



Amy Brandon
22 Crowell Drive
Truro, NS B2N 5N4
(902) 305-8162
amyGbrandon@gmail.com
amybrandon.ca

EMPLOYMENT:

Dalhousie University
Lecturer, Full-Time (Head of Composition)

Halifax, NS
August, 2022-May, 2024

Duties included teaching individual lessons and group classes in composition, administration/coordination of the composition program, teaching 2nd and 3rd year music theory, organizing workshops, lectures and events, and administrative committee participation.

Dalhousie University
Part-Time Academic - Instructor, Applied Study and MUSC 2222

Virtual / On-Campus
September, 2021-April, 2022

EDUCATION :

Dalhousie University
Interdisciplinary PhD Program – Guitar Skill Acquisition & Cognition
All but dissertation complete.

Halifax, NS
September, 2016 -

University of Ottawa
MA in Composition (Supervisor: **Dr. John Armstrong**)

Ottawa, Ontario
September, 2014 - May, 2016

Carleton University
BMus in Jazz Guitar Performance

Ottawa, Ontario
September, 2002 - October, 2006

LEADERSHIP, MASTERCLASSES and COMPOSER-IN-RESIDENCE:

Founder and Co-Director - The 21st Century Guitar (21cguitar.com)

Semi-annual international conference dedicated to contemporary guitar performance, composition and research. The conference received a **\$40,000 SSHRC Connexion grant** in 2019 (I was a co-collaborator with my supervisor Dr. Gilles Comeau and co-Director Dr. Jason Noble), and a **\$25,000 Canada Council grant** (to The 21st Century Guitar in Canada ad-hoc group) in 2021. Past editions in Ottawa, ON (August, 2019), Portugal (March, 2021), Ball State University, Indiana (March 17-20, 2022), and an upcoming edition at Brunel University, London, UK (2025).

I have taught **composition, guitar, and technology masterclasses** at the **Gaudeamus Festival** (Netherlands), **Gabriela Lena Frank Academy** (USA), **Berklee College of Music** (USA), **University of Idaho** (USA), **Ball State University** (USA), **Halifax Jazz Festival** (Canada), **McGill University** (Canada), **Carleton University** (Canada), **University of Central Florida** (USA), **Canadian New Music Network** (Canada), **Brandon University** (Canada) and **Acadia University** (Canada). I taught the **Carleton University** Contemporary Guitar Ensemble from 2013-2014. In 2023 I was invited to be faculty at the **Winnipeg New Music Festival's** Composer's Institute. In 2020 I was invited to be the composer-in-residence for the **Hamilton Guitar Festival** and the **Buffalo Guitar Festival**, however both events were cancelled due to the COVID pandemic.

SELECTED AWARDS, GRANTS and SCHOLARSHIPS:

IAWM Clark-Front Prize for my cello concerto, <i>Simulacra</i>	2023
ISCM Canadian Section 2024 (Faroe Islands) (one of six composers selected)	2023
ISCM Canadian Section 2023 (South Africa) (one of six composers selected)	2023
Friend of Canadian Music (selected by Continuum Contemporary Ensemble)	2022
East Coast Music Award – Composer of the Year	2022
IAWM Pauline Oliveros New Genre Prize (Honourable Mention - <i>Boundary</i>)	2021
JACK Quartet Studio Artist Commission	2020
Canada Council for the Arts – Concept to Realization Composite Grant	2020
IAWM Judith Lang Zaimont Prize for chamber works	2020
Arts Nova Scotia Emerging Artist Recognition Award	2019
5 th Wave Chicago - Call for Orchestral Scores (Honourable Mention – <i>Entry Point</i>)	2019
Leo Brouwer Solo Guitar Composition Competition – (Grand Prize – <i>Intermountainous</i>)	2019
ICEBERG New Music Call for Scores – Winner (Vocal Category – <i>gouging at a forest sea</i>)	2019
Central European String Quartet Competition – 'Most Innovative' - <i>Aperture</i>	2018
GroundSwell Emerging Composer Competition – Honourable Mention	2018
Hildegard Competition – National Sawdust (USA) – Honourable Mention	2018
Dundas Valley Orchestra Composition Competition	2018
Ottawa Guitar Society Composition Competition	2017
Roberta Stephen Composition Award	2017
Banff Centre Andrés Segovia Scholarship	2017
Banff Centre TD Scholarship	2015

