

CURRICULUM VITAE

(Stand: SEPTEMBER 2024)

Name: Javier Alejandro Garavaglia
Title: Doctor (Ph.D.) / Professor
Nationality: Natural of Argentina, shares also the German and Italian citizenships
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EDUCATION

Higher Education:

- (1) **Ph.D. by Prior Output** awarded by London Metropolitan University (2010).
Thesis: *'The Dramaturgy of Music: its Impact on my Composition'*.
Main subject: past own compositions and their contextualisation through the dramaturgy of music, including subjects such as computer science (e.g., algorithmic composition and algorithmic sound design) and multimedia. Apart from the thesis, the submission included a selection of six compositions from the period between 1994 and 2010 covering a variety of styles, e.g., orchestral, interactive/multimedia, ensemble with electronics and acousmatic multichannel works.
 - Supervision team: Prof S. Emmerson (De Montfort University, UK), L. Jones (London Metropolitan University).
 - Examiners: Prof Leigh Landy (De Montfort University, UK) and Prof Peter Nelson (University of Edinburgh, UK).
- (2) **Postgraduate Degree** (1995) in electronic and instrumental composition, awarded by Folkwang Hochschule Essen (Germany)
Degree: *Künstlerische Abschlussprüfung im Studiengang Komposition in den Studienrichtungen Instrumentale und Elektronische Komposition*. Supervision: Prof Nicolaus A. Huber, composition (1990 - 1992) and Prof Dirk Reith, electronic composition and computer music, *Institut für Computermusik und Elektronische Medien – ICEM* (1990 - 1995)
- (3) **BA/MA** (1987)
Facultad de Arte y Ciencias Musicales de la Universidad Católica Argentina (Buenos Aires - Argentina)
Two degrees, both awarded the Golden Medal for the best result of the academic year 1987:
 - *Licentiate in Music (composition) & Arts*
 - *Professor in Music (composition)*. International teaching overseas degree including Higher Education.

Early Education:

1974 - 78: Secondary school: Colegio San Román in Buenos Aires - Argentina. Subject: accountancy

Additional Musical Education:

- Guitar (under the supervision of Horacio Ceballos - Buenos Aires, Argentina, 1974 - 1979)
- Piano (under the supervision of Liliana Sainz - Buenos Aires, Argentina, 1979 - 1984)
- Viola (under the supervision of Tomás A. Tichauer - Buenos Aires, Argentina, 1982 - 1990)
- Choir and orchestral conducting. Facultad de Arte y Ciencias Musicales de la Universidad Católica Argentina (Buenos Aires, Argentina, 1986 - 1988)

Computer Literacy:

Professional Skills in the following areas:

- ✓ **Professional Software** (programming and sequencers): *Max, Supercollider, Csound, Grace (LISP), Pure Data, Pro Tools, Nuendo, Logic Pro, Digital Performer, Finale, Sibelius, MuseScore, Audiosculpt, SoundHack, Waves Plugins, Final Cut Pro, Compressor, Adobe CCS* (e.g., *Acrobat, Premiere, Dreamweaver, Audition, Photoshop, After Effects*)
- ✓ **General Packages:** MS Office (*Word, Powerpoint, Excel*), iWorks (*Apple*), internet Browsers (e.g., *Firefox, Safari, Chrome*), social media, E-mail programmes (e.g., *Outlook, AppleMail*)
- ✓ **Virtual Learning Environment (VLE):** *Blackboard, Turnitin, Moodle, Canvas*.

Languages:

High fluency (written/oral) in English, German and Spanish.

WORK HISTORY

Freelance/Self-employed: activities in the following areas: composition (instrumental and electroacoustic contemporary music), sound art and music performance (viola).

Current Positions (academic):

Since 2023: Expert for small and medium grants programme *Creative Europe* (CREA) of EACEA. (https://www.eacea.ec.europa.eu/index_en). *Creative Europe* is the **European Commission's** programme for providing support to the culture and audiovisual sectors.
<https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/programmes/crea2027>

Past Positions (academic):

2020 – 2024: External Examiner - MA/MSc Professional Practice (Creative Media Industries). Faculty of Arts and Creative Industries, Middlesex University in collaboration with SAE Institute (Online, English language delivery) and SAE Institute Cologne (German language delivery)

2018 - 2020: Seasonal lecturer @ ICMP (London, UK)

2018: Senior Lecturer - Bath-Spa University (UK)

2016 - 2018: Associate lecturer at the University of West London (UK)

2014 - 2020: Special academic Status at the University of West England (UWE), Department of Computer Science and Creative Technologies Faculty of Environment and Technology

2003 - 2016: Associate Professor, Course leader and acting Head of Area (2005 - 2014), School of Art @ Sir John Cass Faculty of Art, Architecture and Design, London Metropolitan University (UK)

1996 - 2003: Assistant Professor at ICEM - Folkwang Hochschule Essen (Germany)

1986 - 1990: Choirs conducting at several private and state secondary schools (Argentina)

1984 - 1990: Music teacher (primary and secondary schools) at various institutions (Argentina)

TEACHING & LEARNING EXPERIENCE in HIGHER EDUCATION (Undergraduate/Postgraduate/Ph.D.)

Roles in Academic Leadership

- **Acting Head of Music Area** between 2006 and 2014, London Metropolitan University
- **Module Leader** between 2003 and 2016, London Metropolitan University (several modules in music and music technology)
- **Course/Programme Leader** between 2006 and 2016, London Metropolitan University (music technology courses)
- **Coordinator of Music Technology Contextual & Critical Studies** between 2012 and 2016, London Metropolitan University
- External Examiner - MA/MSc Professional Practice (Creative Media Industries). Faculty of Arts and Creative Industries, Middlesex University in collaboration with SAE Institute (Online, English language delivery) and SAE Institute Cologne (German language delivery) between 2020-2024

Programme & Curriculum Design and Development

- **2013:** co-design for re-validation of the Foundation Year and Extended Degree *Media, Music and Animation* – London Metropolitan University
- **2012:**
 - Full Design of the *BSc Music Technology (Music Production)*, London Metropolitan University. Main focus on a student profile of composer/songwriter/producer of albums and live music
 - Co-design for re-validation of the *BSc Music Technology (Audio Systems)*, London Metropolitan University
 - Redesign and renamed the *BA Sound and Media* to *BSc Music Technology (Sound for Media)* for re-validation, London Metropolitan University
- **2008:** Design of the *MA Sonic Art*, London Metropolitan University
- **2005:** *BA Sound and Media*, London Metropolitan University. Main focus on sound design and its interaction with visual media, with an integrated holistic approach for aspects of music and sound composition (and their related technologies) with the moving image, allowing for a double path for employment in both industries. Design of the course included the design of facilities including 3x Surround Studios together with the firm *Pro Music Intl* (London).

Taught Programmes

- *Electronic Composition* – ICEM / Folkwang Hochschule Essen (Germany) - 1996-to 2003

- *BSc Music Technology (Audio Systems)* – London Metropolitan University – 2003 to 2016
- *BSc Music Technology (Sound for Media)* – London Metropolitan University – 2005 to 2016
- *BSc Music Technology (Music Production)* – London Metropolitan University – 2012 to 2016
- Foundation Year (year 0) *Media, Music and Animation* – London Metropolitan University – 2010 to 2016
- MA by Project – London Metropolitan University – 2003 to 2016
- *MA Music Technology* – University of the West of London – 2016 to 2018
- *BA Commercial Music* – Bath Spa University - 2018
- *MA Commercial Music* – Bath Spa University – 2018
- *BA Creative Musicianship* – ICMP London – since 2018
- *BMus Music Performance* – ICMP London (2018 – 2019)

Taught Topics (UG/PG - Theory and Practice)

- Composition of diverse genres of music, e.g., contemporary instrumental/electroacoustic, experimental, popular (including song-writing), music for film/video/games, audiovisual collaborations, soundscapes, installations, and radio dramas
- Music for film, video, and games
- Instrumental arrangement, including principles of orchestration and instrumentation
- Computer Music Notation (e.g., *Finale*, *Sibelius*, *MuseScore*), and modern notation techniques (including notation of electroacoustic music)
- Musical performance and related technologies, including live-electronics (e.g. via *Max* software)
- Critical and contextual studies in several aspects of music and music technologies
- Music theory, history, and analysis
- Sound Art for audio and audiovisual installations
- Recording techniques, audio/MIDI sequencing, mixing and mastering
- Full Production of tracks and albums, including REMIXES, techniques, and context via software such as *ProTools*, *Logic X Pro*, *Nuendo*, etc.
- Sound Synthesis
- Sound design, including Foley and ADR
- Spatial Audio/Diffusion of Sound, including mixes in stereo and in surround sound, e.g., in 5.1, 8.1, and multichannel settings such as High-Density Loudspeaker Arrays (HDLAs)
- Sound programming (e.g., via *Supercollider*, *Max*, *Csound*, etc.)
- Digital Audio Systems: MIDI, PCM, FFT; the usage of audio/MIDI interfaces, including different types of interfaces/digital audio transmission such as AES/EBU, S/DIF, Toslink, ADAT, MADI, TDIF, Audio over Ethernet (e.g., DANTE), etc.
- Bio-feedback performances based on different types of biofeedback interfaces, such as EMG (Electromyogram, measuring muscular tension), EEG (Electroencephalogram, measuring brainwaves), GSR (Galvanic Skin Response, measuring mainly humidity in the skin)
- Electronic Digital Instrument Design (synthesisers, granulators, reverberators, etc.)
- Live Sound
- Acoustics and Psychoacoustics

