Legère, Lisa Karrer, Shelley Hirsch, Jim Staley, Angie Eng, Steve Coleman, Henry Threadgill, Chico Freeman, Cheryl Leonard, Joe Diebes, Jin Hi Kim, Leoponar Witlarge, Bruce Gremo, Hans Tammen, 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, Nelson Smith, Yasunao Tone, Catherine Weis, Michelle Kinney, Guillermo Brown, Holland Hopson, Chris DeLaurenti.

Video collaborations/performances with: Lenore Malen, Benton-C Bainbridge, Angie Eng, Giles Hendrix, Kristin Lucas

List of Works / Dafna Naphtali:

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 – 2008/11/16, for music robots (GuitarBot and percussion robots), Morse code, voice, live audio processing, Wii/gesture controllers. Begun using Eric Singer's robots during a LEMUR (League of Electronic Music Urban Robots) residency 2008, further development of music and performance aspects with support from Franklin Furnace Fund, premiere March 2011. Expanded project in 2016 to evening length with Bricolo Music System by Nick Yulman

Panda Half-Life—2011, 23 min. 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, and recorded 2011 (currently awaiting being mixed). Magic Names originally formed to perform Stockhausen's "Stimmung", and also collaborated with choreographer Daria Fain.

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. 7 minutes.

Dripsodisiac – 2013, voice, live sound processing/electronics, samples. Inspired by Hugh Le Caine's piece Dripsody. 5 minutes

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, and What is it Like to be a Bat?. (same instrumentation plus Morse Code, baby pull-toys). Echoes and includes excerpts of Pergolesi's Stabat Mater. 25min (recorded unreleased).

Lamentations – 1995, electro-acoustic composition based on recordings made at the Western Wall / Al-Aksa area of Jerusalem in 1994. Hebrew and Arabic texts— tape piece, was performed at Union Theological Seminary as live performance with Syrian singer Bisan Toron (1995), and as multi-channel work at Issue Project Room 2006. 12 min.

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. Wite-specific piece written for Make Music NY event at Coney Island, very 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 – 2010-12 – 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) and at 12-Nights / Subtropics Festival Miami. 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.

Audio Chandelier: TILT (for laptop orchestra) performed by PLOrk and NYU's laptop orchestra, NYLO. Granular Synthesis, one grain per person, manipulated according to score and with conductor or messaging system.

Audio Chandelier: FIELD (fixed media installation, 12 audio channels) presented by USAP (Urban Solar Audio Plant) at locations around Berlin, July 2014.

Audio Chandelier: BUBBLES (fixed media installation, 12 audio channels) presented by Urban Solar Audio Plant, November 2015 as part of 12-Bubbles for Orbanism Festival, Berlin. Will be presented as a live performance NY Electroacoustic Music Festival, June 2016.

Audio Chandelier: ROAM (interactive multi-channel sound using smartphones) 2015. Cutups of William S. Burroughs reading about his work with cutups are triggered

Audio Chandelier: LATITUDE interactive multi-channel sound performances for 32-channel system, performed at Symposium iX at SAT (Société des Arts Technologique) Montreal. 2017

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.

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)

Video scores/collaborations with video artists:

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 performance w/Eng at Experimental Intermedia NY
Collaborations with Benton-C Bainbridge – Bent Festival 2006 and 2001 NY performance.
Chatterblip w/Chuck Bettis – we created interactive video for our performances 2011-2012

Fixed Media/Video: "AWOL_socket" 3-channel video/sound (Dafna Naphtali 2016) –materials created during Signal Culture residency June 2016, Owego NY. "Blaafarveværket" –video (also made with footage created during Owego residency) and with electronic score by Hans Tammen.

Worksamples: See www.dafna.info, <http://dafna.info/video/>. Additional audio at <https://soundcloud.com/dafnalula>

WORK & TEACHING

New York University:

Adjunct Faculty - Music Technology ('95-present)– Adjunct faculty, teaching advanced & introductory graduate and undergraduate courses in electronic music and programming, private electronic music composition. Academic advisor ('04-'12) – 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). Chief Systems Engineer / Music Technology ('96-98)

New School // Eugene Lang College – Contemporary Music (Fall '14- present)

courses: Intro to Music Technology, Electronic Music (survey, practice), Live Electronic Music (laptop ensemble) Fall 2016-present.

Harvestworks/Studio PASS: '95-present

Consultant / instructor for interactive performance and sound design – 1995-present. 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: "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 teaching positions:

Transart Institute (Fall '12-'14) studio advisor for low-residency MFA program based in NY and Berlin. Summer 2013 taught workshop "Interactive Sound Art" at Transart Fest in Berlin.

Uniarts Sound Art Academy (Helsinki, Finland / Sibelius Academy) (6-day intensive course "Aesthetics of Live Sound Processing")

Brooklyn College (Spring '12, Fall '13, Spring '14) PIMA (Performance & Interactive Media Arts MFA program) teaching Max/MSP course

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:

Guest speaker at Symposium iX Montreal (June 2017)

Artist talk at Columbia University Composer Seminar (Fall 2017).

Guest speaker at Symposium (Berlin): *Musical Instruments in the 21st Century — Identities, Configurations, Practices* (October 2016). 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 in a book edited by 3DMin to be published 12/1/16 by Springer.

Guest speaker at Noise Music Hackathon at Spotify, NYC (September 2016). Topic “Walkie Talkie Dream Angles, an interactive soundwalk / composition featuring geocoding with U-Grube 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.

“Voice-Activated” workshop Fall 2013 at Festival Audio Tangente in Burgos, Spain (introducing concepts in extended vocal technique, improvisation and electronics to participants).

“Voice-Activated” workshop in conjunction with Shelley Hirsch January 2014 at Meridian Gallery in San Francisco.

Other past talks, lecture-demos, workshops and artist talks:

Rensselaer Polytechnical 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: long list of artists well known in experimental and electronic music (listed above)

Engine 27: ’01 –’03 In-house Max/MSP programming/consulting for artists-in-residence program at an experimental 16-channel sound gallery / research facility in NY w/artists including Henry Threadgill, Chico Freeman, Steve Coleman and Jim Staley.

Diapason Gallery: ’02 – programming/guidance for graduate students from School of Visual Arts to create multi-channel audio work.

MCY Music World, Inc. (NY / Berlin) August ’98 – March ’01. Production Manager – (for early digital retailer of music online) Audio/music research & production technical documentation & management of programmers. Design of royalty payment system for a early mp3 based internet music distribution venture based in NY / Berlin. The web site, which opened to the public in June 1999 (now closed) featured encrypted digital downloads of music for sale and previewing and earliest large-scale event web-casting (Michael Jackson, Paul McCartney).

S K I L L S E T

Programming/Consulting (Max/MSP/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 (including live music, video, dance performance). Multi-channel audio systems. Design of interactive strategies for installations/performance. Project Management, curriculum design/implementation, Research. Composition. Education and Course Design.