

DAVID P. LANDON

composer, performer, sound artist

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Curriculum Vitae, November 2021

EDUCATION

- 2021 **University of Colorado (Boulder, CO)**
D.M.A. Composition, College of Music
Thesis Piece: *The Consort of Myrtle* for large ensemble and electronics
Advisor: John Drumheller
- 2018 **University of Missouri (Kansas City, MO)**
M.M. Composition, Conservatory of Music and Dance
Thesis Piece: *Material Evidence* for large ensemble and electronics
Advisor: Paul Rudy
- 2012 **California State University (Long Beach, CA)**
B.M. Composition and Piano Performance
- 2008 **East Los Angeles College**
A.A Music and Piano Performance
- 2004 **Cuesta College**
A.A. Architecture

Composition Instructors:

Betsy Biggs
Chen Yi
Michael Theodore
Alan Shockley
Martin Herman
Carter Pann
John Drumheller
Paul Rudy
James Mobberley

TEACHING EXPERIENCE

UNIVERSITY OF COLORADO

Introduction to Music Technology – Music Majors

Instructor of record, curricular design. (Fall 2018, Spring 2019, Fall 2019, Spring 2020)

Introduction to Music Technology – Non-Music Majors

Instructor of record, curricular design. (Fall 2018, Spring 2019, Fall 2019, Spring 2020)

Introduction to basic concepts, history, and techniques of music technology: including electronic musical instruments, musical instrument digital interface (MIDI), sequencing, analog and digital synthesis, and notation software. Students are required to compose/perform works, and demonstrate ability to analyze electro-acoustic works. Open to undergraduate/graduate students.

UNIVERSITY OF MISSOURI

Techniques of Electronic Music I, Digital Audio

Instructor of record, curricular design. (Fall 2017)

Introduction to electro-acoustic music including a historical survey, general principles of acoustics, analog and digital signal, signal flow and processing, studio equipment, studio software, and principles of synthesis. Students were required to compose and perform works, and demonstrate ability to analyze electro-acoustic works. Open to graduate and undergraduate students.

Techniques of Electronic Music II, MIDI

Instructor of record, curricular design. (Spring 2018)

Introduction to the language of MIDI and its use in fixed and live electronic works including studio hardware and software, signal routing, sampling, mixing, interface design and philosophy, and MIDI application in live performance.

Teaching Interests:

Composition
Orchestration
Music Theory
Critical Media
20th & 21st Century Analysis
Electro-acoustic Aesthetics & Analysis
Electronic Composition
Component Electronics
Interface Design
Circuit Bending

COMMISSIONS, GRANTS, AND FELLOWSHIPS

- 2021 **Spark Award** (commission), *New Work* for electronics and 40.4 ch. ambisonics
- 2021 **B2 Residency**, Composer in Residence
- 2020-21 **ATLAS Fellowship** (1yr full support), *Consort of Myrtle* for large ensemble and electronics
- 2020 **SOHAP Ensemble** (commission), *The Present & The Bird's Funeral*, for Soprano & Cello

- 2020 CU College of Humanities and Arts **Shelter In Place Grant**, DL.NetSend~ & DL.NetReceive~, Max/MSP Externals for Networked Audio over the Internet
- 2019 **Boulder Altitude Directive** (Commission), A Veil of Tiny Points for fl, cl, vn, vc, pf, perc.
- 2019 **Electro-acoustic Creative Grant**, *To Preserve This, It Must Change* online, iterative installation
- 2017 **Elixir** (Commission), PALIMP_SÊSTOS for Piano Trio
- 2015 **SPUR San Francisco** (Commission), *Gathering*, sound installation as part of **Sound and the City**

HONORS AND AWARDS

- 2013 Elected for Who's Who Among Students in American Universities and Colleges, 2013
- 2012 CSULB 2012 Graduate, cum laude - Cumulative GPA 3.95/4.0
- 2012 Recipient of Don Andrus Award and Scholarship
- 2010 Member of Golden Key International Honour Society
- 2003 Attained Eagle Scout Rank, Boy Scouts of America