Research Supervision & Examination (VIVA):

Long track experience in Ph.D. supervisions seen to completion. Examples:

- Michaela Reiser (2010). Thesis: *'Listening to the mind at play - sonified biofeedback as generative art practice and theory'*. The main subject of this PhD is about live performance using bio-feedback interfaces, based on thought processes outlined in Gilles Deleuze's philosophy of difference, which reveal important clues as to how habitual thinking patterns can be exceeded.
- José Antonio Martín Salinas (2013). Thesis: *'Pitch Resources for New Music: An Integrated Approach to Instrument Development and Composition'*, about the creation and building of a new instrument (the Bellophone, an octave long conic metal bells instrument, with an equal division of the octave in 96 parts or microtones), including the exploration of this instrument in contemporary instrumental composition, its combination with traditional instruments and contemporary performance, plus a thorough investigation about carnatic scales and western usage of microtonalism and microtonal instrument building, especially the work (instrument-building and composition) by Harry Partch and Julián Carrillo.

Long track experience in the role of examiner of VIVA VOCE examinations in the UK. Examples:

- Peyman Heydarian (2016). Thesis *'Automatic Recognition of the Persian Musical Modes in Audio Musical Signals'*, London Metropolitan University.
- Andreas Olaf Friesecke (2020). Thesis *'Improving particular components of the audio-signal chain'*, Middlesex University.

Experience in the role of VIVA Chair. Example:

- Zorion Kareaga-Laka (2016) Thesis: *'Dynamic stiffness and damping prediction on rubber parts, FEA and experimental correlation'*. (Doctor Europaeus degree, VIVA held at London Metropolitan University)

LIST OF MAIN RESEARCH GRANTS, COMMISSIONS AND AWARDS:

- (2022) **Grant:** Musikfonds (STIP-II) im Rahmen des Förderprogramms NEUSTART KULTUR Stipendienprogramm 2022 (May - October 2022) for the composition of a piece for viola, clarinet in B and multichannel live-electronics
- (2021) **Commission:** *BEFREMDLICHE LANDSCHAFTEN*, stereo acousmatic commissioned by Festival BLAUES RAUSCHEN 2021 for the even 'Forest & Sound, the sound of the trees' (Germany). <https://blauerauschen.de/blauerauschen-2021/en/forest-sound-javier-garavaglia-en/>
- (2020) **Grant:** Musikfonds Stipendienprogramm 2020/21 (November 2020 – April 2021) for the composition & Spatial Audio programming (*Max* software) of a new electroacoustic piece for High-Density Loudspeaker Array of 40 to 150 speakers
- (2020) **Commission:** *BEETHOVENS GEIST*, a collaborative interactive & audiovisual (Sound & Lighting) installation by Javier A. Garavaglia and Claudia Robles-Angel with Bone Transmission Headphones (sound) and coloured shadows (lighting). Commission by Künstlerforum Bonn (Germany) during the TANGENTIALE exhibition (part of the BTHVN Jubiläum 2020) in the city of Bonn, Germany, 4th to 21st October 2020.
- (2018) **Commission:** composition and invitation to perform a new electroacoustic interactive piece at the 15. *Internationales Klangkunstfest, 'Moment'* Festival (Berlin, September 2018). Premiere of *MOMENTE, for Viola and automated FFT-based real-time DSP processes (live-electronics) in surround spatialisation* on 9.9.18.
- (2016) **Commission** for the creation of the collaborative multi-discipline work: *MULTISENSORIAL - eine Konzertperformance für die Sinne* by media artist Claudia Robles Angel, Thomas Gerwin and Javier A. Garavaglia for the opening of the exhibition *Windrosen - Kunst über Sinne* at the Künstlerforum Bonn, Germany (November 6th, 2016). The piece is a multimedia performance of ca. 60 minutes of duration, which combines live viola and live percussion, multiple multimedia elements, added to challenging the perception of the audience through the insertion of elements directed to the other senses, for example the smelling of exotic fragrances, the savouring of small delicacies, etc.
- (2015) **Commission:** composition of *DUO SPECTRALIS* for Viola and Tárógató and live-electronics. Commissioned by Prof Dr Lamneck (NYU - USA). Premiere of the piece: June 2015 - NYCEMF. Tárógató: Esther Lamneck - Viola: Javier Garavaglia
- (2009) **Commission:** composition and invitation to perform a new acousmatic piece at the *Internationales Klangkunstfest, _tieftklang* Festival (Berlin, September 2010). Premiere of *Miniaturstück I*.
- (2008) **Commission:** composition and invitation to perform a new piece for viola and electronics at the *Internationales Klangkunstfest "Farb-laut"* in Berlin, Germany. Premiere of *farb-laut E - Violet*, for viola and live electronics in 5.1 surround sound (Berlin 01.11.2008).
- (2008): **Award** for best paper dealing with the conference theme for CMMR/NTSMB 2008 'Genesis of Meaning in Sound and Music' for the paper *Music and Technology: What impact does Technology have on Music's Dramaturgy*. (Denmark)
- (2005): **Commission:** composition of *Hoquetus* for Tárógató (or soprano saxophone) and electronics (MAX). Commissioned by Prof Dr Lamneck (NYU - USA). Premiere of the piece: April 2005 - Florida Electroacoustic Music Festival. Tárógató: Esther Lamneck.
- (2001-2003) **Commission:** composition of *L.S. (waiting for changes)* for small orchestra. Commission by the Luxembourg Sinfonietta (Luxembourg). Premiere of the piece: 30.11.2003 Luxembourg Sinfonietta conducted by Marcel Wengler - Cercle Municipal Luxembourg.
- (2001) **Award:** Finalist in category B for the *MUSIC NOVA 2001* competition (organised by the Czech Music Council and the Czech Society for Electroacoustic Music) for *Spectral Colours*.
- (1999) **Commission:** INTERARTES (Mediengestaltung Filmproduktion GmbH) in Essen - Germany, for the Music of the film "Immaculate Springs" by Dominique A. Faix.
Funding: INTERARTES - Mediengestaltung Filmproduktion GmbH Essen
- (1998) **Interdisciplinary research project:** *Color Code* by GRUPPE ANIMATO, with the support of the *Ministerium für Wissenschaft und Forschung des Landes Nordrhein-Westfalen*, in cooperation with the University of Bielefeld, the Fachhochschule Bielefeld, the Folkwang Hochschule Essen and the group "Multimedia und Kunst" (all based in Germany). Premiere: November 26th, 1998, during the 7th Vilém Flusser Symposium, Fachhochschule Bielefeld.
Funding: *Ministerium für Wissenschaft und Forschung des Landes Nordrhein-Westfalen* - DM 120000 (ca. € 60000).
- (1997) **Award:** *TRIMARG 97 "Consejo Argentino de la Música"* (International Music Council - UNESCO) for the piece *LABERINTO* (.."palabras, poemas"..)
- (1996) Mention **award** from the *Tribuna Nacional de Música Electroacústica* in Argentina (UNESCO) for the piece *Arte Poética (II. Stanza)*
- (1995) **Award:** FOLKWANG-PREIS for composition 1995 (Essen-Germany) - 10000 DM (equivalent to ca. € 5000).

RESIDENCIES/MASTERCLASSES:

- 2015:** Virginia Tech (Virginia, USA), Spatial Audio Workshop: development of current research: "Granular Spatialisation" a computerised system for audio spatialisation in High Density Loudspeaker Arrays (HDLAs), with practical applications in musical and sound-based composition and installations.
- 2013:** University of Hull (UK) - Concert and Masterclass about Multimedia Performance
- 2009:** Keele University (UK) - Concert and Masterclass
City University New York (CUNY, USA)
St. Thomas University, Fredericton, New Brunswick (Canada)
- 2008:** Folkwang Hochschule Essen (Germany) - Concert and Masterclass
- 2006:** University of Chicago (USA) - Concert and Masterclass
University of North Carolina Greensboro (USA) - Concert and Masterclasses
- 2003:** Berklee College Boston (USA) - Concert and Masterclass

INTERNATIONAL CONFERENCES/FESTIVALS/BROADCASTS

2024:

