

KYONG MEE CHOI • DMA

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1. EDUCATION

- **University of Illinois at Urbana-Champaign, Urbana, IL, U.S.A.**
Doctor of Musical Arts in Music Composition/Theory, 2005
Dissertation Composition: *Gestural Trajectory* for Two Pianos and Percussion
Dissertation Title: *Spatial Relationships in Electro-Acoustic Music and Painting*
- **Georgia State University, Atlanta, GA, U.S.A.**
Master of Arts in Music Composition, 1999
- **Seoul National University, Seoul, Korea**
Completed Course Work in Master Study in Korean Literature majoring in Poetry, 1997
- **Ewha Womans University, Seoul, Korea**
Bachelor of Science in Science Education majoring in Chemistry, 1995

PRINCIPAL STUDY

- **Composition:**
William Brooks, Agostino Di Scipio, Guy Garnett, Erik Lund, Robert Thompson, Scott Wyatt
- **Lessons and Master Classes:**
Coriun Aharonian, Larry Austin, George Crumb, James Dashow, Mario Davidovsky, Nickitas Demos, Orlando Jacinto Garcia, Vinko Globokar, Tristan Murail, Russell Pinkston, David Rosenboom, Joseph Butch Rován, Frederic Rzewski, Kaija Saariaho, Stuart Smith, Morton Subotnick, Chen Yi
- **Music Software Programming and Electro-Acoustic Music:**
Guy Garnett (Max/MSP), Rick Taube (Common music/CLM/Lisp), Robert Thompson (Csound/Max), Sever Tipei (C++/DIASS), Scott Wyatt (Electro-Acoustic Music Recording/Editing)
- **Painting and Art:**
Barbara Kendrick, Timothy Van Laar

2. TEACHING

- **Associate Professor in Composition, Roosevelt University, Chicago, IL, Fall 2012-present**
- **Assistant Professor in Composition, Roosevelt University, Chicago, IL, Fall 2006-Spring 2012**
Courses taught:
 - MCMP 325/425: Composing: Art & Progress (F 2016, F 2015)
 - MCMP 326/426: Composing II: Art & Progress (S 2018, S 2016)
 - MCMP 205-01: Beginning Composition (F 2013)
 - MCMP 211-01: Composition I (F 2011, F 2010, F 2007)
 - MCMP 212-01: Composition II (S 2012)
 - MCMP 210-80: Private Composition Lesson for Freshman (F 2013, S 2012, F 2011, F 2010)
 - MCMP 225-01: Composition Seminar (F 2006-present)
 - MCMP 201-99: Principles of Music Composition for non-music major (S 2014)
 - MUTC 309-01/409-01: Introduction to Electro-Acoustic Music (F 2006)
 - MTA 325-01/425-01: Intro to Electro-Acoustic Music (F 2012, F 2008)
 - MTA 326-01/426-01: Electro-Acoustic Music II (S 2019, S 2017, S 2015, S 2013, S 2011, S 2009)
 - MTA 301-01: Instrumentation/Orchestration (F 2007)
 - MAS 404-01: Contrapuntal Techniques in 20th Century Music (S 2008)
 - MUHL 340-01/440-01: Music of Today: Visual Art Influence on 20th and 21st Century Contemporary Classical Art Music (S 2007)

