

Travis Houldcroft

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Education

Master of Music in Music Technology

New York University, 2011

Thesis: *A Proposed Standard Language for Notation of Electroacoustic Music*

Bachelor of Arts in Music Composition

Central Connecticut State University, 2007

Employment

Adjunct Professor, September 2011-Present

Ramapo College of New Jersey, Mahwah, NJ

Music Production, School of Contemporary Arts

Courses:

Electronic and Computer Music

Intermediate Electronic and Computer Music

Basic Music Recording

Intermediate Music Recording

Music Fundamentals

Co-Director, Ramapo Digital Music Ensemble

January 2012-May 2013

Ramapo College of New Jersey, Mahwah, NJ

Laptop Based Ensemble co-directed with Dr. Ben Neill

Production Assistant, September 2009-August 2011

Clive Davis Institute of Recorded Music

Tisch School of Arts, New York University, New York, NY

Private Max/MSP Tutor, September 2009-May 2010

Music and Performing Arts

Department of Music Technology

Steinhardt School, New York University, New York, NY

Middle School General Music Academic Tutor

NYU America Reads

September 2008-May 2009

Castle Middle School, New York, NY

Music Technology Supervisor Assistant, Music Lab Proctor

Sept 2007-August 2008

Department of Music, School of Arts and Sciences

Central Connecticut State University, New Britain, CT

Private Guitar Instructor, September 2006-August 2008

The Music School at Classic Music

Newington, CT

**Volunteer and
Committee Work**

New York City Electroacoustic Music Festival, 2009-2013
Segal Hall Technical Director, 2013
Festival Steering Committee, 2011-2013
Elebash Hall Stage Manager, 2009-2010
New York, NY

Lecturer, January 2011-March 2011
The Public School of New York
Topics: Musique Concrete, The Laptop as an Instrument & Max
New York, NY

Activity Leader, NYU Jumpstart "Music Day" 2009
Conducted musical activities with at-risk preschoolers
New York, NY

Grants and Awards

Faculty-Student Research Grant
Central Connecticut State University, 2007
For the purchase of software and hardware to be used for the
composition of a new electroacoustic work, under the direction
of Dr. Charles Menoche

Technical Skills

Programming: C/C++, JavaScript, Unix Command Line/
Terminal, Xcode IDE, Max/MSP/Jitter/Gen, Max External
Writing, Max For Live API, Csound, Reaktor, Matlab, Processing,
Audio DSP and MIR Programming

Software: Ableton *Live*, Avid *Pro Tools*, Apple *Logic Pro*, Make
Music *Finale*, M-Audio *Torq*, Serato *Scratch Live*, Native
Instruments *Komplete*, Arturia *Modular V*

Hardware: Solid State Logic XL 9000 Mixing Desk, API Vision
Mixing Desk, Aviom Pro-16 Personal Monitoring System, Akai
MPC 2000 XL, Akai MPD32, M-Audio Connectiv Digital Turntable
DJ System, Rane Serato Scratch Digital Turntable System

**Composition,
Performance and
Programming Study**

Dr. R. Luke Dubois, Algorithmic Composition,
Max External Writing
Polytechnic Institute of New York University, 2011

Joan La Barbara, Electroacoustic Composition
New York University, 2010

Joel Chadabe, Electronic Music Performance
New York University, 2010

Dr. Robert Rowe, Electroacoustic Composition
New York University, 2009

Dafna Naphtali, Composition and Max Programming
New York University, 2009

**Composition,
Performance and
Programming Study
(Continued)**

Morton Subotnick, Composition
New York University, 2009

Dr. Jerica Oblak, Electroacoustic Composition
New York University, 2008

Dr. Charles Menoche, Composition
Central Connecticut State University, 2006-2007

Dr. Brian Kershner, Composition
Central Connecticut State University, 2006

Doug Maher, Jazz Guitar Performance
Central Connecticut State University, 2001-2005

Tom Labradorf, Clarinet Performance
Central Connecticut State University, 2001-2003

**Software &
Programming
Credits**

Whole-Tone Study Performance Software, 2012
Standalone software for the performance of the composition
Whole-Tone Study for Laptop Orchestra
Programming Language: Max

The Stochastic Distribution Toolkit, 2011
Collection of 15 Max external objects for the generation of
stochastically distributed random numbers.
Programming Language: C

Academic Writing

*A Proposed Standard Language for Electroacoustic Music
Notation*, 2011
Master's Thesis, New York University

Physical Modeling Synthesis of the Electric Guitar, 2010
With Ignacio Arriagada, Unpublished

Composing Electroacoustic Music With Granular Synthesis, 2010
Unpublished

*Bill Alves' Techniques for the Design and Control of Microtonal
Synthesis Instruments in Csound*, 2009, Unpublished

*Cognitive Improvisational Decisions in the Music of Ornette
Coleman*, 2009, Unpublished