ACADEMIC AND PROFESSIONAL EXPERIENCE

- 2018-21 **Pendulum New Music** (Boulder, CO)
Graphic Designer (Adobe Creative Suite)
Design and publish concert posters, online promotional material, and website content
- 2020- **The Square Earth Symposium**
Founder and Moderator of Online Symposium
- 2018-20 **Circuit Benders Student Organization** (Boulder, CO)
Vice President, CU Boulder Student Organization
Organize and host weekly meetings and events for free-thinking artists that are interested in exploring new forms of audio/visual expression.
- 2016-18 **University of Missouri** (Kansas City, MO)
Composition Studio Manager
Maintain and manage studio equipment, studio schedules, and assist with setup and live sound during performances. Technical experience with studio setup, stage setup, mixing board, live audio diffusion, computer audio and video, equipment maintenance, 10.1-channel theater, 8.1-channel studio and 2-channel studio.
- 2016 **Emerging Mid-west Composers Conference**
Technical advisor and stage manager for 9 concerts and 3 discussion panels.

- 2013-19 **G.P.I. Architects** (Los Angeles, CA and remotely)
Project Designer and Production Manager
Designed, produced construction documents, and performed construction administration on residential, commercial, and industrial projects.
- 2012-13 **CSULB College of the Arts Student Council** (Long Beach, CA)
Program Coordinator, CSULB Student Government
Fundraising, budgeting, allocation of funds, and organized campus wide events.
- 2011-12 **CSULB Composer's Guild** (Long Beach, CA)
President, CSULB Student Organization
Organized concerts with student and professional ensembles such as Kronos Quartet, the California E.A.R. Unit, the Definiens Project, and the Robin Cox Ensemble
- 2011-12 **Cal State University** (Long Beach)
English as a Second Language Instructor, Learning Assistance Center
Individual tutoring for immigrant students in English speaking, grammar, reading, and writing skills
- 2008-10 **East Los Angeles College** (Los Angeles, CA)
Department Tutor of Music, Music Theory
- 2007-08 **Warner Brothers Inc.** (Burbank, CA)
Music Supervisor Assistant and Musical Legal Team
- 2005-08 **Rand Salke Architect & Associates** (Paso Robles, CA)
Production Manager/Draftsman; custom residential, commercial & industrial

PERFORMANCE ENSEMBLES

- 2017- **MaXaS** (remote)
Saxophone and Live Electronics Improvisation Duo (Co-founder)
Notable performances: International Saxophone Symposium in Croatia, Navy Band Symposium, Fairfax, VA, Kansas City Electronic Music and Arts Alliance in Kansas City, MO.
- 2010-13 **David Brother's Band** (Los Angeles, CA)
Piano and keyboards, toured in the US
- 2009-13 **Cathedral of our Lady of the Angeles** (Los Angeles, CA)
Cathedral Choir Member, under the direction of Frank Brownstead
- 2007-09 **Stampead** (Los Angeles, CA)
Piano and keyboards, toured on the West Coast

WRITING AND RESEARCH

- 2020 **Generative Music: the gate to the aesthetic of the individual unconscious**
Proposal of a new musicological method for understanding music, particularly in the context of generative music, in terms of the human psyche as is described by psychologist Carl Jung, whereby behavioral patterns exemplified in music can stimulate the second layer of the human psyche: the individual unconscious.
- 2020 **Towards a Remote Performance Practice: rethinking traditional performance practice in the times of a pandemic**
An exploration of the significance of practices in a “traditional performance practice”, and ideas on translating that significance into a “remote performance practice”. The paper then takes it one step further and looks at opportunities for entirely new sets of practices only now made pertinent by the pandemic.
- 2019 **Participation in Music: a parallel evolution**
An exploration and discussion of the similarities and differences between participation in music and that of the gallery arts. A proposal is then made relating to the “why” and “significance” of these differences in terms of the differences between the reception and perception of visual and auditory arts.
- 2017 **Behavior in Music: A preliminary definition and exploration**
Proposal of a new musicological method for further understanding music in terms of behavior as a byproduct of physiological and psychological development of the human hearing mechanism.
- 2016 **Analysis of JONCHAIES: Le Grand Orchestre, Xenakis’ New DSP, A Grande Échelle (In Grand Time)**
An analysis of Xenakis’s work using concepts and terminology predominantly developed by electroacoustic composers of the 20th and 21st century.