- MAS 480-02: Visual Art and Music (F 2011, F 2008)
- MAS 480-03: Multimedia and Total Theater (F 2018, S 2015, F 2012, S 2009)
- ACP 101-01: Freshman Seminar (F 2018, F 2017, F 2015, F 2013)
- Private Composition Lessons (F 2006-present)
- **Summer Composition Institute (SCI) (Summer 2017-present)**
- **Supervising Experiences (Thesis/Jury/Degree Recitals): Fall 2006-present**
- **Curriculum Development: Fall 2006-present**
- **Faculty Research and Professional Improvement Leave: Fall 2019**
- **Faculty Research and Professional Improvement Leave in conjunction with The John Simon Guggenheim Memorial Foundation Fellowship: Fall 2009-Spring 2010**
- **Visiting Lecturer in Composition-Theory, University of Illinois at Urbana-Champaign, Urbana, IL, Fall 2005- Spring 2006**
 - Music 104: Rudiment of Music Theory II (S 2006)
 - Music 103: Rudiment of Music Theory I (S 2006)
 - Music 103: Rudiment of Music Theory I (F 2005)
 - Music 448: Computer Music (F 2005)
- **Teaching Assistant, University of Illinois at Urbana-Champaign, Urbana, IL, 2000-2005**
 - Music 102: Music Theory II: Intermediate Music Theory (S 2005)
 - Music 108: Aural Skills II: Intermediate Sight Singing (S 2005)
 - Music 201: Music Theory III: Advanced Music Theory (F 2004)
 - Music 207: Aural Skills III: Advanced Sight Singing, Ear Training (F 2004)
 - Music 104: Music Theory IV: 20th century Music Theory (S 2004)
 - Music 102: Music Theory II: Intermediate Music Theory (F 2003)
 - Music 112: Aural Skills, II: Intermediate Sight Singing, Ear Training (F 2003)
 - Music 101: Music Theory I: Beginning Music Theory (F 2000)
 - Music 111: Aural Skills, I: Beginning Sight Singing, Ear Training (F 2000)

3. CREATIVE WORKS

3.1. MAJOR AWARDS/HONORS/FELLOWSHIP/GRANTS

- Winner of the John Donald Robb Musical Trust Commission Competition, University of New Mexico, 2018
- Winner of the 5th Festival *Incontri musicali* al C.A.T. Ensemble Composition Competition 2017
- New Music USA Grant in collaboration with Shanna Gutierrez 2014
- IAS Artist Project Grant from the Illinois Arts Council 2013
- Winner of the Tempus Continuum Ensemble Composition Competition 2012
- Selection for the International Alliance for Women in Music Annual Concert 2012
- Honorary Mention for the Boston New Music Initiative Commissioning Competition 2012
- Winner of the Forecast Music 2012
- Aaron Copland Awards and Copland House Residency 2011
- Honorary prize for the International Electroacoustic Music Competition: Musica Nova, Society of Electroacoustic Music of Czech Republic, Prague, Czech Republic, December 2009
- Honorary Mention in the Destellos Competition 2009
- Illinois Arts Council Fellowship in Music Composition 2009
- Roosevelt University Faculty Research and Professional Improvement Leave 2009
- The John Simon Guggenheim Memorial Foundation Fellowship 2008
- Honorary Prize for the International Electroacoustic Music Competition: Musica Nova, Society of Electroacoustic Music of Czech Republic, Prague, Czech Republic, December, 2008
- Finalist at the International Electroacoustic Music Competition: Musica Nova, Society of Electroacoustic Music of Czech Republic, Prague, Czech Republic, December, 2008
- Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine," 2008
- Roosevelt University Summer Grant 2011, 2008, 2015
- Honorary Prize for the International Electroacoustic Music Competition: Musica Nova, Society of Electroacoustic Music of Czech Republic, Prague, Czech Republic, December 14, 2007
- Finalist for the International Electroacoustic Music Competition: Musica Nova, Society of Electroacoustic Music of Czech Republic, Prague, Czech Republic, December 14, 2007

- First Place for the Birmingham Arts Music Alliance Concert Exchange program, ARTBURST Performance Series, Birmingham, AL, June 3, 2007
- Winner of the Robert Helps Prize 2007, Tampa Robert Helps Prize Festival, University of South Florida, FL, and New York Merkin Concert Hall, NY, February 12-18, 2007
- Finalist for Concurso Internacional de Composicai Eletroacoustica (CEMJKO) in Music and Art Week, Pouso Alegre-MG-Brasil, Brazil, November 6-10, 2006
- Honorable Mention for Palmarès du 33e Concours Internationaux de Musique et d'Art Sonore Electroacoustiques de Bourges, Degré II - Trivium/Quadrivium, 2e catégorie, France, 2006
- First Prize for ASCAP/SEAMUS Commission Competition 2006 at University of Oregon, Eugene, OR, March 30- April 1, 2006
- Finalist for MUSICA NOVA 2005, Society for Electroacoustic Music of Czech Republic, Prague, Czech Republic, December 7, 2005
- Second Prize for VI Cimesp 2005 Concurso Internacional de Música Eletroacústica de SãoPaulo, Brazil, November 1, 2005
- Mention for Palmarès du 32e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges, France, October 2005
- Finalist for Palmarès du 31e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges 2004; Degré I-RESIDENCE, France, 2004
- Finalist for Concurso Internacional de Música Eletroacústica de SãoPaulo in SãoPaulo, Brazil, November 2003
- Phi Kappa Phi Honor Society, University of Illinois at Urbana-Champaign, Urbana, IL, November 2003
- Honorable Mention for SEAMUS Conference at ASCAP/SEAMUS, Arizona State University, Tempe, AZ, March 13-15, 2003
- Honorable Mention for the 24th Luigi Russolo International Competition, Bagaini, Italy, September 2002
- Winner of the 21st Century Piano Commission Award, Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign, Urbana, IL, February 2002
- ASCAPULS Awards, 2012, 2011, 2010, 2009, 2016, 2018

