

JONATHAN S. HAEK

VICTORIA, B.C., CANADA
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SPECIAL INTERESTS

Serial composition using residue cycles of Fibonacci series modulo m ; Interdisciplinary collaboration; Ancient Greek music theory; Interactive and computer music composition using CSound, Max/MSP, SuperCollider, Lisp, Common Music, hardware input/output controllers (such as the Make Controller Kit), physical sensors, and various non-linear digital editing environments (such as ProTools and Digital Performer); Programming Graphical User Interfaces (GUIs) as compositional tools using Java, and Lisp.

EDUCATION

Doctor of Musical Arts in Composition, The University of Washington, Seattle, Washington, 2007.

- Dissertation: *Residual Ramifications: A Collection of Etudes Composed Using Residue Cycles of Fibonacci Series Modulo m as Serial Tools*. Sixteen serial works for a variety of small ensembles with and without electronics.
- Doctoral Committee: John Rahn (chair), Joël-François Durand, Jonathan W. Bernard, Juan Pampin.

Certificate of Music Theory, The University of Washington, Seattle, Washington, 2005.

- Coursework in Schenkerian analysis, ancient history of theory, the music of Messiaen, Fred Lerdahl's *Tonal Pitch Space*, mathematics in music, and serialism.
- Advisors: Jonathan W. Bernard and John Rahn.

Master of Music in Composition, The University of Oklahoma, Norman, Oklahoma, 2002.

- Thesis: *Fragments in Generativity*, for CD, lighting, and architectural installation.
- Masters Committee: Christian Asplund (chair), Michael Lee, Valerie Watts.

Bachelor of Arts in Flute Performance, Oregon State University, Corvallis, Oregon, 2000.

Bachelor of Science in Mathematical Sciences (with Computer Science Minor), Oregon State University, Corvallis, Oregon, 2000.

POSITIONS HELD

Lecturer, Music Theory, The University of Washington, Seattle, WA. Winter 2011.

Instructor, Digital Music, Edmonds Community College, Lynnwood, WA. Fall 2007 - Summer 2008.

Visiting Instructor, Music Technology and Composition, The University of Oklahoma, Norman, OK. Fall 2005 - Spring 2006.

TEACHING EXPERIENCE

At the University of Washington (as Lecturer, Winter 2011):

MUSIC 301: Second-Year Theory I

MUSIC 304: Second-Year Ear-Training I (Supervision of Teaching Assistants)

At Edmonds Community College (as Instructor, Fall 2007 - Summer 2008):

MUSIC 105: Survey of American Popular Music

MUSIC 126: Survey of Digital Music

MUSIC 127, 128, 129: Digital Studio Levels 1, 2, 3

MUSIC 200: Digital Music Studio Introduction

MUSIC 227, 228, 229: Digital Studio Levels 4, 5, 6

MUSIC 230: Digital Music for Media

At the University of Oklahoma (as Visiting Instructor, Fall 2005 - Spring 2006):

MUTH 4970, 5970: Non-Linear Digital Audio I, II

MUTK 2263: Musical Instrument Digital Interface I

MUTH 4970: Max: Advanced MIDI Control

MUTH 4970/5970: Synthesis and Sound Design

COMP 2020/4020/5020/6020: Composition Forum

COMP 4020: Private Composition Instruction

MUTE 2271/4271/5271: New Improv! Century Ensemble (Director and Performer)

At the University of Washington (as Graduate Teaching Assistant/Associate):

MUSIC 113: Pre-Core Ear-Training

Fall 2002, Spring 2003

MUSIC 117: Elementary Music Theory II (for non-majors)

Winter 2005, Spring 2005

MUSIC 119: Introduction to Music Theory and Musicianship

Fall 2002

MUSIC 201: First-Year Theory I

Winter 2003, Summer 2003

MUSIC 202: First-Year Theory II

Spring 2003

MUSIC 204: First-Year Ear-Training I

Winter 2003

MUSIC 205: First-Year Ear-Training II

Spring 2003, Summer 2003

MUSIC 301: Second-Year Theory I

Winter 2004

MUSIC 302: Second-Year Theory II

Spring 2004

MUSIC 303: Second-Year Theory III

Fall 2003, Fall 2004

MUSIC 304: Second-Year Ear-Training I

Winter 2004

MUSIC 305: Second-Year Ear-Training II

Spring 2004

MUSIC 306: Second-Year Ear-Training III

Fall 2003, Fall 2004

At the University of Oklahoma (as Graduate Teaching Assistant):

COMP 2000: Beginning Composition

Fall 2000, Spring 2001, Spring 2002

SRRE 4023: Senior Capstone Advisor

Fall 2001

MUTH 4853: Orchestration

Fall 2001

PUBLICATIONS AND RECORDINGS

"Residue Cycles of Fibonacci Series Modulo m as Tools for Serial Composition." *Perspectives of New Music* 46, no. 2 (Summer 2008): 33-58.

