

# CHRISTIAN ERICKSON

## EDUCATION

Doctor of Musical Arts in Music Composition, 2003—University of Colorado at Boulder

Primary teachers

composition: Luis Jorge González

music technology: Michael Theodore

orchestration: Richard Toensing

theory pedagogy: Keith Waters

ethnomusicology: Brenda Romero

Dissertation: *Wi'ikijo, a dialogue for American Indian flutes and orchestra*

Master of Music in Music Composition, 1996—University of Nebraska-Lincoln

Primary teachers

composition: Randall Snyder

musicology/research: Peter Lefferts

Schenkerian Analysis: Joseph Kraus

Thesis: *String Quartet* for two violins, viola and violincello

Bachelor of Music in Music Theory and Composition, 1991—University of Wyoming

Primary teachers:

composition: Gary Smart

conducting: Michael Griffith

piano: James Cook

Senior Thesis: *Pucelle Suite* for orchestra

Private composition lessons and/or master classes with John Corigliano, Michael Daugherty, Lukas Foss, Libby Larsen, and Roger Reynolds, 1994-2003

## TEACHING EXPERIENCE

**INSTRUCTOR, SHERIDAN COLLEGE SHERIDAN, WYOMING 2003-PRESENT**

Introduction to Music, Music Fundamentals, Introduction to Art History & Criticism, Studio Composition, Studio Piano, Introduction to Music Technology, Intermediate Music Technology, History of Rock Music, Music History Survey I-II, Music Portfolio, Music Technology Ensemble, Techniques for Live Sound, Written Theory I-IV, Class Piano I-IV, World Music

**INSTRUCTOR, FRONT RANGE COMMUNITY COLLEGE WESTMINSTER, COLORADO 2002-2003**

Music Appreciation

**GRADUATE PART-TIME INSTRUCTOR, UNIVERSITY OF COLORADO BOULDER, COLORADO 1999-2003**

Sophomore Written Theory & Aural Skills (instructor, coordinator and supervisor) and Undergraduate Composition Seminar.

**TEACHING ASSISTANT, UNIVERSITY OF NEBRASKA LINCOLN,  
NEBRASKA 1994-1996**  
Sophomore Written Theory & Aural Skills

**RECENT INSTITUTIONAL ACTIVITIES**

Show Choir Advisory Committee, 2011  
Faculty Lecture Series, 2010  
Liaison between Sheridan College and Ucross Foundation Artists' Colony, 2009-present  
Advisor, Piano Fleet Replacement Campaign, 2009  
Member, Committee for Artist-in-Residence Program, 2009  
Chair, Music Program Review Committee, 2008  
Member, Search Committee for Director of Entrepreneurial Programs, 2008  
Member, Advisory Committee for Program Review, 2008  
Developed Certificate of Music Technology Program, 2008  
Secured funding for, designed and implemented digital piano lab, 2007

**AWARDS AND GRANTS**

NISOD Excellence Award Recipient, 2009  
Wyoming Arts Council Performing Arts Fellowship, Cheyenne, WY, 2005  
Joan Kealiinohomoku Society of Ethnomusicology Prize, Boulder, CO, 2002  
Cecil Effinger Award for Outstanding Graduate Composer, University of Colorado, 2002  
Graduate Student Grant, University of Colorado Graduate School, 2002  
Finalist, University-Wide Graduate Part-Time Instructor of the Year, University of Colorado, 2002  
Runner-up, New England Reed Trio Call For Scores, Boston, MA, 2000  
Museum in the Community Composition Award, Charleston, WV, 1996  
University of Nebraska Outstanding Graduate Music Student, 1995  
ASCAP Award, University of Wyoming, 1992

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**SELECTED COMPOSITIONS**

**SOLO WORKS**

*Three Themes from "Proof,"* solo piano, 6', 2004  
*Five Sketches for Jazz Piano,* solo piano, 12', 1992

**ELECTRONIC WORKS**

*The Dwarf Pine Tree,* mixed media computer document, 5', 2006  
*Wi'ikijo: Acousmatic Remix,* mixed media computer document, 5', 2002  
*Proper Modulation,* Csound computer document, 2', 2000  
*Ode to Windoze,* Csound computer document, 3', 2000  
*Thoughts on a Boulder,* Csound computer document, 6', 2000

**CHAMBER WORKS**

Rondo de los Matachines, string quartet, 9', 2010  
*Beasts in Snow* (text: Jane Wohl), soprano and piano, 4', 2008  
*Three Rocky Mountain Miniatures* (text: Janell Hanson), baritone and piano, 3', 2006  
*Fall of Snow* (text: Robert Frost), soprano and piano, 2', 2006  
*The Sky Is Low... (#1075)* (text: Emily Dickinson), soprano and piano, 3', 2003  
*Saxophone!*, saxophone quartet, 10', 2003