3.2. RECORDINGS OF COMPOSITIONS

- *In a Picture of Freedom*, World Oceans Arts, 2019
- *Train of Thoughts*, Society for Electro-Acoustic Music in the United States (SEAMUS) CD Series no.28, 2019
- *Tender Spirit I*, Ablaze Records Pierrot Ensemble Series Vol. 2, 2018
- *To Unformed*, Society for Electro-Acoustic Music in the United States (SEAMUS), Interactions, 2016/2017
- *In the midst of*, Society for Electro-Acoustic Music in the United States (SEAMUS), Electroacoustic Miniatures Recording Series, 2016
- *Tensile Strength*, Society of Composers, Inc. (SCI) CD Series #29, 2016
- *SORI*, Aucourant Records, 2013 (Supported by IAS Artist Project Grant from the Illinois Arts Council)
- *THE ETERNAL TAO*, Ravello Records, 2013 (Supported by the John Simon Guggenheim Memorial Foundation)
- *Ceaseless Cease*, Electronic Music Midwest CD Vol.1, 2013
- *Inner Space*, Society for Electro-Acoustic Music in the United States (SEAMUS) CD Series no.22, 2012
- *Gestural Trajectory*, Anthology of Contemporary Concert Music, PARMA Recordings, 2011
- *Tensile Strength*, International Computer Music Conference Selected Music, Montreal, QC, Canada, 2009
- *TRACK*, ERM Media, 2009
- *Tensile Strength*, 50th Anniversary Experimental Music Studios (EMS), University of Illinois at Urbana-Champaign, 2008
- *It only needs to be seen*, Society for Electro-Acoustic Music in the United States (SEAMUS) CD Series no.17, 2008
- *Kandinsky*, Society of Composers, Inc. (SCI) CD Series no.22, Musings, 2007
- *Sublimation*, MUSICA MAXIMALISTA • MAXIMAL MUSICI • VOL.12 VI, Concurso Internacional de Musical Electroacoustica de Sao Paulo (Cimesp), 2005
- *Sublimation*, Wavefields, Experimental Music Studios (EMS), University of Illinois at Urbana-Champaign, 2005
- *Onomatopoetic Mimesis*, Détonants Voyages, Studio Forum, France, 2002
- *Conceptual View of Worlds II*, Origins, Experimental Music Studios (EMS), University of Illinois at Urbana-Champaign, 2001

3.3. CREATIVE WORKS LIST

SOLO

- **Unleashed** (2018) for solo piano (9'05")
- **Breathe Life I** (2012) for solo piano (2'30")
- **Breathe Life II** (2014) for solo piano (2'30")
- **Flowerlips** (2006) for vibraphone solo (7'26")
- **For Elliptical Space** (1997) for piano solo (1'57")
- **Reminiscences** (1996) for piano solo (12')
- **Corde a vite** (1996) for violin solo

TWO PIANOS (TWO HANDS/FOUR HANDS)

- **Water Bloom** (2012) for two pianos and eight hands (10'06")
- **In Void** (2012) for two pianos and four hands (15')
- **The mind that moves** (2011) for two pianos and eight hands (11'16")