*Automatic Extraction of Tempo and Beat from Digital Recordings
of Acoustic Audio*, 2009
With Ross Ziegler, Unpublished
*Spatialization Techniques for the Creation of Electroacoustic
Music Using Ambisonic Surround Sound*, 2009, Unpublished

**Academic Writing
(Continued)**

An Analysis of Charles Ives' Three Quarter-Tone Pieces, Movement III: Chorale, 2009, Unpublished

Methods for Frequency Scale and Time Scale Modification in Digital Audio, 2008, Unpublished

Production Credits

On set recording, post production, 2011

Implosion, directed by Loretta Fahrenholz
Premier: November 2011, Reena Spaulings Fine Art Gallery
New York, NY

On set recording, sound design, sound/dialogue editor, 2011

¡Qué Bárbara!, directed by Loretta Fahrenholz
Premier: July 2011, Museum of Modern Art, New York, NY

Recording Engineer, Mix Engineer, Bass, Keyboards, 2010

The Eric Guyette Band EP, The Eric Guyette Band
Clive Davis Institute of Recorded Music Studios

Compositions

System/Disperse

Instrumentation: 8-channel dynamically controlled audio-visual
algorithmic composition via MaxMSP

Composition Date: November 2012-February 2013

Premier Date: April 2013, New York City Electroacoustic Music
Festival, New York, NY

Whole-Tone Study for Laptop Orchestra

Instrumentation: Five laptops running custom software, Five
Nintendo WiiRemotes controlling synthesis parameters

Composition Date: January-March 2012

Premier Date: April 2012, Ramapo College of New Jersey

Indeterminate Concrete Study No. 1

Instrumentation: Generative concrete acousmatic sound via
MaxMSP

Composition Date: February-March 2011

Premier Date: April 2011, Eyebeam Art & Technology Center,
New York, NY

Combined Structure No. 3

Instrumentation: Interactive acousmatic sound via MaxMSP

Composition Date: March-April 2011

Premier Date: April 2011, Eyebeam Art & Technology Center,
New York, NY

Homage for Salinger

Instrumentation: Processed solo violin, interactive processing
via MaxMSP

Composition Date: April 2010

Premier Date: --

**Compositions
(Continued)**

Made Space

Collaborative composition with Wolfgang Gil, Nisi Jacobs, David Moscovich, Daniel Nuemann, Tamara Yadao
Instrumentation: Real-time octophonic routing (Gil), real-time rhythmic pattern creation from extracted vocal transients via performance (Houldcroft), video to sound conversion (Jacobs), microphone, fiction, vocalization (Moscovich), microphones, mixing board, 4-channel PA (Nuemann), generational speech synthesis (Yadao)

Composition Date: July 2010

Premier Date: September 2010, Diapason Gallery, Brooklyn, NY

Microtonal Study No. 1

Instrumentation: Acousmatic synthesized sound via Csound

Composition Date: April 2009

Premier Date: --

Self-Immolation

Instrumentation: Processed electric guitar, interactive digital signal processing via MaxMSP

Composition Date: November-December 2009

Premier Date: December 2009, New York University
New York, NY

Granular Study No. 1

Instrumentation: Interactive manipulation of digital audio via MaxMSP

Composition Date: April 2008

Premier Date: May 2008, New York University, New York, NY

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Instrumentation: Acousmatic sound

Composition Date: October-December 2008

Premier Date: --

Disease

Instrumentation: Acousmatic sound, Turntable

Composition Date: January-April 2007

Premier Date: April 2007, Central Connecticut State University
New Britain, CT

Concrete Study No. 1

Instrumentation: Acousmatic sound

Composition Date: February 2007

Premier Date: --

**Compositions
(Continued)**

Electronic Study No. 1

Instrumentation: Acousmatic sound

Composition Date: September-November 2006

Premier Date: April 2007, Central Connecticut State University
New Britain, CT

Leaving

Instrumentation: Flute, B \flat , Clarinet, Percussion (2), Piano,
Synthesizer/Electronics, Violin, Viola, Cello

Composition Date: January-May 2006

Premier Date: Oct. 2006, Central Connecticut State University
New Britain, CT

Abu Ghraib

Instrumentation: Flute, B \flat , Clarinet, Alto Saxophone

Composition Date: October-December 2005

Premier Date: Dec. 2005, Central Connecticut State University
New Britain, CT

Piano Trio No. 1

Instrumentation: Piano, Violin, Cello

Composition Date: September-October 2005

Premier Date: Oct. 2005, Central Connecticut State University
New Britain, CT

This Is New To Me

Instrumentation: Electric Guitar, Violin, Cello, Double Bass

Composition Date: April 2005

Premier Date: May 2005, Central Connecticut State University
New Britain, CT

Sometimes I Just Don't Know

Instrumentation: B \flat , Clarinet, Electric Guitar, Violin

Composition Date: February 2005

Premier Date: Mar. 2005, Central Connecticut State University
New Britain, CT