- DEGEM concert 2024, »Elektroakustische Musik - die Vielfältige« (within the Electronic Music Festival "Le temps s'ouvre – The opening of time" (26 to 29.09.2024) @ ZKM (Karlsruhe, Germany). *Saturday, 28.09.2024, 8 PM // Kubus - ZKM / Lorenzstraße 19, 76135 Karlsruhe, Germany (free entrance).*
WORLD PREMIERE of *QUANTIC LANDSCAPE, acousmatic composition (2023) - Special version for the Klangdom @ Kubus Hall, ZKM, Karlsruhe (Germany) for 47.4 loudspeakers.*
INFO: <https://zkm.de/en/2024/09/le-temps-souvre>
- NEW YORK CITY ELECTROACOUSTIC MUSIC FESTIVAL (NYCEMF) 2024 (June 16-22) - Loreto Theater / SHEEN CENTER / NYC, USA - 18 Bleecker St, New York, NY 10012:
 - (I) *MOMENTE* [viola & 8.1 surround sound electronics, 2018]. Viola: Javier Garavaglia – 21.06.2024
 - (II) *SPLASH NOISE* [4x laptop online performance, 2022]. Heinz-Josef Florian (Online - on stage - NYC), Javier A. Garavaglia (Online - on stage - NYC), Balázs Kovács (Online - Hungary), Karl-Heinz Blomann (Online - Germany) - 21.06.2024
INFO: <https://nycemf.org/>
- Festival BLAUES RAUSCHEN 2024 (Germany, June 2024), organised by Open Systems E.V.
BEFREMDLICHE LANDSCHAFTEN, stereo acousmatic composition (2021) performed 1x at *MONTAG-TONTAG - 03/06/2024, 20:00, Kunsthaus Essen, Rubezahlerstr. 33 – 46134 – Essen.*
INFO: <https://blausrauschen.de/wald-und-klang/>

2023:

- *QUANTIC LANDSCAPE* (acousmatic composition, 2023) released in December 2023 on the CD No 23 of 'Edition DEGEM': *Listening Machines – Ecological Perspectives*, curated by Prof. Nicola L. Hein.
INFO: <https://shop.aufabwegen.de/aufabwegen-Experimental-Music?cat=118>
- BROADCAST in Germany of *BEFREMDLICHE LANDSCHAFTEN*, stereo acousmatic composition (2021)
HR2 KULTUR - *The Artist's Corner | Klanglandschaften – DEGEM - CD Nr. 22 "Soundscape-Komposition"*
01/07/2023 - 11:00 PM (CET)
Moderation: Stefan Fricke
INFO: <https://www.hr2.de/programm/sendezzeiten/the-artists-corner--klanglandschaften,egg-the-artists-corner-718.html>
- NEW YORK CITY ELECTROACOUSTIC MUSIC FESTIVAL (NYCEMF) 2023 (June 19-25) - Loreto Theater / SHEEN CENTER / NYC, USA - 18 Bleecker St, New York, NY 10012:
WORLD PREMIERE of *ZUSAMMENSPIEL 1*, for viola, clarinet in A and 8.1 surround live-electronics (2022). Viola: Javier Garavaglia / Clarinet in A. Ford Fourqurean.
INFO: <https://nycemf.org/>
- *BEFREMDLICHE LANDSCHAFTEN* (stereo acousmatic composition, 2021) released in January 2023 on the CD No 22 "*Soundscape-Komposition. Aktuelle Positionen*" of the 'Edition DEGEM'. CD curated by Prof. Sabine Breitsameter (Professor for Sound und Medienkultur, Hochschule Darmstadt, Germany)
INFO: <https://shop.aufabwegen.de/aufabwegen-Experimental-Music?cat=118>

2022:

- BROADCAST in Germany of *BEFREMDLICHE LANDSCHAFTEN*, stereo acousmatic composition (2021)
WDR 3-Studio Akustische Kunst mit Ilka Geyer - 24/9/2022, 23.03 PM - 00.00 AM
INFO: <https://www1.wdr.de/radio/wdr3/programm/sendungen/wdr3-studio-akustische-kunst/blaus-rauschen-wald-und-klang-100.html>

- Festival BLAUES RAUSCHEN 2022 (Germany, September 2022), organised by Open Systems E.V.
 - (III) *BEFREMDLICHE LANDSCHAFTEN*, stereo acousmatic composition (2021) performed 3x at *Kurz Kollektiv* - 28/09/2022, 18:30, 19:30 and 20:30 - Bochumer Straße 105 - 45886 – Gelsenkirchen
 - (IV) Participation at *free sound territories // hypersound touchpoints* with 4 other composers from Germany, Israel and Hungary (HEINZ-JOSEF FLORIAN, FRIEDHELM HARTMANN, BALÁZS KOVÁCS, JOSEF SPRINZAK). Galerie Gublia. Essen with the performance of SPLASH NOISE.
<https://blauerauschen.de/blauerauschen-2022/programm/>
- NEW YORK CITY ELECTROACOUSTIC MUSIC FESTIVAL (NYCEMF) 2022 (June 20-26) - Loreto Theater / SHEEN CENTER / NYC, USA - 18 Bleecker St, New York, NY 10012:
WORLD PREMIERE of *BTHVN (Beethoven and his inner sonic cosmos)* multitrack acousmatic music for 8.1, 16.2 and/or 24.2 loudspeakers (2020/22)
INFO: <https://nycemf.org/>
- MARTIAN GARDENS (broadcasts online)
May/June 2022: *ARTE POETICA [I]* (1995), *SPACES: SUSPENDEDE - SCATTERED* (2018/2020) and *MINIATURSTÜCK I* broadcasted online @ MARTIAN GARDENS, episodes 1106, 1107 and 1109 respectively:
<https://anchor.fm/martiangardens/episodes/Martian-Gardens-Episode-1109-e1j17k8> (June 7)
<https://anchor.fm/martiangardens/episodes/Martian-Gardens-Episode-1107-e1j153e> (May 24)
<https://anchor.fm/martiangardens/episodes/Martian-Gardens-Episode-1107-e1ilv09> (May 17)
- ELECTRIC SPRING @ the University of Huddersfield (UK): featured artist for a concert of electroacoustic music and a 45' talk/presentation about own research / 24-26 February 2022.
 - ✓ 25.02.2022, 7:30 PM: Concert featuring: *SPACES: SUSPENDEDE - SCATTERED (Vs.1)* [8.1 acousmatic, 2018/20]; *MOMENTE* [viola & surround sound electronics, 2018 / viola: Javier Garavaglia]; *MINIATURSTÜCK I* [8.0 acousmatic, 2010] @ Phipps Hall / Richard Steinitz Building - Queensgate - HD1 3DH - UK
 - ✓ 26.02.2022: Talk/presentation @ Creative Coding Lab Symposium (CCL): '*Spatialisation of electroacoustic music with High Density Loudspeaker Arrays (HDLAs)*'
<https://electricspring.co.uk/>

2021:

- 50 YEARS OF ELECTRONIC MUSIC AND AUDIOVISUALS @ THE FOLKWANG UNIVERSITY OF THE ARTS / 11 - 13 Nov. 2021, Campus Essen Werden (Klemensborn 39, 45239 Essen)
 - ✓ 13.11.2021 - Concert VI (evening) - MIT ODER ÜBER INSTRUMENTE
Performance of *OVERTURE (in memoriam T.A.T.)*, acousmatic quadrophonic composition (1997)
<https://www.folkwang-uni.de/nc/home/hochschule/veranstaltungen/veranstaltungen-seite/2021/11/3/>
- ZKM – Kubus (Karlsruhe, Germany) – DEGEM 30 Jahre Konzerte
 - ✓ Performance of the composition *MINIATURSTÜCK I* (8.0) on 29.10.2021
<https://zkm.de/en/event/2021/10/degem-30-zkm>
 - ✓ Presentation of DEGEM CD 20 "im hier und jetzt oder nie" (2021) @ ZKM, which includes the composition *MINIATURSTÜCK I*
<https://www.degem.de/cds-dvds/zukunftsmusik-im-hier-und-jetzt-oder-nie-wendepunkte/>
<https://emdoku.de/de/media/5926>
- WORLD PREMIERE of *BEFREMDLICHE LANDSCHAFTEN*, stereo acousmatic composition (2021) commissioned by and performed at Festival BLAUES RAUSCHEN 2021 (Germany), organised by Open Systems E.V.
 - ✓ 25.09 - 19:00 (7:00 PM) // rotunde - Konrad-Adenauer-Platz 3 - 44787 - Bochum
 - ✓ 03.10 - 15:30 (3:30 PM) // galerie gublia - Kreuzeskirchstraße 3 - 45127 - Essen
<https://blauerauschen.de/blauerauschen-2021/en/forest-sound-javier-garavaglia-en/>
- INTERZONANZEN "Experiment:Hören", organised by Branderburgischer Verein Neue Musik e.V., 19-23 August 2021, Potsdam, Germany. Installation and performances:
 - ✓ *BEETHOVENS GEIST* - Audiovisual Installation by Javier A. Garavaglia and Claudia Robles-Angel (2020)
 - ✓ *SPACES: SUSPENDEDE - SCATTERED (Vs.1)* [2018/20], acousmatic music of 8.1 surround sound spatialisation
<http://www.neue-musik-brandenburg.de/aktuell.html>
- World Premiere (online) of *BTHVN/KTZR und das Jahr 2020* (2020) @ NYCEMF 2021 (New York Electroacoustic Music Festival) June 21-27, 2021, Concert No 9.
<https://nycemf.org>
- Online broadcast of *SPACES: SUSPENDEDE - SCATTERED [Version I]* @ FUNKT (Sound Art Radio, A weekend of 53 non-stop hours of electronic + sound art from Cologne - 16 -18 April 2021) within the concert series NOMÁDES...

dedicated to the topic of "travel". Concert featuring also compositions by Hildegard Westerkamp, Francisco Lopez, Claudia Robles-Angel and Gilles Gobeil.

