
Michael Ferriell Zbyszyński

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Education

University of California, Berkeley
Ph.D. in Music Composition, 2000
M.A. in Music Composition, 1996

Cracow Academy of Music, Poland
Fulbright Fellow, 1998-99
Department of Composition, Conducting, and Theory of Music

New York University
B.A. in Music, 1992

Teaching

University of California, Berkeley, Lecturer, 1996-present
Musical Applications of Computers (Music 158)
http://cnmat.berkeley.edu/course/music_158
Introduction to CNMAT Technologies (Music 214)
New course, designed 2006
<http://archive.cnmat.berkeley.edu/Music214/>
Sensor Workshop for Performers and Artists
New workshop, co-created with Adrian Freed, 2006
<http://cnmat.berkeley.edu/education>
Beginning and Advanced Max/MSP Summer Schools
Designed and supervised complete course
<http://cnmat.berkeley.edu/education>
Introduction to Music (Music 27)
Basic Musicianship (Music 20)

San Francisco State University, Lecturer, 2008-present
Survey of Electronic Music (Music 504)
Introduction to the Electronic Music Studio (Music 436)
Computer Music (Music 438)

University of San Francisco, Lecturer, Spring 2009
Digital Audio Synthesis for Multimedia Applications (Music 240)

University of California, Irvine, Faculty Fellow 2000-2002, Instructor 2004
see: <http://www.mikezed.com/teaching.html>
Interactive Arts Programming (Music 152)
Instructor in charge of course
Computer Music Composition (Music 151)
Instructor in charge of course
Music Technology and Computers (Music 51)
Instructor in charge of course
Graduate Analysis II (Music 201B)
Instructor in charge of course
Analysis of 20th repertoire and non-tonal music
Music under Soviet Socialism (Music 145)
New Course, designed 2002

Berklee College of Music, Assistant Professor, 2002 to 2003
Traditional Counterpoint (CP-211 & CP-212)
Traditional Harmony & Composition (CM-211 & CM-212)

Northeastern University, Private Composition Instructor, 2003

University of California, Berkeley, Assistantships, 1995-1998
Graduate Workshop in Computer Music (Music 209)
Musical Applications of Computers and Related Technologies (Music 158)
Introduction to Music (Music 27)

Research

Assistant Director of Music Composition and Pedagogy,
Center for New Music and Audio Technology, UC Berkeley, 2003 to present
Design and development of production and performing spaces, creating new pedagogical software and compositional tools, developing CNMAT Music Information Center, interfacing with students and faculty in the music department, producing concerts and recordings.

DSP Programmer, Cycling '74, San Francisco, CA, 2008-present
Development, programming, and testing of a wavelet-based fundamental estimator for Max/MSP software environment.

Technical Director, San Francisco Contemporary Music Players, 2005-06
Programming and designing performance and rehearsal technologies, schedules, and budgets; supervising production staff for concert season.
Repertoire: *VOI(REX)*, Philippe Leroux, *12 préludes pour quatre pianos imaginaires*, François Paris, *Multiplikation Virtuelle*, Mei-Fang Lin, *Glamour Sleeper*, Donnacha Dennehy

Performer, Interactive Music and Movement Technician, *Knock on the Sky*,
Flynn Center for the Performing Arts, Burlington, VT 2005
Creating and performing new work for music, dance, and video with Myra Melford (composer), Dawn Sato (choreographer), and Michel Haberz (video and set design).
<http://www.mikezed.com/technology.html>

Interactive Sound and Movement Technician, *Active Space*,
Beall Center for Art + Technology, UC Irvine, 2003
Supporting creation of new work for music, dance, and video, with Frederic Bevilacqua (composer), Lisa Naugle (choreographer), and John Crawford (video).

Remote MIDI, Yamaha USA, Inc. 2002-2003

Teleo System Online Documentation, Making Things, Inc. 2003

Music Technician, Online Conservatory, Boston Symphony Orchestra, 2003

Sequencer Matrix, Sound Traffic Control, 2000

Publications

“Intergalactose Scream: make a milk-bottle megaphone“ (The Hungry Scientist Handbook, Patrick Buckley & Lily Binns, eds., Collins Living, New York 2008)

An Elementary Method for Tablet. (Proceedings of the 2008 New Interfaces for Musical Expression Conference, Genoa)

Molecular Gastronomy: Spherify your food for a new culinary experience (Make Magazine, Vol. 14 O'Reilly Media, Inc., Sebastopol, CA, May 2008)

Zbyszynski, M., E. Champion, and M. Wright *Development and Implementation of CNMAT Pedagogical Software* (Proceedings of the 2007 International Computer Music Conference, Copenhagen)

Ball of Sound: Construct a low-cost spherical speaker array (Make Magazine vol. 11: O'Reilly Media, Inc., Sebastopol, CA, August 2007)

Electronic Crickets: Create a nighttime chorus by modifying solar yard lamps (Make Magazine vol. 11: O'Reilly Media, Inc., Sebastopol, CA, August 2007)