*Boy at the Window* (text: Richard Wilbur), soprano and piano, 5', 2002  
*Concertino Concordante*, harp, flute, clarinet, string quartet, 15', 2000  
*Four Alliterations*, oboe, clarinet, and bassoon 13', 2000  
*from "Ode al Mar"* (text: Pablo Neruda), mezzo-soprano, flute, clarinet, violin, violincello,  
piano, and percussion, 7', 2000  
*Voilà!*, viola and piano, 15', 1999  
*String Quartet*, string quartet, 24', 1996  
*Isomorphia*, flute and piano, 14', 1995  
*plathsongs* (text: Sylvia Plath), soprano and piano, 12', 1994  
*The Dark Half*, 2 pianos, percussion, and synthesizer, 13', 1991  
*The Talisman*, piano trio, 9', 1991

#### LARGE ENSEMBLE WORKS

*Black Hills Sketches*, orchestra, 15', in progress  
*Wacipi*, hoop dancer, American Indian drum group and orchestra, 5', in progress  
*Posada Songs*, choir, 5', 2011  
*Anthem: Fire & Water*, choir and orchestra, 7', 2006  
*Crazy Horse: In Memoriam* (text: Charlotte Babcock), choir, 6', 2005  
*Wi'ikijo*, American Indian flutes and orchestra, 22', 2001  
*Pucelle Suite*, wind ensemble, 20', 1994  
*Pucelle Suite*, orchestra, 20', 1991

#### THEATRICAL WORKS

*Incidental Music for A Midsummer Night's Dream*, in progress  
*Incidental Music for Proof*, Piano Quartet, 25', 2004  
*Of Our Own Volition* (script: Karen Chuplis), actors, torch singer, jazz quartet with MIDI, 32',  
1995

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#### PRODUCTION AND ENGINEERING WORK

**SOUND/MIDI/DIGITAL AUDIO DESIGNER**, VARIOUS THEATRICAL ORGANIZATIONS, 1994-PRESENT

Composed original music, designed and engineered sound for theatrical productions. Created fully-realized orchestral accompaniments using sequencing/sampling technologies.

**CONCERT PRODUCTION AND RECORDING ASSISTANT**, UNIVERSITY OF WYOMING DEPARTMENT OF MUSIC, 1990-92

Recorded faculty and student performances. Assisted concert production staff in sound design, engineering, and live reinforcement.

#### TECHNICAL EXPERTISE

##### DIGITAL AUDIO

digital editing and conversion, digital formats, theory and techniques of digital audio, digital recording techniques (DAT, ADAT, MiniDisc, CD, DVD, hard disc formats), signal processing

##### SYNTHESIS TECHNIQUES

additive, subtractive, wave-shaping, hybrid synthesis; oscillators, noise generators, envelopes, filters, modulation (phase, amplitude, frequency)

#### MIDI SYSTEMS

routing, patching, splitting, merging, channels and devices, MIDI message formats and applications

#### COMPUTER SYSTEM EXPERIENCE

Macintosh OS X, Linux, Windows, programming in c, Pascal, COBOL, FORTRAN, BASIC

#### MUSIC AND AUDIO SOFTWARE EXPERIENCE

Recording and Editing: ProTools, Peak, AudioDesk, Logic Studio, Reaper

Signal Processing and Synthesis: SoundHack, csound, MetaSynth

Live Computer Music: Max/MSP, PureData, SuperCollider

Sequencing: Digital Performer, Logic Pro

Notation: Finale, Sibelius, MuseScore

Ear Training and Theory: Practica Musica, MacGamut, Auralia

Others: Dreamweaver, Flash

#### HARDWARE EXPERIENCE

mixing: Mackie, Yamaha, Behringer, PreSonus

synthesis: Arp, Moog, Yamaha, Roland, Korg, Kawai, Kurzweil

sampling: Akai, Emu

MIDI: Mark of the Unicorn, Opcode, M-Audio

#### PROFESSIONAL AFFILIATIONS

American Society of Composers, Authors and Publishers

College Music Society

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#### REFERENCES – SUPERVISORS

##### **ARDATH LUNBECK**, DEAN OF ARTS AND SCIENCE

Sheridan College

3059 Coffeen Avenue

Sheridan, WY 82801

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##### **DAVE KNUTSON**, COORDINATOR, FINE & PERFORMING ARTS

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REFERENCES – MENTORS

**BRENDA ROMERO**, ASSOCIATE PROFESSOR OF MUSIC

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**KEITH WATERS**, ASSISTANT PROFESSOR OF MUSIC

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REFERENCES – STUDENTS

**AUSTIN BRAMWELL**

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**MARION NIEDRINGHAUS**

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