>3. Christian Asplund, viola, piano, harmonium, etc.; Jonathan Haek, flute, piccolo; Michael Lee, double bass. Maritime fist glee club, compact disc, 2001.

ACADEMIC SERVICE ACTIVITIES (UNIVERSITY OF OKLAHOMA)

- Music Technology Committee Member, Fall 2005 - Spring 2006.
- "Music Technology at OU" presentation at the School of Music's annual "Audition Day" for prospective students, February 18, 2006.
- Curriculum Development: *Synthesis and Sound Design*, a computer music course for beginners. Topics covered are: digital audio fundamentals; computer instrument specification; unit-generators; table-lookup oscillators; generating functions of time; signal processing techniques, including additive, amplitude modulation, ring modulation, and frequency modulation syntheses; and noise. Computer programming environments Max/MSP and CSound are used to explore these topics, and special emphasis is placed on listening, reading about, and discussing "classic" computer music.
- Curriculum Development: *Max: Advanced MIDI Control*, an in-depth study of MIDI messages and protocol and real-time MIDI control in the graphical object-oriented programming environment Max. Hands-on projects using the School of Music's MIDI laboratory are featured.

SELECTED COMPOSITION PERFORMANCES

In Seattle, Washington:

Seattle Composers' Salon. Chapel Performance Space, Good Shepherd Center, Wallingford. <i>PFPF</i> .	March 5, 2010
Doctoral Recital. Brechemin Auditorium, The University of Washington Campus. <i>Residual Ramifications, XV, VII, and IX; Reluctance; Cover-up; Five Dance Etudes, Nos. 1-3; and White Space</i> .	February 25, 2007
"The Dead Father" - Dances by Paul D. Mosley. Velocity Mainspace Theater, Capitol Hill. <i>Brink</i> .	May 27-28, 2005
Choreographer Composer Collaborative Concerts. Meany Studio Theater, The University of Washington Campus. <i>Brink</i> and <i>Reluctance</i> .	December 2-5, 2004
Composers Workshop Concert. Brechemin Auditorium, The University of Washington Campus. <i>Reluctance</i> .	December 3, 2004
SPIN Dance Concerts. Meany Hall, The University of Washington Campus. <i>Cover-up</i> .	April 29-May 1, 2004
Choreographer Composer Collaborative Concerts. Meany Studio Theater, The University of Washington Campus. <i>White Space</i> and <i>Fragments in Generalativity (9/11 and the beginning of The End)</i> .	December 4-7, 2003

In Norman, Oklahoma:

OU Percussion Studio's "Schtick" Concert. Morris R. Pitman Recital Hall, The University of Oklahoma Campus. <i>Residual Ramifications, VII (No. 9)</i> .	March 29, 2006
OU Faculty Composers Concert. Morris R. Pitman Recital Hall, The University of Oklahoma Campus. <i>Reluctance; Cover-up; and Five Dance Etudes, No. 3</i> (all without choreography).	March 22, 2006

SELECTED COMPOSITION PERFORMANCES (CONTINUED)

In Other Locations:

- Hattiesburg, MS - Spring Dance Concerts. March 23-25, 2006
Mannoni Performing Arts Center Auditorium, The University of Southern Mississippi Campus.
Portal, a dance choreographed by Sarah Carlson to *Reluctance*.
- Tallahassee, FL - American College Dance Festival, SE Regional Competition. March 15, 2006
The Florida State University Campus.
Vortex, a dance choreographed by Sarah Carlson to music from Steve Reich
and my beginning of *The End* from *Fragments in Generalativity*.
- Hattiesburg, MS - Fall Dance Concerts. November 17-20, 2005
Mannoni Performing Arts Center Auditorium, The University of Southern Mississippi Campus.
Vortex (see immediately above).
- Bellingham, WA - American College Dance Festival, NW Regional Competition. March 25, 2005
The Western Washington University Campus.
Brink.