- Zbyszynski, M., M. Wright, A. Momeni, and D. Cullen *Ten Years of Tablet. Musical Interfaces at CNMAT* (Proceedings of the 2007 New Interfaces for Musical Expression Conference, New York)
- CNMAT Spectral Tutorials* (<http://cnmat.berkeley.edu/downloads>, 2006)
- Freed, A., A. Lee, J. Schott, F. Uitti, M. Wright, and M. Zbyszynski, *Comparing Musical Control Structures and Signal Processing Strategies for the Augmented Cello and Guitar* (Proceedings of the 2006 International Computer Music Conference, New Orleans)
- Freed, A., F. Uitti, and M. Zbyszynski *Augmenting the Cello* (Proceedings of the 2006 New Interfaces for Musical Expression Conference, Paris)
- Zbyszynski, M. and A. Freed *Control of VST Plug-ins Using Open. Sound Control* (Proceedings of the 2005 International Computer Music Conference, Barcelona)
- Wright, M., R. Cassidy, and M. Zbyszynski *Audio and Gesture Latency Measurements on Linux and OSX* (Proceedings of the 2004 International Computer Music Conference, Miami)
- Freed, A. and M. Zbyszynski *OSC Namespace Design for VST Plug-ins* (OSC Conference, CNMAT 2004)
- 21st Century Composition. Pedagogy and the American University* (San Francisco: Society of Composers, Inc. News Letter, 2003)
- Propellor Room. Improvisation. for Soprano Saxophone and Powerbook* (Oakland: Artship Recordings, 2002)
- Program notes for Bartók's *Contrasts* and Sonata for two pianos and percussion (Irvine: Winifred Smith Hall, 2002)

Selected Compositions

- News Cycle #2 (Excerpts from a Long Day)* • 2006, 20'
for video and tablet-driven live electronics
with video by Anthony Discenza
First Performance: October 2006, Getty Center, Los Angeles
Commissioned, in part, by the Montalvo Arts Center
- LISTEN EDGEMAR* • 2004
with Hugh Livingston
permanent sound installation for Macintosh G4 running Max/MSP, two microphones and 14 channel sound
Installed at Edgemar, Santa Monica, CA
Presented by Edgemar Installations, commissioned by Abby Sher
<http://www.mikezed.com/technology.html>
- Daguerreotype* • 2002, 21'
for violoncello and live electronics
First performance: April 2002, Smith Hall, Irvine
Commissioned and performed by Hugh Livingston, violoncello
Subsequent Performances: April 2002, EMF@ The Flea, New York
September 2005, Sacramento New Music Festival, Frances Marie Uitti
- Labirynt* (Doctoral Dissertation) • 2000, 18'30"
for saxophone (soprano and tenor) and orchestra
Picc, 2 Fl, 2 Ob, 2 Cl (II=Cl Eb) 2 Fg, Cfg
3 Tbe, 4 Cor, 3 Tbn, Tuba
4 Perc, Timp, Hp, Str
Reading: April 2005, St. John's Church, Berkeley, CA
Berkeley Symphony Orchestra, George Thompson, conducting; Michael Zbyszynski, soloist
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Beneath a Liquid Paper Sky • 1999, 14'

for strings and percussion
2 perc, strings (min. 8.8.6.6.3)

First Performance: October 1999, Grand Opera Theatre, Warsaw, Poland

Aired on Polish Public Television (TVP 1): October 1999

Penderecki Festival Orchestra, Paweł Przytocki, conducting

Subsequent Performance: March 2003, Irvine Barclay Theater, Irvine, CA

UC Irvine Symphony Orchestra, Stephen Tucker, conducting

Commissioned by the Polish-American Fulbright Commission

Nicola de Lorenzo Prize in Composition, 2000

Festival & Conference Presentations

Seoul International Festival of Computer Music, Seoul, 2008

New Interfaces for Musical Expression Conference, Genoa, 2008

International Computer Music Conference, Copenhagen, 2007

New Interfaces for Musical Expression Conference, New York, 2007

University of California Institute for Research in the Arts, Berkeley, 2007

OPEN Conference, UCLA, Los Angeles, 2007

New Interfaces for Musical Expression Conference, Paris, 2006

International Computer Music Conference, Barcelona, 2005

Max/MSP/Jitter Workshop, Forum Neues Musiktheatre, Stuttgart, Germany, 2005

California Electronic Music Exchange, 2002

Cal Arts, Stanford University, UC Irvine, UC San Diego, UC Santa Barbara

CCRMA/CNMAT Spring Concert Exchange, 2000

IRCAM Académie d'été 1999

Guest composers: Philippe Manoury, Kaija Saariaho and Salvatore Sciarrino

West Coast Electro-Acoustic Exchange 1998

UC Berkeley; U. of Washington; Simon Fraser U.; Portland State U.

Composers Symposium – Oregon Bach Festival, Summer 1996

Composition studies with John Harbison and Robert Kyr

Guest Lectures

“Composing Instruments” Seoul International Festival of Computer Music, Seoul, 2008.