WORKSHOPS & TRAINING:

EQ: Evolution of the String Quartet Professional development program for emerging composers	Banff Centre, AB July 14-August 4, 2019
Winnipeg New Music Festival Composer's Institute Professional development program for emerging composers Mentors: Kelly-Marie Murphy and Jocelyn Morlock	Winnipeg, MB January 25-February 1, 2019
PIVOT Mentorship Program Supported by the CLC and Continuum Contemporary Ensemble Mentor: Zosha Di Castri	Toronto, ON September, 2018-March, 2019
GroundSwell Pressure Waves Emerging Composers Program directed by Harry Stafylakis Funded by GroundSwell and Canada Council for the Arts	Winnipeg, MB August 20-26, 2017
Soundstreams Emerging Composer Program with Unsuk Chin and Chris Paul Harman Funded by Soundstreams	Toronto, ON May 19-28, 2017
Concert in the 21st Century directed by Pedja Muzijevic Funded by the Andrés Segovia Scholarship, Canada Council for the Arts and Arts NS	Banff, AB February 15-March 3, 2017
Banff Centre International Workshop in Jazz and Creative Music directed by Vijay Iyer Funded by a TD Bank Scholarship	Banff, AB August, 2015

LECTURES, CONFERENCE PAPERS & ROUNDTABLES :

Mixed Realities as NIMEs @ NIME 2023 Panel member: AR roundtable at New Interfaces for Musical Expression Conference	Mexico City, Mexico May 29, 2023
Forum IRCAM @ McGill University Lecture: Composing in augmented reality	Montreal, QC March, 2021
Altamira Hong Kong International Guitar Symposium 2019 Paper in absentia: Perceptuomotor encoding of complex movements and the feedforward process of jazz guitar improvisation.	Hong Kong July 14, 2019
Guitar Foundation of America Conference 2018 Exploring neuroplasticity, bimanual control and interhemispheric inhibition in classical guitarists	Louisville, KY June 18-23, 2018
Material Cultures of Music Notation – Utrecht University Motor learning, perceptual patterns and guitar notation in augmented reality	Utrecht, the Netherlands April 20-22, 2018
Improvising Brain III - Georgia State University Exploring the role of auditory, visual and sensorimotor feedback in the execution	Atlanta, Georgia February 26-28, 2017
International Guitar Research Centre Conference, University of Surrey Panel Discussion: Literacy, pedagogy and the development of contemporary electric guitar	Guildford, UK March 18-24, 2016

2023-24 - UPCOMING COMPOSITION COMMISSIONS:

Quatuor Bozzini new work for string quartet	Open Waters Festival, Halifax NS January, 2024
Wet Ink Ensemble new work for flute, piano and percussion trio	NYC tbc
Orbit Ensemble New work for violin and cello duo	Canada and the UK 2024

2018-23 SELECTED COMPOSITION COMMISSIONS and PERFORMANCES:

Ryan Scott <i>Sepals</i> for solo snare and electronics	Toronto, ON September 17, 2023
Polycoro Premiere of <i>Aenigmata</i> for chamber choir	Winnipeg and Brandon, MB May 6-8, 2023
ekmeles US premiere of <i>Erratics</i> and <i>Night is the Darkest of Weather</i> for vocal ensemble	NYC March 10, 2023
JACK Quartet Premiere of <i>Blacklight / Lysis</i> for string quartet	NYC January 28, 2023

