

Brief Curriculum Vitae Paul Doornbusch

Paul Doornbusch is a composer, sonologist, and performer who works largely with algorithmic composition systems for traditional instruments and electronics. Often fusing electroacoustic and computer music with instrumental music, his compositional concerns involve new forms for music appropriate for contemporary culture and these are expressed in his Continuity series of pieces which examine degrees of (overlapping) continuity and fragmentation.

His work is presented internationally in concerts throughout Europe in Paris, Amsterdam, The Hague, Frankfurt, Köln, Berlin, Salzburg, and so on. He has also had performances in Australasia, Canada and the USA. His latest works include C1W for ambisonically spatialised electronic sounds, Continuity 3, for percussion and computer, and Continuity 2, for electronics and bass recorders (premiered at the Salzburg Festival, 1999). Since completing a Bachelor of Music degree in Melbourne with Barry Conyngham he has studied and worked in Europe for many years with major composers, mostly in the Dutch music scene and at the Royal Conservatory of Holland. He has written music for a wide variety of performers and situations including pieces for ensembles, soloists, and electronics. Doornbusch's music is concerned with rich textures and elaborate but transparent musical structures that probe the extremes at every level for the performer and listener.

As an algorithmic composer, Doornbusch has identified and examined in detail the mapping stage of the process where structural data becomes musical parameters. He began his studies in Melbourne, Australia, but moved to Europe and continued his studies at the Sonology Institute of the Royal Conservatory of Holland. After completing studies in Holland he remained there working for a number of years, before returning to Australia to head a project at The University of Melbourne to reconstruct the music played by Australia's first computer, CSIRAC, now recognized as the first computer to play music. While working mostly as a composer, he has occasionally in recent years engaged in peripheral areas such as VR related activities, ambisonic research, the Place-Hampi project with Jeffrey Shaw, and with a radio show on Radio New Zealand.

Paul Doornbusch currently lives in Melbourne, Australia, and travels extensively.

Academic qualifications and education:

- Post-graduate program Sonology (electro-acoustic and computer music) & Composition (2 year course), Sonology Institute, Royal Conservatory of Holland. (1993 – 1994)
- Short Course in electroacoustic music and composition, Stuttgart Hochschulen für Musik, Germany. (1992)
- Computer Music Summer School, Berkeley University. (1991)
- Post-graduate Bachelor of Computer Science, The University of Melbourne. (1989 – 1990)
- Bachelor of Music (Composition and Performance), University of Melbourne. (1980 – 1984)

Recent commissions and achievements:

- Book chapters (two) for the Oxford University Press' Oxford Handbook of Computer Music. Authors were selected from around the world to write the chapters of the book.
- Commission with Jeffrey Shaw for "Place-Hampi", for the Lille 3000 arts festival, an interactive multi-media show. After Lille it is to open Melbourne at the end of 2008.
- Commission with The City of Melbourne for Birrung Willem permanent multi-media installation with Aboriginal Victorians to last 20 years.
- Commissions with Museum Victoria for the Virtual Room interactive multi-media room.
- Performances of works in Wellington, Montreal and Köln.
- Publication of the book The Music of CSIRAC, Australia's first computer music. Reviewed in August 2006 in the Computer Music Journal (MIT Press).
- Publication of CD of original works.
- Several radio and television interviews in New Zealand, Australia and Germany.

Professional organization and affiliations:

- Australian Music Centre.
- Elected President of the Australasian Computer Music Association (ACMA) 2003 & 2004.
- International Computer Music Association (ICMA).

Other activities 2007 - 2009

- Radio presenter on Radio New Zealand, a regular contribution to the Upbeat program discussing all aspects of electronic music.
- Interview with BBC on the first UK computer to play music, this was webcast worldwide.
- Interview with MPR (USA) radio, syndicated to over 100 radio stations in the USA discussing computer music.
- Interview with ABC (Australia) radio picking up on both the BBC and MPR stories.
- Critical music articles in The Age (Australia) co-authored with Tony Gould.
- Beta testing the latest release of MaxMSP, version 5.
- Paper referee for ICMC08.
- Papers committee member and referee for local and international conferences.
- Composition and performance of a new work, *C1W*, for live electronics with ambisonic spatialisation.