“Tablet Workshop for Performers and Teachers” New Interfaces for Musical Expression Conference, Genoa, 2008.

“Molecular Gastronomy: an introduction to Carrot Caviar” Maker Faire, San Mateo, CA, 2008.

“Composing and Performing *Labirynt*, for Orchestra” Pre-concert talk with Kent Nagano, Berkeley, April 2005.

“Steve Lacy and Post-Jazz Improvisation” Myra Melford’s Contemporary Improvisation Class, UC Berkeley, March 2005.

“Preparing Contemporary Music for Orchestra” Pre-concert talk with Stephen Tucker, UC Irvine, March 2003.

“Capitalist Realism? : Recent Developments in Polish Music” Composition Colloquium, UC Berkeley, April 2000.

“*Warsztat muzyczny we własnej twórczości*” (Master class on compositional and improvisational technique) Cracow Academy of Music, May 1999

“*Zepsuty język*: Compositional Contradiction, Preserving Paradox, and Other Musical

Topics” Cracow Academy of Music, May 1999

“Escape from Tape: Possibilities for Interactive Computer Music” University of Washington, Portland State University, UC Berkeley, April-May 1998

“...as rain is unto color... for Mixed Choir and Organ” Composition Colloquium, UC Berkeley, April 1996

Technologies (partial list)

Max/MSP/Jitter, Javascript, ActionScript, Java, C, LISP, Processing, SuperCollider, ProTools, Digital Performer, Audacity, Peak, Audiosculpt, OpenMusic Diphone, SPEAR, Finale, Flash, Dreamweaver, OpenSoundControl, Final Cut, PWSGL.

Macintosh and Windows Platforms; Microcontroller-based sensor interfaces from Arduino, Making Things, Dan Overholt, and CNMAT.

Honors

Montalvo Arts Center Fellow, 2008

University of California, Berkeley

Center for Slavic and Eastern European Studies Travel Grant, 1999

Graduate Division Fellowship, 1996-98 and 1999-2000

Bella Zellerbach Cross Scholarship in Music, 1995-96

Abraham Rosenberg Research Fellowship, 1994-95

New York University

Departmental Honors in Music, 1992

Hanna von Vollenhollen Viores Memorial Award in Music, 1992

Student-Athlete Academic Achievement Award, 1992

Trustees Fellowship, 1988-92

Appearances as a Performer (selected list)

Solo/chamber flutes

- M. Zbyszyński, *Alone in a Crowded Room*, for alto flute and interactive electronics, Distributed Memory Series, Getty Center, Los Angeles, CA (October 2006)
- M. Zbyszyński, *Phobophilia*, for flute and interactive electronics, California Electronic Music Exchange, UC Santa Barbara, CalArts, UC Irvine, UC San Diego (April 2002); Gassman Electronic Music Series, UC Irvine (February 2001; premier)
- E. Marty, *Plutôt, encore, court. est. l'heure*, for eight instruments, Hertz Hall, Berkeley, CA (April 1996; premier)

Solo/chamber saxophones

- E. Campion, *Playback*, for soprano saxophone and interactive electronics, Stanford University and UC Berkeley (April 2000; premier)
- M. Burtner, *Portals of Distortion*, for nine tenor saxophones, Opus 415 New Music Marathon, Theatre Artaud, San Francisco, CA (April 2000)
- B. Bennett, *Fracture*, for tenor saxophone and signal processing, Simon Fraser University, University of Washington, Reed College, Portland State University, UC Berkeley (April-May 1998); Hertz Hall, Berkeley, CA (January 1996); CNMAT, Berkeley, CA (December 1995; premier)
- M. Zbyszyński, *Strange Attraction. III*, for soprano saxophone, Yamaha WX-7 and interactive electronics, Simon Fraser University, University of Washington, Reed College, Portland State University, UC Berkeley (April-May 1998; premier)
- M. Hamilton, *Off Hour Wait. State*, on bass and soprano saxophones with Thomas Buckner, baritone and Bruce Bennett, piano, CNMAT, Berkeley, CA (March 1998)
- E. Steinberg, *Simplicity*, for voice, guitar, soprano saxophone and accordoin, Composers, Inc., San Francisco, CA (April 1997), Opus 415, San Francisco, CA (November 1995; US premier)

Large ensemble/Orchestral

- M. Zbyszyński, *Labirynt*, for saxophone (soprano and tenor) and orchestra, Berkeley Symphony Orchestra, George Thompson, conducting, St. John's Church, Berkeley, CA (April 2005)
- Songs of Sorrow, Songs of Hope*, a joint concert occurring simultaneously at New York University and UC Irvine, connected via high speed internet. Organized by Dinu Ghezzo and Lisa Naugle. (November 2001; premier)
- R. Mitchell, *Three Heros*, on tenor saxophone with Roscoe Mitchell Ensemble, Beanbenders, Berkeley, CA (April 1999)
- J. Cage, *Ocean. 1-95*, on soprano saxophone with the Merce Cunningham Dance Company, Harmon Arena, Berkeley, CA (April 1996; US premier)
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References

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Professor David Wessel
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