Open Waters: Current Visions – Symphony Nova Scotia Premiere of <i>Simulacra</i> (cello concerto – commissioned by Jeff Zeigler)	Halifax, NS January 12, 2023
ChromaDuo Premiere of <i>plesiosynchronous</i> for guitar duo	Toronto, ON September 17, 2022
Alkali Ensemble Premiere of <i>Affine</i> for chamber ensemble	Halifax, NS September 17, 2022
Sound Symposium <i>Boundary</i> (swimming pool sound installation – commissioned by Sound Symposium)	St. John's, Newfoundland July, 2022
Upstream Ensemble Premiere of <i>mouthfeel</i> for improvising ensemble	Halifax, NS June 25, 2022
Mise-EN Festival Featured composer, performance of <i>gestures of recoil</i> and <i>dreim.spk</i>	NYC June 13-16, 2022
Instruments of Happiness Premiere of <i>Mussatur's Dream</i> for electric guitar quartet	Montreal, QC May 10, 2022
Gaudeamus Festival : Screen Dive Commission of new AR work <i>Boundary</i>	the Netherlands September 9, 2020
Joseph Petric <i>Night</i> for solo accordion (commissioned by Joseph Petric)	Toronto, ON tbc
Cowan-Cicchillitti Duo and 13 Strings Premiere of <i>cloud path</i> for classical guitar duo and strings.	Guitar Alla Grande Festival, Ottawa, ON March 23, 2022
Maureen Batt and Halifax Camerata <i>The Vertical Labyrinth</i> for solo soprano and choir	Halifax, NS July, 2022
Emma Rush - SMC Music and Computer Conference Premiere of <i>7 Malaguena Fragments for Augmented Guitar</i>	Malaga, Spain May 29, 2019
Chartreuse Trio – Music in Bloom Premiere of <i>threads</i> for string trio	Bloomington, IN May 17, 2019
Yumi Suehiro x Tesselat Premiere of <i>Mirrorims</i> for solo piano	MISE_EN PLACE, NYC May 3, 2019
Ekmeles x ICEBERG New Music Performance of <i>gouging at a forest sea</i>	DiMenna Center, NYC March 9, 2019
Choral Art Program: Pro Coro Workshop of <i>Erratics</i> (chamber choir)	Banff Centre, AB February 9, 2019
Winnipeg New Music Festival Composers' Institute Premiere of <i>3 Portraits</i> (orchestra)	Winnipeg, MB January 28, 2019

Open Waters: Current Visions – Symphony Nova Scotia
Premiere of *Entry Point* (orchestra)

Halifax, NS
January 8, 2019

Hidden Dome
Performance of *Scavenger* cycle by guitarist Libby Myers

Brisbane, Australia
December 9, 2018

IAWM Annual Concert – KIRKOS Ensemble
gestures of recoil (chamber trio)

Dublin, Ireland
October 27, 2018

SNIM (Spontaneous Network for Improvised Music)
retribution/redistribution (electric guitar duo)

Vienna, Austria
October 19, 2018

MISE-EN Festival
lake strata (chamber trio)

Brooklyn, USA
June 27-30, 2018

Lidiya Yankovskya and the Refugee Orchestra
gestures of recoil (chamber trio)

National Sawdust, Brooklyn, USA
June 12, 2018

ARTICLES, PAPERS and BOOK CHAPTERS:

Chapter. 'Augmented reality guitars' (2023) in *21st Century Guitar – Evolutions and Augmentations*. Bloomsbury Academic. Edited by Rich Perks and John McGrath.

Chapter. 'Perceptual and visuomotor feedforward patterns as an element of jazz guitar improvisation practice and pedagogy.' (2022) in *Quand la guitare [s]'électrise!* edited by de Navarret, de Battier, de Bruguière, & de Gonin. Sorbonne Université Press.

Article. 'an inexhaustible source of wild music: UTEMS, Guitar '75 and the early evolution of Canadian works for guitar and electronics'. In *Musicworks*, Summer, 2020.

Article. 'How the guitar shapes us.' Two-part article on motor control and guitar performance. In *Soundboard*: vol. 45 nos. 1 and 2. Published in Spring and Fall 2019. (This article was co-authored by my supervisor, Dr. David Westwood, but I wrote the majority of the article.)