SELECTED FLUTE PERFORMANCES

In Seattle, Washington:

- Seattle Composers' Salon. March 5, 2010
Chapel Performance Space, Good Shepherd Center, Wallingford.
Piccolo: *PFPF* (piccolo and recorded flutes) by Jonathan Haek.
- Composers Workshop Concert. May 19, 2004
Brechemin Auditorium, The University of Washington Campus.
Flute: *Variations on _____* (for ensemble) by Ben Hogue.
- Composers Workshop Concert. November 22, 2002
Brechemin Auditorium, The University of Washington Campus.
Piccolo: *Duo* (piccolo duet) by Jonathan Haek; and
Flute: *Armageddon* (flute and violin) by Jonathan Haek.

In Norman, Oklahoma:

- Minimalism Festival Concerts. April 19-21, 2006
Sharp Concert Hall, The University of Oklahoma Campus.
Flute: *In C* by Terry Riley; and *Vermont Counterpoint* by Steve Reich.
- Flute Recital with Addie deHilster. November 2, 2001
Morris R. Pitman Recital Hall, The University of Oklahoma Campus.
Flute: *Duos for Flutes* (flute duet) by Robert Muczynski; *Concertstück* (flute and piano) by Heinrich Hofmann; *The Cranky Quorum* (flute quartet) by Jonathan Haek; *Fragments for Four* (flute quartet) by Jonathan Haek; and
Piccolo: *Duo* (piccolo duet) by Jonathan Haek.
- New Century Ensemble Concert. November 13, 2000
Morris R. Pitman Recital Hall, The University of Oklahoma Campus.
Flute: *Steeley Pause* (flute quartet) by Jennifer Higdon; *The Unanswered Question* by Charles Ives;
Flute and Alto Flute: *Why Patterns?* by Morton Feldman.
- >3 Performances. August 2000 - May 2002
The University of Oklahoma Campus and Community.
Flute and Piccolo: Free-improvised ensemble music with Christian Asplund and Michael Lee.

SELECTED WORKS

PFPF - 2 Piccolos and 2 Flutes (2010)
Residual Ramifications [Doctoral Dissertation] - Various Small Ensembles (2007)
Brink for Dance - CD with choreography by Sarah Carlson (2004)
Reluctance for Dance - CD with choreography by Charlie Livingston (2004)
Cover-up for Dance - CD with choreography by Daniel Linehan (2004)
White Space for Dance - CD with choreography by Kory Perigo (2003)
pvSwamp - Computer-Realized Sound (2003)
Five Dance Etudes - CD (2003)
untitled - Computer-Realized Sound (2003)
Undulating Quantum Jitters and Pernicious Infinities for Ricardo Souza - Marimba (2003)
graphIIIp3 - Computer-Realized Sound (2002)
Trio for High Winds - Piccolo, Oboe, E-flat Clarinet, Percussion (2002)

ACADEMIC AWARDS AND HONORS

Irvine Fellowship Award, University of Washington (2002 - 2004)
Gail Boyd de Stwolinski Award Graduate, University of Oklahoma (2002)
Pauline Huneke Memorial Award in Composition, University of Oklahoma (2002)
Michael Hennagin Memorial Scholarship for Composition, University of Oklahoma (2001)
Alice Carey Dilworth Scholarship for Outstanding Senior in Music, Oregon State University (2000)
Shirley and John Byrne Scholarship for especially noteworthy musical and academic achievement, Oregon State University (1997 - 1998)

REFERENCES

John Rahn , University of Washington Professor of Music Theory, Composition, and Critical Theory UW School of Music, Box 353450, Seattle, WA 98195	jrahn@u.washington.edu (206) 543-2291
Jonathan W. Bernard , University of Washington Professor of Music Theory UW School of Music, Box 353450, Seattle, WA 98195	jbernard@u.washington.edu (206) 543-4889
John Sanders , Edmonds Community College Chair of the Music Department and Instructor of Music Theory 20000 68 th Avenue West, Lynnwood, WA 98036	john.sanders@edcc.edu (425) 640-1748
Christian Asplund , Brigham Young University Associate Professor of Music Composition and Theory E-575 HFAC, BYU School of Music, Provo, UT 84602	casplund@byu.edu (801) 422-3688