18/04/2021 - 7:57 pm (CET)

LINK to the broadcast - FUNKT: https://www.gerngesehen.de/funkt/?page_id=606#18april18
<https://nomadesconcerts.wordpress.com/2017/01/03/blog-post-title-3/>

2020:

- TANGENTIALE, im Rahmen von „Die Kunst? Was ich ohne sie wäre?“ zum BTHVN Jubiläum 2020 – BONN
Kurfürstlichen Gärtnerhaus, Beethovenplatz 1, 53115 - Bonn (Germany)
 - ✓ World Premiere of *BEETHOVENS GEIST* - Audiovisual Installation and quadrophonic composition by Javier A. Garavaglia and Claudia Robles-Angel (2020)
4. to 21.10.2020
<https://www.gluseum.com/DE/Bonn/668248226559379/K%C3%BCnstlerforum-Bonn>
- BRRRZK! Festival Elektroakustischer Musik Bremen (1-4 Oktober 2020), Gerhard-Marcks-Haus (City 46 Kommunalkino) & Kulturzentrum Schlachthof / BREMEN (Germany)
 - ✓ 2.10.2020
21:00–22:30 Uhr - Kulturzentrum Schlachthof
DEGEM Konzert 2020
German Premiere of *SPACES: SUSPENDED - SCATTERED (Vs.1)* [2018/20], acousmatic music of 8.1 surround sound spatialisation
 - ✓ 3.10.2020
DEGEM meets BLO (Bremer Lautsprecher Orchester)
2x Performance of *PATHÈTIQUE*, acousmatic music (2007), new version (2020) for the BLO (Bremer Lautsprecher Orchester)
18:00–19:30 Uhr - Gerhard-Marcks-Haus
&
20:00–21:30 Uhr - Gerhard-Marcks-Haus
<https://www.pgnm.de/veranstaltungen/rem/2020/09/brrrzsk.php>
- BBC Radio 3
 - ✓ Broadcast of *SPACES: SUSPENDED - SCATTERED (Vs.1)* [2018], acousmatic music (stereo version) - NEW MUSIC SHOW, BBC3 Radio - 21.03.2020 - <https://www.bbc.co.uk/programmes/m000gmv>

2019:

- CONVERGENCE 2019 (12-15.09.2019), De Montfort University- MTI2 Institute for Sonic Creativity, Leicester, UK
 - ✓ Performance of *SPACES: SUSPENDED - SCATTERED (Vs.1)* [2018], acousmatic music of 8.1 surround sound spatialisation
- ICMC/NYCEMF 2019 joint conference, June 2019, NYC, USA
 - ✓ Paper presentation (included in the ICMC Proceedings): ‘*Spatialising the Same Acousmatic Composition in Different Venues Featuring High-Density Loudspeaker Arrays*’ (17.06.2019)
- MuSA 2019 – 10th International Conference on Music/Sonic Art: Practices and Theories, 31.5 to 2.6.2019 IMWI / Hochschule für Musik Karlsruhe with the support of Middlesex University London.
 - ✓ Performance of *PATHÈTIQUE*, acousmatic music (2007) in a new version (2019) for High Density Loudspeaker Arrays (41.2)
 - ✓ Paper presentation: ‘*Engagement with Music & Sound Art: A Matter of Education?*’
- NOISEFLOOR 2019 Conference, University of Staffordshire, UK (May 2019)
 - ✓ Performance of *MOMENTE*, for Viola and automated FFT-based real-time DSP processes (live-electronics) in 8.1 surround spatialisation
 - ✓ Paper presentation: ‘*Musical Engagement – a Matter of Education?*’

2018:

- ‘SOUND-IMAGE 2018: Exploring sonic and audio-visual practice’, University of Greenwich, London.
 - ✓ Presentation of the topic ‘*Sound spatialisation for the same acousmatic composition in different venues featuring high-density loudspeaker arrays*’.
- 15. Internationales Klangkunstfest, ‘Moment’ Festival (Berlin, September 2018).
 - ✓ World Premiere of *MOMENTE*, for Viola and automated FFT-based real-time DSP processes (live-electronics) in surround spatialisation.
- MuSA 2018 – 9th International Conference on Music/Sonic Art: Practices and Theories – 28 June, 1 July 2018. IMWI, Hochschule für Musik Karlsruhe with the support of Middlesex University London.

- ✓ Presentation: *'Sound spatialisation for the same acousmatic composition in different venues featuring high-density loudspeaker arrays'*
 - ✓ Concert: *Spatial Grains-Soundscape No 1* performed in concert with a High-Density Loudspeaker Array of 70 speakers (66.4) in 4 rings.
 - NYCEMF 2018 - 9th New York City Electroacoustic Music Festival - NYC, USA
 - ✓ World premiere of the acousmatic composition *SPACES: SUSPENDED, SCATTERED [Vs. 1] (2017/8)*
- 2017:**
- INSONIC 2017 - Immersive Future, ZKM, Karlsruhe, Germany (with the partnership of Institute de Recherche et Coordination Acoustique/Musique (IRCAM, Paris) and the Karlsruhe University of Arts and Design (HfG)
 - ✓ Concert: *Spatial Grains-Soundscape No 1* performed in concert with a High-Density Loudspeaker Array of 47 speakers (43.4) in 3 rings.
 - NYCEMF - 8th New York City Electroacoustic Music Festival - NYC, USA (composition with live interaction)
 - ✓ Concert: *Intersections (memories)* for clarinet in B and live-electronics (5.1).
 - BEASTFEAST 2017 - University of Birmingham, UK (presentation)
- 2016:**
- Exhibition: WINDROSEN - KUNST ÜBER SINNE at the Künstlerforum Bonn, Germany (November 6th, 2016).
 - ✓ Performance of collaborative multi-discipline work: *MULTISENSORIAL - eine Konzertperformance für die Sinne* by media artist Claudia Robles Angel, Thomas Gerwin and Javier A. Garavaglia for the opening of the exhibition.
 - ICMC - International Computer Music Conference 2016 - Utrecht, Netherlands (paper & composition)
 - NYCEMF - 7th New York City Electroacoustic Music Festival - NYC, USA (composition)
 - BEASTFEAST 2016 - University of Birmingham, UK (joint presentation with Eric Lyon - Virginia Tech, VA, USA)
- 2015:**
- ICMC - International Computer Music Conference 2015 - Denton, Texas, USA (composition)
 - NYCEMF - 6th New York City Electroacoustic Music Festival - NYC, USA (composition)
 - BEASTFEAST 2015 - University of Birmingham, UK (presentation)
 - EMUFEST - Festival Internazionale di Musica Elettroacustica - Rome, Italy (composition)
- 2014:**
- NYCEMF - 5th New York City Electroacoustic Music Festival - NYC, USA (composition)
 - Festival "NOW!" Parallelwelten - "Parallelwelten elektronisch" - Essen, Germany (composition)
 - Reihe "Ambitionierte Konzerte" *BLAUES RAUSCHEN Experimentelle Klänge von hier und anderswo* - Flottmann Hallen - Herne, Germany (composition)
 - 11. Internationales Klangkunstfest Berlin 2014 »hören::multisensorial« (composition)
- 2013:**
- NYCEMF - 4th New York City Electroacoustic Music Festival - NYC, USA (composition)
 - SMAC/SMC 2013 Stockholm Music Acoustics Conference/Sound and Music Computing - Stockholm, Sweden (paper)
- 2012:**
- ICMC - International Computer Music Conference 2012 - Ljubljana, Slovenia (composition)
 - CMMR 2012 London, 9th International Symposium on Computer Music Modelling and Retrieval / Music and Emotions (paper/poster)
 - VISIONEN - Festival für Klang und Bewegte Visuelle Kunst - Hannover, Germany (composition)
- 2011:**
- NYCEMF - 3rd New York City Electroacoustic Music Festival - NYC, USA (composition)
 - Re:NeW Digital Arts Festival 2011 - Copenhagen, Denmark (paper and composition)
 - ISEA - International Society for the Electronic Arts 2011 - Istanbul, Turkey (paper)
 - EMUFEST - Festival Internazionale di Musica Elettroacustica - Rome, Italy (composition)
- 2010:**
- NYCEMF - 2nd New York City Electroacoustic Music Festival - NYC, USA (composition)
 - EMUFEST - Festival Internazionale di Musica Elettroacustica - Rome, Italy (composition)
 - IX Festival Internacional de la Imágen - Manizales, Colombia (compositions/presentation)
 - 7. Internationales Klangkunstfest Berlin 2010 »tiefKLANG 'Gefühlter Augenblick'« (composition)
- 2009:**
- NYCEMF - 1st New York City Electroacoustic Music Festival - NYC, USA (composition)
 - ICAD - International Community for Auditory Display 2009 - TIMELESS SOUND - Copenhagen - Denmark (paper)
 - Re:NeW Digital Arts Festival 2009 - Copenhagen, Denmark (composition)
 - SCHLUESSELWERKE FESTIVAL - Cologne, Germany (composition)

