

Grace Leslie

8075 Camino Kiosco
San Diego, CA
92122
<http://crca.ucsd.edu/~grace>

Birth Date: September 23, 1983
Phone: (650) 387-0408
Fax: (858) 759-7664
Email: grace.leslie@gmail.com

EDUCATION ♦ **University of California, San Diego**, La Jolla, CA.

Ph.D. student in Computer Music, September 2005-present.
Advisor: Prof. Miller Puckette

Coursework: Digital Audio Processing, Musical Cognitive Science, Compositional Algorithms, Advanced Projects in Computer Music, Theories of Media and New Media, Programming Music Software, Real-Time Composition, Music Analysis, Conducting.

♦ **Stanford University**, Stanford, CA.

M.A. in Music, Science, and Technology, June 2005.

B.A. with Honors in Music, Science, and Technology, June 2005.
with concentrations in Composition and Flute Performance.

Advisor: Prof. Chris Chafe

Coursework: Computer Programming, Discrete Math, Acoustics, Computer-Generated Sound, Composition, Digital Signal Processing for Audio, Compositional Algorithms, Cognitive Science, Psychoacoustics, HCI Theory and Practice, Music Theory, Music History.

RESEARCH INTERESTS Spatial audio technology, perception, and aesthetics; multimedia and new media; computer music theory and composition.

PUBLICATIONS Chafe, C., M. Gurevich, G. Leslie, and S. Tyan, "Effect of time delay on ensemble accuracy," *Proc. International Symposium on Musical Acoustics, April 2004*, Nara, Japan.
M. Gurevich, G. Leslie, and S. Tyan, "Simulation of networked ensemble performance with varying time delays: characterization of ensemble accuracy," *Proc. 2004 International Computer Music Conference*, Miami, FL.

ACADEMIC WORK EXPERIENCE ♦ **Research Assistant**

UCSD Department of Music
Spring, Fall Quarter 2006.

Updated, reinvented, and performed live electronics for Roger Reynolds' percussion pieces *Watershed* and *Sanctuary* in the Max/MSP and PureData programming environments. Included rehearsal and performances at the John Donald Robb Compersers' Symposium in conjunction with The Society of Composers, Inc. Region VII Conference at the University of New Mexico, Albuquerque.

Center for Computer Research in Music and Acoustics
Stanford University, Stanford, CA, Summer Quarter 2003.

Experiment design involving collaborative musical performance over low-latency networks.

♦ **Teaching Assistant**

UCSD Department of Music

Introduction to Western Music, Spring 2006.

Introduction to Computer Music I & II, Winter & Spring 2007.

Mixing & Editing, Fall 2007.

Sophomore College, Stanford University
Sound, Digital Sound, and Massive Sound Media, Summer Quarters 2003 and 2004.

WORK
EXPERIENCE

◇ **Audio DSP Engineer**

Sennheiser Research, Palo Alto, CA, Summer 2007.

Designed and carried out subject tests, designed new EQ system for virtual surround (surround sound over headphones) system based on perceptual test results, and ran comparison study to evaluate new system against current products on the market.

◇ **Audio Media Design Intern**

Consumer eXperience Design, Motorola, Inc, Chicago, IL, Summer 2006.

Designed and implemented subject tests to create evaluation method for standard audio alerts. Submitted innovation disclosure for possible patent application pertaining to media generation for mobile devices.

NOTEWORTHY
GRANTS

◇ **Fellowships**

2007 John M. Eargle Memorial Reward

Audio Engineering Society Educational Foundation

Cal(*it*)² fellow, UCSD, Fall 2005-Spring 2006.

◇ **Travel Grants**

from Cal(*it*)², UCSD, April 2007.

for attendance at the AES UK Chapter Conference “Illusions in sound: the application of psychoacoustics to audio,” Cambridge, England, as part of my involvement in the design of the audio system for the CAVE immersive media environment.

from Friends of Music, Stanford University, April 2004.

for presentation at International Symposium on Musical Acoustics, Nara, Japan.

from Vice Provost for Undergraduate Education, Stanford University, November 2004.

for presentation at International Computer Music Conference, Miami, FL.

◇ **Research Grants**

from Vice Provost for Undergraduate Education, Stanford University, May 2004.

for project “SPF 8: A system for real-time spatialized performer feedback in 8 channels.”

COMPOSITIONS ◇ **Performed Compositions**

Landscape No. 1 for Ambulatory Quartet, Erik Ulman, violin, Anna Coburn, soprano, Justin Yang, soprano saxophone, Andy Meyerson, marching snare drum (2005)

n-yay for amplified piano, Jeffrey Treviño, piano (2004)

from 5 to 7 for flute and electronics, Grace Leslie, flute (2004)

Electronic music score for *The Poor*, a play by Anna Kerrigan (2004)

Static for tape (2004)

Breath for tape (2003)

◇ **Art Installations**

The Great Learning, Paragraph Seven, a 16-channel diffusion of a recorded performance of the Cornelius Cardew piece. With Charles Curtis, Carolyn Chen, Amanda Tabor, Daniel Tacke, and Brian Griffeth-Loeb. Shown at UCSD, December 7, 2006.

Incomplete, composition and sound design, with Veronika Bauer, video projection, and Zeynep Bulut, vocal performance. Shown at UCSD, November 6, 2005.

◇ **Compositions in progress**

The iPod Pieces for headphone playback

untitled for flute improvisation with virtual spaces (interactive electronics)

FLUTE
REPERTOIRE

◇ **Representative Flute Repertoire**

- Mark Applebaum, *Entre Funérailles IV* for solo flute (2000)
Brian Ferneyhough, *Cassandra's Dream Song* (1975)
David Franzson, première, *Nøtt* for solo flute (1996/2004)
Christopher Wendel Jones, *Fictions: eight pieces for solo flute* (2000)
Philippe Manoury, *Jupiter* for flute and electronics (1987/1993)
Roger Reynolds, *Ambages* for solo flute (1965)
Jeffrey Treviño, première, *Coming/Going* for solo flute (2004)
J.S. Bach, *Partita in a minor for unaccompanied flute*, BWV 1013, (1725)
J.S. Bach, *Sonata in b minor for flute and harpsichord*, BWV 1030 (1736)
Aaron Copland, *Duo for flute and piano* (1971)
Claude Debussy, *Syrinx* for solo flute (1913)
Henri Dutilleux, *Sonatine* for flute and piano (1943)
Christopher Keyes, *Li Jiang Etude No. 3* for flute and electronics (2002)
Bohuslav Martinu, *First sonata for flute and piano* (1945)
Sergei Rachmaninoff, Various songs for voice and piano (1892-1906)
Edgard Varèse, *Density 21.5* for solo flute (1936)

◇ **Baroque Trio Repertoire**

- all pieces for flute, oboe or violin, continuo, and harpsichord:
Francois Couperin, *L'Apothéose de Lulli* (1725)
J.S. Bach, *Trio Sonata in C Major*, BWV 1037 (unknown)
G. P. Telemann, *Triosonate in e-moll*, TWV 42:e1 (1734)

◇ **Other Ensemble Repertoire**

- Carolyn Chen, première, *muse/mute* for soprano, flute, violin, piano, and percussion (2007)
Jonathan Beard, première, *TNT* for wind trio (2003)
Harvey Sollberger, *Sunflowers* for flutes and vibraphone (1976)
Oded Ben-Tal, *Tangents* for flute, piano, and tape (2002)
John Zorn, *Cobra* (1984)