CHAMBER

- **Adiós a lo conocido** (2018) for clarinet, saxophone, bassoon, violin, piano, percussion (12')
- **Ji Chõn Myõng** (2017) for flute, clarinet, violin, cello, piano, and percussion (8'30")
- **MOMENT** (2017) for haegum, flute, clarinet, trombone, piano, and percussion (8'10")
- **Orpheus with his lute** (2017) for mezzo-soprano and piano (4'30")
- **Im Nebel** (2017) for baritone and large ensemble (11'30")
- **what prevails** (2016) for clarinet, violin, piano (9'15")
- **ever-present** (2016) for wind quintet (7'15")
- **Breathe Life III** (2014) for baritone and piano (4'56")
- **Rippled Pond** (2013) for piano trio (10'7")
- **REFORM** (2012) for flute and percussion (7'14")
- **For those who left us** (2012) for guitar and piano (9')
- **MIRO** (2012) for flute, clarinet, violin, cello and piano (9'10")
- **Resilience** (2012) for two female voices and harp (7'23")
- **In a picture of freedom** (2011) for voice, flute, clarinet, piano, percussion, violin, cello (9'30")
- **Uncarved Water** (2010) for oboe, violin, viola, cello and percussion (7'21")
- **Broken Light** (2010) for flute, haegum, piano and percussion (11'52")
- **TRACK** (2008) for flute, clarinet, piano, violin, cello, and percussion (10'22")
- **Gestural Trajectory** (2004) for two pianos and percussion (16'41")
- **Conceptual View of Worlds I** (2001) for piano, cello, clarinet, trumpet and bass drum
- **Reflective Layers** (1999) for violin, viola, cello, double bass, trumpet and trombone (6'40")
- **Tangram** (1998) for cello duo (11'20")
- **Phi** (1998) for organ duo (5'50")
- **Merger** (1996) for string quartet

ELECTRONIC ALONE

- **Train of Thoughts** (2017) for two-channel electronic fixed medium (6'47")
- **rare yet soft** (2016) for two-channel electronic fixed medium (7'11")
- **In the midst of** (2015) for two-channel electronic fixed medium (3')
- **Tensile Strength** (2008) for two-channel electronic fixed medium (co-commissioned) (6')
- **Photogene** (2005) for two-channel electronic fixed medium (7')
- **Tranquility** (2005) for two-channel electronic fixed medium (7')
- **Rumi-Rings of Being** (2003) for two-channel electronic fixed medium (7'45")
- **Onomatopoeitic Mimesis** (2002) for two-channel electronic fixed medium (7'10")
- **Conceptual View of Worlds II** (2001) for two-channel electronic fixed medium (7'20")
- **3-3-Stream** (2001) for tape two-channel electronic fixed medium (9'50")
- **Dawn of Babel** (1998) for two-channel electronic fixed medium (9'20")
- **Zodiac** (1998) for two-channel electronic fixed medium (6'10")

LAPTOP ENSEMBLE

- **OM** (2009) for laptop ensemble (6'30")

SOLO/DUO with ELECTRONICS

- **Vanished** (2019) for harp and electronics (8')
- **Pendulum** (2018) for oboe, English horn and electronics (8'55")
- **In Flux** (2014) for Janggu and electronics (8'18")
- **Freed** (2014) for bass flute and electronics (7'40")
- **Dawn and Dusk** (2012) for two pianos, four hands and electronics (13'30")
- **Ceaseless Cease** (2009) for clarinet and electronics (7')
- **To Unformed** (2009) for piano and electronics (8')
- **Inner Space** (2009) for cello and electronics (7'10")
- **The line we can't cross** (2008) for alto saxophone and electronics (7'10")
- **It only needs to be seen** (2007) for guitar and electronics (7'5")
- **Slight Uncertainty is Very Attractive** (2006) for flute and electronics (7'15")
- **Sublimation** (2004) for marimba and electronics (7')
- **Illusion** (2002) for prepared piano, electronics and live video processing (8'30")

CHAMBER with ELECTRONICS

- **Tender Spirit I** (2013) for flute, clarinet, violin, cello, piano, percussion, and electronics (9'24")
- **The words of Tagore** (2012) for voice, piano, narrator, and electronics (9'20")
- **TAO** (2002) for voice, piano and live electronics (12'30")

PERCUSSION ENSEMBLE

- **A New Earth** (2014) For percussion ensemble and electronics (13'13")

WIND ENSEMBLE

- **No Opposite** (2015) For Wind Ensemble (15')