- EMUFEST - Festival Internazionale di Musica Elettroacustica - Rome, Italy (composition)
- 2008:**
- FEMF - 17th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (composition)
 - CMMR/NTSMB - Computer Music Modelling and Retrieval (CMMR) & Network for Cross-Disciplinary Studies of Music and Meaning Conference (NTSMB) - Genesis of Meaning in Digital Art 2008. Copenhagen, Denmark (paper)
 - Re:NeW Digital Arts Festival 2008 - Copenhagen, Denmark (composition)
 - EMUFEST - Festival Internazionale di Musica Elettroacustica - Rome, Italy (composition)
 - 5. Internationales Klangkunstfest Berlin 2008 »farb_laut« (composition)
- 2007:**
- ICMC - International Computer Music Conference 2007 - Copenhagen, Denmark (paper and composition)
 - FEMF - 16th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (composition)
 - Festival SONOIMAGENES 2007 - Buenos Aires, Argentina (paper and composition)
- 2006:**
- ICMC - International Computer Music Conference 2006 - New Orleans, USA (composition)
 - FEMF - 15th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (composition)
 - MINDPLAY Conference - London Metropolitan University, London, UK (presentation)
- 2005:**
- ICMC - International Computer Music Conference 2005 - Barcelona, Spain (composition)
 - FEMF - 14th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (composition)
 - Festival SONOIMAGENES 2005 - Buenos Aires, Argentina (composition/paper presentation)
 - EXPO 966, Sonic Arts Network Festival 2005 - Scarborough, UK (composition)
- 2004:**
- FEMF - 13th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (composition)
- 2003:**
- FEMF - 12th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (composition)
 - 9th Biennial Symposium on Arts and Technology - New London, Connecticut, USA (composition/paper presentation)
 - MAXIS II Festival, University of Leeds, UK (composition)
 - SEA 03 - Scarborough Electro - Acoustics 2003 - Scarborough, UK (composition)
- 2002:**
- Musica Nova Sofia Festival 2002 - Sofia, Bulgaria (2x compositions)
 - FEMF - 11th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (composition)
 - 4th NWEAMO Festival 2002 - San Diego, California, USA (composition)
 - Festival SONOIMAGENES 2002 - Buenos Aires, Argentina (composition)
- 2001:**
- Musica Nova Sofia Festival 2001 - Sofia, Bulgaria (composition)
 - FEMF - 10th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (composition)
 - 8th Biennial Symposium on Arts and Technology - New London, Connecticut, USA (composition/paper presentation)
- 2000:**
- ICMC - International Computer Music Conference (ICMC) 2000 - Berlin, Germany (composition)
 - FEMF - 9th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (composition)
 - Festival SONOIMAGENES 2000 - Buenos Aires, Argentina (composition)
 - VII Festival Ecuatoriano de Música contemporánea - Quito, Ecuador (composition)
- 1999:**
- FEMF - 8th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (2x compositions)
- 1998:**
- FEMF - 7th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (composition/paper presentation)
 - 7. Internationales Vilém-Flusser-Symposium "Für eine Philosophie der Fotografie" - Bielefeld, Germany. World Premiere of the multidisciplinary Konzertinstallation *COLOR CODE*
- 1997:**
- FEMF - 6th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (composition)
 - IV Brazilian Symposium for Computer Music - Brasília, Brazil (composition)
- 1996:**
- FEMF - 5th Annual Florida Electroacoustic Music Festival - Gainesville, Florida, USA (paper presentation)

- ICMC - International Computer Music Conference 1996 - Hong-Kong (composition)
- 1995:**
- II Brazilian Symposium for Computer Music - Canela, Brazil (composition/paper presentation)

PROFESSIONAL MEMBERSHIPS

- EACEA expert (EU COMMISSION)
- Permanent member of the GEMA (German society for music royalties) since 1996
- Registered member of Sound and Music (UK)
- Member of the International Computer Music Association (ICMA)
- Member of DEGEM (German Electroacoustic Music Society)
- 2001 to 2007: member of the board of GNRM - Society for New Music Ruhr (Germany)
- 2008 to 2010 member of the board (secretary) of ILAMS (Ibero & Latin America Music Society - UK)

CONSULTANCY WORK (RELEVANT EXAMPLES):

- Since 2009: music juror of the New York City Electroacoustic Music Festival (NYCEMF). <https://nycemf.org/>
- 2024: juror for the Web Audio Conference (WAC) 2024, Purdue University, Indiana, USA. <https://www.cla.purdue.edu/academic/rueffschool/music/events/conferences-festivals/wac-24/wac-24.html>
- Frequent reviewer of papers for SPRINGER VERLAG and the JOURNAL OF MUSIC AND MEANING, related to music and/or related technological aspects.
- 2017 and 2022: Juror for APEXART: since 1998, APEXART's Open Call accepts proposals for idea-driven group exhibitions to take place in their New York City space and jurors determine the line-up, whereby curators, artists, writers, and creative individuals, regardless of background, or location are invited to apply. <https://apexart.org/>
- 2014: music juror of the joint International Computer Music Conference (ICMC) and Sound & Music Conference (SMC) in Greece. <https://www.icmc14-smc14.net/committees/music-committee.html>
- Substantial contribution between 2003 and 2007 to the writing and revision of *The Audio Programming Book* (MIT Press), edited by R. Boulanger and V. Lazzarini, where my collaboration is mentioned twice in Acknowledgements: "The Audio Programming Book" (2010) MIT Press, USA - Edited by R. Boulanger and V. Lazzarini. Acknowledgements - p. xvii-xviii / ISBN-10: 0-262-01446-7
- 1999 to 2008: Associate director of the Annual Florida Electroacoustic Music Festival (FEMF) at the University of Florida, Gainesville, FL, USA. Main role during those ten years: international representation for the festival, focusing (albeit not exclusively) on Europe, curating concerts (with open calls) and inviting several composers and/or performers to participate in the Festival, all of which created vital links for the Festival, which had 17 editions. Information: <http://legacy.arts.ufl.edu/music/composition/femf.html> (and click on any "concert schedule" for each edition)

ELECTROACOUSTIC WORKS ON COMMERCIAL CDs:

- Cybele – Germany – <https://www.cybele.de/>
- EDITION DEGEM / aufabwegen – Germany – <https://shop.aufabwegen.de/aufabwegen/edition-degem-Experimental-Music>
- Electronic Music Foundation – USA
- Universidad Nacional de Lanús – Argentina
- re-new / DIGITAL ARTS FESTIVAL – Denmark

PRESS RELEASES:

- Article by Lena Schneider, TAGESPIEGEL/Potsdamer Neuste Nachrichten (ONLINE & IN THE PAPER EDITION - 18.08.2021): *BEETHOVENS GEIST* (2020), audiovisual installation by Javier A. Garavaglia and Claudia Robles-Angel, featured in an article by TAGESPIEGEL/Potsdamer Neuste Nachrichten for its presentation at the INTERZONANZEN 2021, Festival für neue Musik in Potsdam, Germany. The installation invites visitors to immerse themselves in a space made up of coloured shadows (inspired by Goethe's Colour Theory) and a special way of listening to music, via bone transmission technologies. <https://www.pnn.de/kultur/festival-fuer-neue-musik-in-potsdam-hoeren-mit-dem-schaedelknochen/27529972.html>

Javier A. Garavaglia

List of Publications / Research

See also ORCID at: <https://orcid.org/0000-0001-5383-4437>

COMPOSITION AVAILABLE ON CD

DEGEM CD No 23 "Listening Machines – Ecological Perspectives" (2023)

QUANTIC LANDSCAPE (2023), acousmatic composition

EDITION DEGEM / aufabwegen – Germany – <https://shop.aufabwegen.de/aufabwegen/edition-degem-Experimental-Music>

<https://www.emdoku.de/en/media/6348>

<https://www.emdoku.de/en/work/emdoku/60456>

Author: Garavaglia, J. A.

COMPOSITION AVAILABLE ON CD

DEGEM CD No 22 "Soundscape-Komposition - Aktuelle Positionen" (2022)

BEFREMDLICHE LANDSCHAFTEN (2021), stereo acousmatic composition

EDITION DEGEM / aufabwegen – Germany – <https://shop.aufabwegen.de/aufabwegen/edition-degem-Experimental-Music>

<https://emdoku.de/de/media/6123>

<https://www.emdoku.de/en/work/emdoku/56090>

Author: Garavaglia, J. A.