Publications:

Book and book chapters

The Music of CSIRAC, book and CD Common Ground, Melbourne 2005.

Two chapters in the Oxford Handbook of Computer Music, written in 2008, .

Recent Papers (fully refereed):

Pre-Composition and Algorithmic Composition: Reflections on Disappearing Lines in the Sand: Context, University of Melbourne Conservatorium Graduate Publication, 2007

Hiller, Generate and Test and Other Computer Composition Techniques and History: Australasian Computer Music Conference, Brisbane, Australia, 2005

Presence and Sound: Identifying Sonic Means to "Be there": Consciousness Reframed conference, Beijing, 2004

Computer Sound Synthesis in 1951- CSIRAC: Computer Music Journal, MIT Press, Massachusetts, 2004

Instruments from Now into the Future: The Disembodied Voice: Sounds Australian Journal of the Australian Music Centre, Sydney, 2003 (The paper was refereed, the journal is not.)

Integrating Spatial Parameters in Composition Practice: Australasian Computer Music Conference, Perth, Australia, 2003

A Brief Survey Of Mapping in Algorithmic Composition: International Computer Music Conference, Göteborg, Sweden, 2002

The Music of CSIRAC: Australasian Computer Music Conference, Sydney, 2001

Composers Views on Mapping in Algorithmic Composition: Organised Sound, Oxford, 2002

Sound And Reality: Fourth Virtual Reality International Conference, Laval, France 2002

VR Acoustics And Screen Effects: Fourth Virtual Reality International Conference Laval, France 2002

The Application Of Mapping in Composition and Design: Australasian Computer Music Conference, Melbourne, Australia, 2002.

Software

A suite of objects for the Max electronic music environment that allow the use of multi-dimensional arrays, cellular automata, limited and controlled randomness, data routing. Available with the Max software distribution and from IRCAM, Paris.

Other:

Newspaper articles, several for The Age.

Comment articles for Sounds Australian.

Selected Works:

C1W (14 min), for live, multi-channel spatialised electronics.

Continuity3 (15 min), for percussion and electronics, recorded by Tim Philips. Selected in 2008 for performance on tour by Pedro Carneiro.

Lorenz (14 min), virtuoso piano, premiered by Michael Kieren Harvey, Perth 2004.

Continuity 2 (13 min), a virtuoso piece for bass recorders and electronics, recorded by the Malle Symen Quartet, Amsterdam.

Continuity 1 (12 min), for electronics.

Dialogus (12 min), for electronics.

ACT 5 (10 min), for amplified bassoon and hanging percussion, recorded by Hamish McKeich, Den Haag.

G4 (12 min), for electronics.

MFPG (11 min), for electronics.

Strepitus Somnus (27 min), for 4 voices and electronics, recorded by The Vocal Group, Den Haag.

Structured Luck (7 min), for amplified bassoon and electronics, recorded by Hamish McKeich, Den Haag.

Assifixiation (15 min) amplified flute and electronics, recorded by Anne Le Berge, Amsterdam.

On The Fence (1 hr) for medium ensemble and electronics.

Iceberg (1 min) for electronics.

Preludes (7 min) for 4 voices, recorded by The Vocal Group, Amsterdam.

M1 (12 min) for soloist and variable/performable recorded electronics, recorded by Anne Le Berge, Amsterdam.

M2 (11 min) for soloist and variable/performable recorded electronics, recorded by Anne Le Berge, Amsterdam.

CDs:

Corrosion, CD of the works of Paul Doornbusch, 2002 on the EMF label (EMF 043), see the EMF website at <http://www.emfmedia.org>.

The Frog Peak Collaboration Project (USA) (1998)

RED, CD with the RED arts journal, 2001 edition, published by the Australian Centre for Contemporary Art.