ORCHESTRA/LARGE ENSEMBLE

- **Water Bloom II** (2016) for orchestra (8'15")
- **Infinite Gaze** (2015) for large ensemble (16'20")
- **Open Arms** (2013) for orchestra and electronics (11'27")

OPERA

- **THE ETERNAL TAO** (2010) –One Act Multimedia Production (1 hour and 45 minutes)

VIDEO/INTERACTIVE/MULTIMEDIA

- **Tender Spirit II** (2013) for video (9'28")
- **GAIN** (2007) for DVD
- **Condolence** (2003) for DVD (7'40")
- **Merger II** (2002) for electronics and live video image processing
- **Conceptual View of Worlds III** (2001) for interactive-experimental electronic music
- **Kandinsky** (2000) for voices, electric guitar, percussions, dancers and video projection (15'40")
- **Counterpoint** (2000) for voice, clarinet, bassoon, double bass and three dancers
- **Intuitive Abyss** (1999) for voice, flute, cello, electric guitar, percussions, and video projection (12'51")

4. SERVICE**4.1. UNIVERSITY LEVEL**

- **University Senator**, Representative of CCPA, Fall 2010-Spring 2012
- **Committee Works:**
 - **Roosevelt University Planning and Budget Committee**, Fall 2016-present
 - **Faculty Issues Committee**, Elected Representative of CCPA, working on the proposal for clinical faculty, and the critical issue of work-family balance and parental leave policies at the University, Fall 2010-Spring 2011, Fall 2016-present
 - **RU Graduate Council MM in Composition Committee**, Fall 2016-present

- **Dispute Resolution Committee**, Spring 2014-Spring 2016
- **College of Arts and Sciences (CAS) Dean Search Committee**, Fall 2014, Spring 2013, Fall 2012
- **University Undergraduate Curriculum Committee**, Elected Representative of CCPA, Fall 2008-Spring 2009
- **Information Technology Advisory Committee (ITAC)**– Appointed Representative of CCPA, Fall 2008-Spring 2009

4.2. COLLEGE LEVEL

- Committee Work: Graduate Comprehensive Review (GCR) Committee, Fall 2006-present
- Peer Faculty Teaching Observation, Fall 2012-present
- CCPA Promotion Video working with Dr. William Hussey, 2012-2014

4.3. COMPOSITION PROGRAM LEVEL

- Curriculum Related (Budget, Website, Course Packet, Student Handbook)
- Coordinating Program, Head of Composition Program, Fall 2010, Fall 2014-present
- Committee Work
- Advising, Graduate/Undergraduate Composition Student Advising, Fall 2010, Fall 2014-present
- Student Composition Recital (4 per year)
- Faculty Composition Recital (1 per year)
- Recruiting Students/Audition/Application Review/Young Composer Competition

4.4. ELECTRO-ACOUSTIC MUSIC STUDIOS (AUD 1556, 1561)

- Moog Synthesizer Project, Spring 2013-present
- General Studio Software Installation, Fall 2012-present
- New Construction of the CCPA Electro-Acoustic Music Classroom/Studio, Fall 2006-present
- Documentation/Maintenance/Budget/Research/Order/Recording/Duplication/Distribution
- Train/Work with Composition Assistant
- Support the User Group

4.5. EXTERNAL PROFESSIONAL SERVICE

- Adjudication for the SEAMUS Interactions CD 2018, November 2018
- The Society for Electro-Acoustic Music in the United States (SEAMUS) Secretary, 2011-present
- Board of Directors of Chicago Youth Poongmul Institute (CYPI), September 2013-present
- Composition Competition Jury for the Classical Evolve Program of the Illinois Philharmonic Orchestra, May 8, 2018
- Committee of Composition in Asia Symposium and Festival, October 2017
- Adjudication for the Western Illinois University Wind Ensemble Composition Competition, April 2017
- The Society for Electro-Acoustic Music in the United States (SEAMUS) Secretary, 2011-present
- Board of Directors of Chicago Youth Poongmul Institute (CYPI), September 2013-present
- The College Music Society Advisory Board for Composition, 2015-2017
- Adjudication for the Music Teachers National Association Composition Competition (MTNA), 2016
- Adjudication for the SCI/ASCAP Student Commission Competition, 2016
- Adjudication for the Society of Composers, Inc. CD series, 2015
- Adjudication for the Society for Electro-Acoustic Music in the United States (SEAMUS) Miniature Series, 2015
- Committee of Composition in Asia Symposium and Festival, September-October 2014
- Adjudication for Dalcroze Society of Korea, Music Composition Division, May 2014
- Adjudication for West Michigan University's Fisk Composition Competition, December 2013
- Adjudication for 2014 Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, November 2013
- Committee member of Dalcroze Society of Korea, Music Composition Division, September 2013
- Adjudication for 2013 Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, November 2012
- Adjudication for Modern Music's Avalon Competition for Composers Competition, April 2012
- Adjudication for 2012 Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, October 2011