COMPOSITION AVAILABLE ON CD

DEGEM CD No 20 "im hier und jetzt oder nie" (2021)

MINIATURSTÜCK I (2010), octophonic acousmatic music

EDITION DEGEM / aufabwegen – Germany – <https://shop.aufabwegen.de/aufabwegen/edition-degem-Experimental-Music>

<https://www.degem.de/cds-dvds/zukunftsmusik-im-hier-und-jetzt-oder-nie-wendepunkte/>

<https://emdoku.de/de/media/5926>

<https://www.emdoku.de/en/work/emdoku/28619>

Author: Garavaglia, J. A.

PAPER IN PROCEEDINGS OF INTERNATIONAL CONFERENCE

Spatialising the Same Acousmatic Composition in Different Venues Featuring High-Density Loudspeaker Arrays

Proceedings of the 45th International Computer Music Conference (ICMC) 2019 in NYC (USA), pp. 27-32

(2019-2021) published by the International Computer Music Association (1819 Polk Street, San Francisco, California 94019, USA)

ISBN: 0-9845274-8-6

Author: Garavaglia, J. A.

Currently available at: https://icem.folkwang-uni.de/~gara/DOWNLOADS/icmc2019_proceedings.final.pdf

COMPOSITION/INSTALLATION in BOOK

BEETHOVENS GEIST (audiovisual installation by Javier A. Garavaglia and Claudia Robles-Angel, 2020)

TANGENTIALE: 9 Ausstellungen an 9 Orten (TANGENTIALE 2020 EXPOSITION, Bonn - Germany)

Authors: Susanne Grube, Anna Kampe-Carsten and Elisabeth Wynhoff

Publisher: Künstlerforum Bonn, 2021

Pages: 30-33

ISBN 978-3-00-068603-0

LONG ARTICLE IN INTERNATIONAL JOURNAL

Creating Multiple Spatial Settings with "Granular Spatialisation" in the High-Density Loudspeaker Array of the Cube Concert Hall.

COMPUTER MUSIC JOURNAL

Winter 2016, Vol. 40, No. 4, 'High-Density Loudspeaker Arrays, Part 1: Institutions', pp. 79-90;
(2017) Massachusetts Institute of Technology (MIT PRESS)
ISSN: 0148-9267
E-ISSN: 1531-5169
doi:10.1162/COMJ_a_00384

Author: Garavaglia, J. A.

Available at: https://www.mitpressjournals.org/doi/abs/10.1162/COMJ_a_00384

PAPER IN PROCEEDINGS BOOK OF INTERNATIONAL CONFERENCE

Granular Spatialisation, a new method for sound diffusion in high-density arrays of speakers and its application at the Spatial Audio Workshop residency at Virginia Tech (August 2015) for the composition of the acousmatic piece Spatial Grains - Soundscape No 1, for 138 speakers.

Proceedings of the 42nd International Computer Music Conference (ICMC) 2016. H. Timmermans (Ed.), HKU University of the Arts Utrecht, HKU Music and Technology (2016), pp. 27-32.

ISBN-10: 0-9845274-5-1

ISBN-13: 978-0-9845274-5-8

Author: Garavaglia, J. A.

Available at: <https://quod.lib.umich.edu/i/icmc/bbp2372.2016.006/--granular-spatialisation-a-new-method-for-sound-diffusionin?view=image>

COMPOSITION IN INTERNATIONAL FESTIVAL CATALOGUE WITH DVD

Hören::multisensorial - Internationales Klangkunstfest Berlin 2014 - Jubiläums Edition 2004-2014, edited by Thomas Gerwin (Berlin : Inter-Art-Project, 2015)

This catalogue includes descriptions of all of the pieces included in the program of this jubilee edition of the *International Sound Art Festival* between September and October 2014. The festival featured on this occasion the piece *WOODEN WORLDS* on 25.9.14 at the Bibliothek in Luisenbad, Berlin.

The attached DVD provides highlights of the piece during that performance.

The piece is mentioned in pages 38-39.

ISBN: 978-3-00-048620-3

Available at: <http://d-nb.info/1068880511>

PAPER IN PROCEEDINGS BOOK OF INTERNATIONAL CONFERENCE

Long Paper SMAC/SMC 2013

Full automation of real-time processes in interactive compositions: two related examples

Proceedings of the Sound and Music Computing Conference 2013 edited by Roberto Bresin, KTH Royal Institute of Technology, Stockholm (2013), pp. 164-171.

ISBN: 978-91-7501-831-7

Author: Garavaglia J. A.

Available at: <https://www.speech.kth.se/smac-smc-2013/>

PAPER IN PROCEEDINGS BOOK OF INTERNATIONAL CONFERENCE

WOODEN WORLDS - An Audiovisual Performance with Multimedia Interaction in Real-time

Proceedings of the Re:new/IMAC, Interactive Media Art Conference 2012, edited by Morten Søndergaard, Aalborg University Press, 2012, pp. 54-59.

ISBN: 978.87.7112.037.0

Authors: Javier A. Garavaglia & Claudia Robles-Angel

Available at: <https://vbn.aau.dk/da/publications/re-new-imac-2011-proceedings>

ARTICLE IN PROCEEDINGS BOOK OF INTERNATIONAL CONFERENCE

Music Dramaturgy and Human Reactions: Music as a Means for Communication

Proceedings of the 9th International Symposium on Computer Music Modelling and Retrieval (CMMR 2012) Music and Emotions, edited by Mitsuko Aramaki, Mathieu Barthet, Simon Dixon, Richard Kronland-Martinet & Solvi Ystad, Queen Mary - University of London and Laboratory of Mechanics and Acoustics (LMA, France), 2012, pp. 112-127

Author: Garavaglia J. A.

Available at:

http://cmmr2012.eecs.qmul.ac.uk/sites/cmmr2012.eecs.qmul.ac.uk/files/pdf/papers/cmmr2012_submission_35.pdf

ARTICLE ONLINE- INTERNATIONAL CONFERENCE

WOODEN WORLDS - Aesthetical and Technical aspects of a Multimedia Performance using Real-time Interaction

Proceedings of the Inter-Society for the Electronic Arts 2011 (ISEA, September 2011, Istanbul, Turkey), edited by Lanfranco Aceti, Sanbanco University, 2011, pp. 894–899

Authors: Javier A. Garavaglia and Claudia Robles-Angel

Available at: <http://www.isea-archives.org/symposia/isea2011/>

LONG ARTICLE IN BOOK

Raising Awareness About Complete Automation of Live-Electronics: a Historical Perspective

Auditory Display, 6th International Symposium CMMR/ICAD 2009, Copenhagen, Denmark, May 2009. Revised papers

Lecture Notes in Computer Science - LNCS 5054

Springer Verlag. Berlin, Heidelberg (2010) pp. 438-465

ISSN: 0302-9743

ISBN-10 3-642-12438-0 / Springer Verlag. Berlin, Heidelberg, New York.

ISBN-13 978-3-642-12438-9 / Springer Verlag. Berlin, Heidelberg, New York.

ONLINE ISBN: 978-3-642-12439-6

DOI: <https://doi.org/10.1007/978-3-642-12439-6>

Author: Garavaglia, J. A.

Available at: https://link.springer.com/chapter/10.1007/978-3-642-12439-6_23

PAPER IN PROCEEDINGS BOOK OF INTERNATIONAL CONFERENCE

Full Automation In Live Electronics: Advantages and Disadvantages

Proceedings of the International Conference on Auditory Display 2009 (ICAD), *TIMELESS SOUND* - Copenhagen - Denmark

Edition: Kristoffer Jensen, May 2009. Publisher: Re:New - Digital arts Forum (Denmark) pp. 112-118.

ISBN: 978-87-7606-033-6

Author: Garavaglia, J. A.

Available at: <http://www.icad.org/Proceedings/2009/Garavaglia2009.pdf>

COMPOSITION AVAILABLE ON CD

RE-NEW 09 Festival -Denmark

farb_laut E - VIOLET for viola & MAX/MSP

Recorded live on April 4th, 2009, at the C.U.N.Y. Graduate Center, NYC, USA. Viola: Javier A. Garavaglia.

ARTICLE IN BOOK / EXCERPTS OF COMPOSITION'S RECORDING ON ATTACHED AUDIO CD (Feb. 2009)

Internationales Klangkunstfest farb_laut - *Ausstellung, Konzerte und Symposium*, edited by Thomas Gerwin.

Book contains: Garavaglia's CV and programme notes to the piece **farb_laut E - VIOLET** for viola & MAX/MSP (in German), p. 17 & p.47.

Attached Audio CD contains (Track 2) excerpts (7 min and 34 sec) of the premiere of the piece **farb_laut E - VIOLET** for viola & MAX/MSP in Berlin (1/11/ 2008, Teehaus im Englischen Garten) - Viola: Javier A. Garavaglia.

ISBN: 978-3-00-026998-1

ARTICLE IN ONLINE JOURNAL

JMM - The Journal of Music and Meaning

<https://jmm.musicandmeaning.net/>

JMM 7, Fall/Winter 2008

Invited Paper: *Music and Technology: What Impact Does Technology Have on the Dramaturgy of Music?*

ISSN 1603-7170

Author: Garavaglia, J. A.