PROFESSIONAL AFFILIATIONS

ASCAP:

Shushan Music Group, (Publisher)

Writer

Society of Composers, Inc. Member

American Composers Forum Member

SEAMUS Member

SOFTWARE PROFICIENCIES

Max/MSP

Digital Performer

Logic Pro

Ableton Live

WaveLab

Finale

Sibelius

Adobe Creative Suite
C Programming Language
HTML / Web Development
Operating Systems: Linux, Windows, Mac OS

LANGUAGES

English: (native)
Spanish:
Speaking: conversational
Reading: acceptable
Writing: can write with dictionary

GENERAL INTERESTS

Music Cognition, Psychoacoustics and Perception; Architectural Design; Teaching
Acoustic Design; Architectural Determinism; Cosmology; Woodworking; Antique
Automobile Restoration; Sailing

WORKS LIST

CHAMBER + LIVE ELECTRONICS

Inexplicable Profusion (2018) ca. 8' for MaXaS Duo, saxophone and live electronics
Premiered at the 18th World Saxophone Congress, July 2018 in Zagreb, Croatia

Scent, On and Morrow (2012) ca. 13' for violin and live electronics
Written for and premiered by Kaija Hansen
Premiered Nov. 30th, 2012, Gerald R. Daniel Recital Hall, Long Beach, CA

Frenaski (2012) ca. 3' for five-person laptop ensemble
Premiered September 12th, 2012, Long Beach Soundwalk by the BCCM Ensemble

FIXED + MIXED MEDIA

The Consort of Myrtle (2021) ca. 21.5' for 2-channel acousmatic work

Prodigious Repository of Assembled Suns (2017) ca. 13' for live electronics and
dancers. Premiered at the 2017 Exchange of Midwest Collegiate Composers
Conference

Generative Dysfunction (2016) ca. 6' for Grand Marimba, Celesta, dancers
Collaboration with choreographer Makenna Dowling
Premiered May 2nd, 2016 UMKC Student Union Theater

Does What Its Supposed To (2013) ca. 9.5' for modular synthesizer and live visual media

Relatively Mankind (2013) ca. 6' for modular synthesizer and visual media

Mr. Polman Wants to Fit In (2013) film score
Official selection for Raindance, Newport Beach Film Festival, Short Shorts (Tokyo), Long Beach Indie International Film Festival, and Santa Barbara Film Festival (nominated best live action short film)

CHAMBER ENSEMBLE

A Veil of Tiny Points (2020) ca. 7.5' for flute, piccolo, clarinet in B-flat, violin, cello, piano, percussion
Commissioned by the Boulder Altitude Directive
Premiered March 13th, 2020 in Grusin Hall, Boulder, CO

pALIMP_SĒSTOS (2017) ca. 14.5' for violin, cello, piano
Premiered October 3rd, 2017, White Recital Hall, Kansas City, MO

Systems 0 438 100 088 (2015) ca. 5-10' for string quartet
Arrangement also available for flute, violin, bass clarinet, and piano

Sond Nomb (2013) ca. 2.5' for piano trio
Premiered May 1st, 2013 Gerald R. Daniel Recital Hall, Long Beach, CA

With This, In Mind (2012) ca. 4.5' for open ensemble
Written for and premiered by Vicki Ray and Eric KM Clark of the California Ear Unit
Premiered Dec. 12th, 2012, Gerald R. Daniel Recital Hall, Long Beach, CA