- The College Music Society's Chair of the Composition Program Committee for the 2011 International Conference in Korea, South Korea, July 3–10, 2011
- Adjudication for Percussive Arts Societies "Day of Percussion" Competition, April 2011
- Adjudication for Millennium Chamber Players Competition 2009, Chicago, IL, January 2009
- Technical Assistant for Kaija Saariaho Concert by Ensemble Dal Niente, Fulton Hall, University of Chicago, Chicago, IL, January 2009
- Adjudication for 2009 Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, November 2008
- Adjudication for Chamber Music Competition 2008, Conservatory of Music and Dance, University of Missouri-Kansas City, Kansas City, MO, November 2008
- Served on the Composition Program Committee for Spring Regional College of Music Society Conference, October 2008
- Music of Korean Emigrant Composers-Common Ground: Korean Emigrant Composers, Pre-Concert Panel Discussion and Public Lectures, Fulton Recital Hall, University of Chicago; Music Center Concert Hall, Columbia College, Chicago, IL, April 25-26, 2008
- Adjudication for 2007 Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, November 2006
- Panel Discussion at Merging Voices: Fourth Annual Women in New Music Festival 2005, California State University, Fullerton, CA, March 11-13, 2005

4.6. OTHER SERVICE

- Presenting Compositions at the Faculty Composition Recital, Ganz Hall, Roosevelt University, Chicago, IL 2006-present
- Presenting Compositions at Wind Ensemble Concert, Contemporary Music Ensemble Concert, Roosevelt University, Chicago, IL 2006-present
- Faculty Advisor for Student Composer Forum, Roosevelt University, Chicago, IL Fall 2011
- High School Workshop, Roosevelt University, Chicago, IL, 2007-present
- Support Composition Students to Connect Outside of School Community-Chicago Symphony Orchestra Composers Panel Discussion, October 30, 2007
- Cover Designer for Computer Music Journal series published by MIT press, 2005-present

5. AFFILIATIONS

- ACF (American Composers Forum)
- AMC (American Music Center)
- ASCAP (The American Society of Composers, Authors and Publishers)
- BNMI (Boston New Music Initiative)
- CCC (Chicago Composers Consortium)
- CMS (The College Music Society)
- EMS (Electroacoustic Music Studies Network)
- EMF (Electronic Music Foundation)
- ICMA (International Computer Music Association)
- IAWN (International Alliance for Women in Music)
- SCI (Society of Composers, Inc.)
- SEAMUS (Society for Electro-Acoustic music in the United States)

REFERENCES

- Prof. Scott Wyatt
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- Prof. Erik Lund
Professor of Composition-Theory, University of Illinois at Urbana-Champaign
E-mail: eriklund@illinois.edu, phone:(217) 333-7061
- Prof. Steve Taylor
Professor of Composition-Theory, University of Illinois at Urbana Champaign
E-mail: staylor7@illinois.edu, phone: (217) 333-3712

- Prof. Rick Taube
Professor of Composition-Theory, University of Illinois at Urbana-Champaign
E-mail: taube@illinois.edu, phone: (217) 244-2684
- Prof. Sever Tipei
Professor of Composition-Theory, University of Illinois at Urbana-Champaign
E-mail: s-tipei@illinois.edu, phone: (217) 333-6689
- Prof. Heidi Von Gunden
Associate Professor Emeritus of Composition-Theory, University of Illinois at Urbana-Champaign,
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- Prof. Robert S. Thompson
Professor of Composition and Music Technology, Georgia State University
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- Prof. Chris Hopkins
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- Prof. William Brooks
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