Available at: <https://www.musicandmeaning.net/issues/showArticle.php?artID=7.2>

ARTICLE IN BOOK (Article published in Spanish)

Live-electronics: Procesamiento del sonido en tiempo real. Perspectiva histórica - Distintos métodos y posturas

Escritos sobre Audiovisión - Lenguajes, Tecnologías, Producciones - LIBRO III - Compilation by Susana Espinosa - Colección Humanidades y Arte / Serie Audiovisión - 2008 - Remedios de Escalada: Ediciones de la UNLa (Lanús, Argentina), pp. 161-174.

ISBN 978-987-1326-20-4

Author: Garavaglia, J. A.

PAPER IN PROCEEDINGS BOOK OF INTERNATIONAL CONFERENCE

Music and technology: What impact does technology have on music's dramaturgy?

Proceedings of the 2008 Computers in Music Modelling and Retrieval (CMMR) and Network for Cross-Disciplinary Studies of Music and Meaning Conference (NTSMB) - Genesis of Meaning in Digital Art. Edition: Kristoffer Jensen. May 2008. Publisher: Re:New - Digital arts Forum (Denmark), pp. 99-108.

ISBN: 978-87-7606-027-5

Author: Garavaglia, J. A.

SHORT ARTICLE (in German)

inventionen 2008 - Musik für mehr als einen Lautsprecher - Programmbuch

Internationale Tagung SMC08 / 23rd July to 3rd August 2008, Konzerte und Installationen.

Programme notes of *Pathétique*, electroacoustic acousmatic piece by Javier A. Garavaglia, p. 45

Publisher: PFAU Verlag, Postfach 102314, D66023, Saarbrücken (2008)

ISBN: 978-3-89727-392-4

PAPER IN PROCEEDINGS BOOK OF INTERNATIONAL CONFERENCE

Sound&Media Studios @ Londonmet, Commercial Rd.

Proceedings of the 2007 International Computer Music Conference, Volume 1. Edition: The International Computer Music Conference Association (USA) and Re:New / Digital arts Forum (Denmark), August 2007.

Publisher: Suvisoft Oy Ltd, Finland, pp. 303-306 (2007)

ISBN: 0-9713192-5-1

Author: Garavaglia, J. A.

Available at: <https://quod.lib.umich.edu/i/icmc/bbp2372.2007.065/1>

COMPOSITION AVAILABLE ON COMMERCIAL CD

Granular Gong, octophonic acousmatic composition

CD 'Festival Internacional Sonoimágenes 2005' - VOLUMEN 1 / Colección SONIDOS Y VISIONES DEL SUR / Música electroacústica de compositores nacionales e internacionales', edited by the Universidad Nacional de Lanús, Argentina (2005).

Author: Garavaglia, J. A.

ARTICLE IN JOURNAL

NINTH for viola and MAX-MSP

DEGEM MITTEILUNGEN Nr. 44

Editor: Deutsche Gesellschaft für Elektroakustische Musik, 2003, pp. 57-63

Publisher: PFAU Verlag, Postfach 102314, D66023, Saarbrücken (2003)

ISSN: 1435 - 5884

Author: Garavaglia, J. A.

COMPOSITION AVAILABLE ON COMMERCIAL CD

Overture (in memoriam T.A.T.), quadrophonic acousmatic composition

CD DeGeM (Deutsche Gesellschaft für Elektronische Musik) CD Nr. 7 (Cybele 960.207 - Germany) (2003)

Author: Garavaglia, J. A.

COMPOSITION AVAILABLE ON COMMERCIAL CD

Arte Poética (I), quadrophonic acousmatic composition

CD Florida Electroacoustic Music Festival - VOLUME 1, published by the Electronic Music Foundation, USA (2002)

Author: Garavaglia, J. A.

PAPER IN PROCEEDINGS BOOK OF INTERNATIONAL CONFERENCE

An approach to Music's dramaturgy with the interaction of technological devices. A composer's review of "NINTH (music for viola & computer)" for viola and MAX-MSP

Proceedings of the 9th Biennial Symposium on Arts and Technology at Connecticut College (New London, CT - USA, 2003).

Paper in Proceedings Book (**no ISBN**)

Author: Garavaglia, J. A.

COMPOSITION AVAILABLE ON COMMERCIAL CD

Overture (in memoriam T.A.T.), quadrophonic acousmatic composition

CD Ex-Machina Vol. 6 (Cybele 960.106 - Germany) (2001)

Author: Garavaglia, J. A.

PAPER IN PROCEEDINGS BOOK OF INTERNATIONAL CONFERENCE

Composition principles for Spectral colours for Ensemble and Tape

Proceedings of the 8th Biennial Symposium on Arts and Technology at Connecticut College (New London, CT - USA 2001).
(no ISBN)

Author: Garavaglia, J. A.

ARTICLE

KlangRaum Kreuzeskirche 99 - Programmbuch.

Programme notes for *Overture (im memoriam T.A.T.)*, electroacoustic acousmatic piece by Javier A. Garavaglia, pp 119-120.

Publisher: PFAU Verlag, Postfach 102314, D66023, Saarbrücken (1999)

ISBN: 3-89727-065-X

Author: Garavaglia, J. A. (Article published in German)

INTERDISCIPLINARY RESEARCH PROJECT

COLOR CODE (1998)

Multimedia project *Color Code* by the Gruppe ANIMATO, for quadraphonic tape, viola, live-electronics (MAX/MSP) and computer graphics on two screens, with the support of the Ministerium für Wissenschaft und Forschung des Landes Nordrhein-Westfalen, in cooperation with the Universität Bielefeld, the Folkwang-Hochschule Essen and the research group *Multimedia und Kunst*.

This project attracted substantial funding of DM 120000 (equivalent today to ca. 60000 Euros) for the 7th Internationales Vilém-Flusser-Symposium at the Fachhochschule Bielefeld in November 1998. The project *Color Code* is based on Flusser's text "Postmoderne Farben" (Postmodern Colours, 1988), where the "quantifying" (mathematical) and "qualifying" (artistic) codes are expressed with the help of colour.

In the form of an audiovisual concert installation *Color Code* makes the idea of colour also present with sounds (*Klangfarbe*) due to the use of electroacoustic music in all its possibilities (tape, real time computer generated live-electronics and a live instrument). A new and very important point is that of bringing together decisions of "pure" rational thought as well as of free imagination, by combining graphic art, music and mathematics.

COMPOSITION AVAILABLE ON COMMERCIAL CD

Arte Poética (I), quadraphonic acousmatic composition

CD Ex-Machina "TANGENT" (Cybele 960.102 - Germany) (1996)

Author: Garavaglia, J. A.

PAPER IN PROCEEDINGS BOOK OF INTERNATIONAL CONFERENCE

THE NECESSITY OF COMPOSING WITH LIVE - ELECTRONICS. A short account of the piece "Gegensätze (gegenseitig)" and of the hardware (AUDIACSYSTEM) used to produce the real-time processes on it

Paper in Proceedings Book of the II Brazilian Symposium on Computer Music, 1995, pp. 65-71.
Editor: Eduardo Reck Miranda. Publisher: Gráfica Editora Pallotti - Brazil. 1995 (no ISBN)

Author: Garavaglia, J. A.

Javier A. Garavaglia

Catalogue of Compositions/Sound Works

in the public domain including date and country of the world premiere (latest first)