As We Gasp Towards the Eminent West (2012) ca. 21' for trumpet in C, horn in F, violin, violoncello, piano, and electronics
Premiered Nov. 30th, 2012, Gerald R. Daniel Recital Hall, Long Beach, CA

Study on Dynamics and Symmetry (2012) ca. 2.5' for violin, violoncello, bass clarinet, piano, marimba, and vibraphone
Written for and premiered by the Robin Cox Ensemble
Premiered February 27th, 2012, Gerald R. Daniel Recital Hall, Long Beach, CA

The Line, As For Cut (2011) ca. 4' for double bass, piano, and percussion
Premiered November 30th, 2011, Gerald R. Daniel Recital Hall, Long Beach, CA

VOCAL

The Present (2021) ca. 4.5', for soprano and cello

Commissioned by the SOHAP Ensemble
premier expected on Spring 2022 concert series

The Bird's Funeral (2021) ca. 7.5' for soprano and cello
Commissioned by the SOHAP Ensemble
premier expected on Spring 2022 concert series

Tu Pauperum Refugium (2012) ca. 4.5' for SATB choir
written for Frank Brownstead, Cathedral of Our Lady of the Angles, Music Director

If (2012) ca. 3' for mezzo-soprano, piano
Premiered Nov. 30th, 2012, Gerald R. Daniel Recital Hall, Long Beach, CA

It Was Just A Little While Ago (2012) ca. 3.5' tenor, piano
Premiered Nov. 30th, 2012, Gerald R. Daniel Recital Hall, Long Beach, CA

On the Young Mind (2012) ca. 5' for mezzo-soprano and narrator
Written for and Premiered by Gale Oliver
Premiered April 30th, 2012, Gerald R. Daniel Recital Hall, Long Beach, CA

LARGE ENSEMBLE + FIXED MEDIA

Material Evidence (2017) ca. 12.5' for Picc, Fl, Ob, Eng. Hn, Cl E-flat, Cl B-flat, Bs, Cl, Bsn, Sop. Sax, Alto Sax, Ten. Sax, Bar. Sax, Tpt, Hn, Trb, Tba, Vln I, Vln II, Vla, Vlc, Vlb, D.B, Perc, Electronics

INSTALLATIONS

To Preserve This, It Must Change, (2019) Ongoing, online, iterative installation
originally launched Dec. 2019, <http://davidplandon.com/it-must-change>

Gathering (2016) 16 Channel Sound Installation; Musical Representation of (4) Spatial
Analyses in Iconic San Francisco Spaces.
Collaboration with Carlo Sturken, Architect.
Commissioned by SPUR San Francisco
Installed Nov. 11th, 2015 through June 3rd, 2016 SPUR, San Francisco CA.

Encoded (2015) for unsuspecting performers and their cell phones
Premiere Nov. 15th, 2015 at The Wulf, Los Angeles, CA

I Won't Stand For This (2012) for 4-channel audio and camera that responds to
spectators' position
Funded by Grant in conjunction with the Don Andrus award and scholarship

SOFTWARE

DL.PoEuc (2021)
Max for Live MIDI device that allows users to create Euclidean Rhythms with the
option for the division a unit of time to create polyrhythms in addition additive, free
running rhythms.

dev_LAUNCHER (2020)

Max for Live MIDI Effect designed to allow users to improvise combinations of musical material. This is accomplished by dynamically launching MIDI clips in different tracks with the press of a single button. This allows composers to create a variety of musical material and improvise through it with any size “ensemble”.

DL.NETSEND~ // DL.NETRECEIVE~ (2019)

funded by CHA Micro Grant and CU Creative Grant

Open source Max/MSP externals for uncompressed, low latency, multi channel audio over the internet. Currently in Beta and only compiled for Max/MSP running on Windows. Housed on GitHub.

DL.Seive (2018)

Max for Live MIDI Effect that implements passes incoming MIDI notes through a Xenakis style sieve. Sieves are generated using a lightweight python program that saves the results into a format that Max/MSP can use in the device.

REFERENCES

Betsey Biggs

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