1. **QUANTIC LANDSCAPE** (2023), acousmatic composition. on CD No 23 (2023) of the DEGEM EDITION
<https://shop.aufabwegen.de/aufabwegen/edition-degem/various:%20listening%20machines%20-%20ecological%20perspectives%20cd-Experimental-Music>
2. **ZUSAMMENSPIEL I**, for viola, clarinet in A and live-electronics in 8.1 surround sound (2022/23)
World-premiere @ New York City Electroacoustic Music Festival (NYCEMF) 2023, Sheen Center, Loreto Theater (USA, NYC, 24. June 2023)
<https://tinyurl.com/ZSMMSP1>
<https://youtu.be/kyhJU-TiXOc?t=6748> (from 01:52:38)
3. **SPLASH NOISE**, stereo computer composition online by J. Garavaglia, H-J. Florian, F. Hartmann, B. Kovács & J. Sprinzak (2022)
World-premiere @ FESTIVAL BLAUES RAUSCHEN 2022, 27.09.2022 @ Galerie Gublia - Kreuzeskirchstraße 3 - 45127, Essen – Germany.
<https://youtu.be/GB6NMVKBSns?t=406> (6.47 to 13:15)
<https://blaesrauschen.de/blaes-rauschen-2022/>
4. **BTHVN (Beethoven and his inner sonic cosmos)**, multitrack acousmatic music for 8.1, 16.2 and/or 24.2 loudspeakers [2020/2022]
World-premiere @ New York City Electroacoustic Music Festival (NYCEMF) 2022, Sheen Center, Loreto Theater (USA, NYC, 25. June 2022)
<https://tinyurl.com/BTHVNCosmosStereo320bps>
5. **BEFREMDLICHE LANDSCHAFTEN**, acousmatic stereo
World-premiere @ Festival BLAUES RAUSCHEN 2021 (Bochum & Essen, Germany, September 2021)
<https://tinyurl.com/BEFREMDLICHELANDSCHAFTEN>
Broadcast by WDR 3 (Germany, September 2022) & HDR2 (Germany, July 2023)
6. **BTHVN/KTZR und das Jahr 2020**, acousmatic stereo
World Premiere: ONLINE NYCEMF 2021 (June)
<https://tinyurl.com/BTHVNKTZR2020>
7. **BEETHOVENS GEIST**, quadrophonic (4.1) acousmatic composition by Claudia Robles-Angel and Javier A. Garavaglia
World Premiere: Kurfürstlichen Gärtnerhaus, during the Festival TANGENTIALE and the opening of the installation *Beethovens Geist*, (Bonn – Germany, October 2020). Composition also belongs to the audiovisual installation of the same name, which is listened to exclusively via *bone transmission* headphones (stereo)
<https://tinyurl.com/BGStereoMix>
8. **MOMENTE** for Viola and automated FFT-based real-time DSP processes (live-electronics) in surround spatialisation.
World Premiere: 15. Internationales Klangkunstfest, 'Moment' Festival (Berlin, Germany - 2018)
<https://tinyurl.com/MOMENTEliveKoeln>
9. **SPACES: SUSPENDED - SCATTERED [Vs I]**, acousmatic piece (octophonic/stereo) [2018/revised 2020 and 2022]
World Premiere@ New York City Electroacoustic Music Festival (NYCEMF) 2018, Abrons Arts Center (USA, NYC, June 2018)
<https://tinyurl.com/SSSElectroacoustic>
Broadcast by BBC Radio 3 (March 2020): <https://www.bbc.co.uk/programmes/m000gmvc>
10. **MULTISENSORIAL - eine Konzertperformance für die Sinne**, audiovisual collaborative work by Javier A. Garavaglia, Thomas Gerwin and Claudia Robles-Angel (Germany - 2016 / Künstlerforum Bonn)
<https://tinyurl.com/MultisensorialVideo>

11. **Spatial Grains - Soundscape No 1**, acousmatic music for 134 loudspeakers and 4 subwoofers - World Premiere: CUBE Hall, Moss Arts Center, Virginia Tech, Virginia, USA (2015)
<https://tinyurl.com/SpatialGrainsBINAURAL>
12. **DUO SPECTRALIS** for Viola, Tárógató and live-electronics in 5.1 surround sound - World Premiere: Abrons Arts Center during NYCEMF 2015 (NYC, USA)
<https://tinyurl.com/DuoSpectralisVIDEO> (World premiere @ NYCEMF 2015, NYC; Javier Garavaglia [Viola] & Esther Lamneck [Tárógató])
<https://www.youtube.com/watch?v=RSuOZL-JB1Y> (performance by Agata Zieba [Viola] & Nikola Lutz [Tárógató], Stuttgart, 2017)
13. **Meditations (tiny gongs)**, acousmatic piece (octophonic) - World Premiere: NYCEMF 2014 (NYC, USA)
<https://tinyurl.com/MEDITATIONSStereo>
14. **Confluences (Rainbows II)** for flute, violin, clarinet in B, cello, piano & live-electronics in 5.1 surround sound. World Premiere: ICMC 2012 (Slovenia - 2012)
<https://tinyurl.com/ConfluencesVIDEO>
15. **Wooden Worlds**, multimedia project for viola, video in real-time, photography, live-electronics and octophonic sound design by Claudia Robles-Angel and Javier A. Garavaglia. (World Premiere: Kunst Station St. Peter Köln during the "Kölner Musiknacht", Cologne, Germany- 2010)
<https://tinyurl.com/WWvideo-Copenhagen>
16. **Miniaturstück I**, acousmatic piece (octophonic) (Germany - 2010)
<https://tinyurl.com/miniaturstueck>
17. **farb-laut E -VIOLET** for viola and real-time electronics in 5.1 surround spatialisation (MAX/MSP) (Germany - 2008)
<https://tinyurl.com/FarbLautEViolet>
18. **'+** improvisation for viola, sampler, diverse instruments, and MAX/MSP by Javier A. Garavaglia, Thomas Gerwin and Ralf Haarmann (Germany - 2008)
19. **Intersections (memories)** for clarinet in B and live- electronics in 5.1 Surround spatialisation (MAX/MSP) (USA - 2008)
<https://tinyurl.com/INTERSECTIONSvideo>
20. **Interzones (A-E/B)** for piano, double bass and tape [6 channels] (USA - 2007)
<https://tinyurl.com/Interzones>
21. **Pathétique** acousmatic piece for multi-track diffusion system (5.1 or 8.0) (Portugal - 2007)
<https://tinyurl.com/PathetiqueStereo>
22. **Hoquetus** for Tárógató (or Soprano Saxophone) and MAX/MSP (USA - 2005)
<https://tinyurl.com/Hoquetus>
23. **Ableitungen des Konzepts der Wiederholung (for Ala)** for Viola & Computer (USA - 2004)
<https://tinyurl.com/ABLEITUNGENliveLONDON04>
24. **L.S. (waiting for changes)** for chamber orchestra (Luxembourg - 2003)
<https://tinyurl.com/LSwaitingForChanges>
25. **DJ (1): about Riffs and Noises** for computer (MAX/MSP) (USA - 2003)
26. **NINTH (music for viola & computer)** for viola and MAX/MSP (USA - 2002)
<https://tinyurl.com/NINTHstudioMIX>
27. **Granular Gong** for octophonic tape (USA - 2001)
<https://tinyurl.com/GranularGong320bps>
28. **Spectral Colours** for ensemble and tape (USA - 2001)
<https://tinyurl.com/SpectralColoursCopenhagen2007>
29. **Poppekstive** for octophonic tape (USA - 1999)
30. **T.A.T. (a man's life)** for quadraphonic tape, viola, bass clarinet and live-electronics (USA - 1999)
<https://tinyurl.com/TATaMANSLife>

31. **Color Code**, multimedia project for quadraphonic tape, viola, live-electronics (MAX/MSP) and computer graphics on 2 screens. Commission: *Ministerium für Wissenschaft und Forschung des Landes NRW*. (Germany/Bielefeld - 1998)
<https://tinyurl.com/ColorCodeVideo>
 32. **Arte Poética (stanzas III to VII)** for quadraphonic tape, based on the poem "Arte poética" by Jorge Luis Borges (USA - 1998)
<https://tinyurl.com/ArtePoetica03>
 33. **Overture (in memoriam T.A.T.)** for quadraphonic tape. (Germany – ZKM/Kubus - 1997)
<https://tinyurl.com/overtureTAT>
 34. **AM STEG (Spaces)** for stereo tape (Brazil - 1997).
 35. **Contraries (resonances)** for alto flute, quadraphonic tape & live-electronics. (Germany - 1997)
<https://tinyurl.com/CONTRARIESresonances>
 36. **Arte Poética (II. Stanza)** for quadraphonic tape, based on the poem "Arte poética" by Jorge Luis Borges (Germany - 1996)
<https://tinyurl.com/ArtePoetica02>
 37. **Arte Poética (I)** for quadraphonic tape, based on the poem "Arte poética" by Jorge Luis Borges (Germany - 1995)
<https://tinyurl.com/ArtePoetica01>
 38. **"Poème du temps qui ne passe pas" (... "del otro lado del muro" ...)**, music scenes for bass, soprano, flute (& alto flute), cello, piano and percussion (Germany - 1994)
<https://tinyurl.com/PoemeDuTemps>
 39. **Gegensätze (gegenseitig)** for alto flute, quadraphonic tape and live - electronics. (Germany - 1994)
<https://tinyurl.com/GEGENSAETZEgegenseitig>
 40. **pizz.** for quadraphonic tape. (Germany - 1993)
<https://tinyurl.com/PIZZstereo>
 41. **Spiel 3 b (5 Stücke über ein Jazz Thema)** for string quintet. (Germany - 1993)
<https://tinyurl.com/SPIEL3bquintett>
 42. **Spiel 3 (über ein Jazz Thema)** for wind quintet (Germany - 1992)
 43. **"M.H.O.C" (Spiel 2 über ein Jazz Thema und 5 Töne)** for bass wind quintet. (Germany - 1991)
 44. **T.T" (Spiel für Tommy und seine Bratsche)** for viola solo. (Germany - 1991)
<https://tinyurl.com/TTviolaSolo>
 45. **LABERINTO (... "palabras, poemas" ...)** for 4 singers and chamber ensemble based on poems by Jorge Luis Borges, Alejandra Pizarnik and Marcelo Gasparini. (Germany - 1991)
<https://tinyurl.com/LaberintoPalabrasPoemas>
 46. **Timbres (después de 4 Piezas)** for oboe, viola, and piano (Argentina - 1989)
 47. **4 Piezas** for oboe, viola, and piano (Argentina - 1989)
 48. **Kleines Duo für Geige und Bratsche** (Argentina - 1985)
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