Proceedings. 'The uniquely complex bimanual task of classical guitar performance: examining instrument-specific interhemispheric inhibition in guitarists.' Conference proceedings of IX Guitar Academic Symposium of EMBAP/UNESPAR, Curitiba, Brazil, November 1-4, 2017. Awaiting publication.

Article. 'The scientific method book: the potential for interdisciplinary study in jazz guitar pedagogy.' *Just Jazz Guitar Magazine*. (87) May, 2016.

SELECTED PERFORMANCES :

Winnipeg New Music Festival
Performance of *Penelope* by Sarah Kirkland Snider with members of the WSO

Winnipeg, MB
January, 2020

centre d'experimentation musicale
Solo Performance

Chicoutimi, QC
November, 2019

Women from Space Festival
Solo Performance

Toronto, ON
March, 2020

New Music Edmonton
Solo Performance

Edmonton, AB
May, 2019

Sound Symposium and Something Else! Festival
Duo with Susan Alcorn

NFLD and Hamilton, ON
June and July, 2019

9th Academic Guitar Symposium of EMBAP
Solo Performance

Curitiba, Brazil
November, 2018

NYC Electroacoustic Music Festival
Solo Performance

NYC
July, 2018

SELECTED INSTALLATIONS:

#touchgrass (2022)

Creation and programming of an augmented reality app featuring 6 composers. Co-commissioned by **Cluster Festival** and **Polycoro**

Boundary (2020)

Sound installation for mobile augmented reality. Premiere in September, 2020 at the **Gaudeamus Festival**. Subsequent installations at Noise Floor 2021 (UK); Re:FLUX 2021 (CAN) and the Seeing Sound Festival 2020 (UK)

RECORDINGS:

St. Nazaire for solo guitar: on an upcoming album by **Emma Rush** (2023)

Dualisms for solo violin: on an upcoming album by **Gillian Smith** (May, 2023)

crown of the sun for wind trio: on an upcoming album by **Exponential Ensemble** (May, 2023)

Artificial Light for solo guitar: on **Almost Touching** by An-Laurence Higgins (2022)

Frost Moon for solo piano: on **Mistress Moon Canadian Edition** by Jennifer King (2021)

points of light for fretless classical guitar: on **In The Night** by Emily Alice Shaw (2021)

Slancio for solo guitar: on **Unfettered and Alive** by Libby Myers (2021)

Scavenger (2016): **Performer and composer**. Nominated for Music Nova Scotia 'Classical Recording of the Year 2016' and East Coast Music Awards 'Classical Composition of the Year 2017' and 'Instrumental Recording of the Year' 2018.

I am also recording an album entitled **Lysis** at McGill in August, 2023 featuring performances from Quatuor Bozzini, India Gailey, Leah Plave, Sara Constant and Julian Bertino.

SELECTED MEDIA & REVIEWS :

Sarah Jo Kirsch, Critipeg - Review of WNMF performance of *3 Portraits*

January, 2019

"The second highlight of the night came from Amy Brandon. Her 3 Portraits for Orchestra is a sonic roller coaster through tension and release. The calm of a low string drone spreads into a web of anxiety through strenuous groans

before resolving into a lustrous sound bath. With stabs of solo cello spurring way for gut-wrenching and horrific swells, Brandon's timbral palate could humble even seasoned composers .."

Stuart Broomer, The WholeNote – *Scavenger* CD Review

April, 2017

"... a model of classical guitar clarity ... lyricism and triadic harmony that can suggest idiomatic composers like Villa-Lobos and Rodrigo ..."

Alan Fark, minorseventh.com – *Scavenger* CD Review

March, 2017

"Otherworldly and meditative ... one wonders whether geography of the coastal North Atlantic may have influenced Brandon in her creative orchestration of this clashing of bleakness with beauty ... [her] compositions succeed, as all excellent music does, in conjuring a palpable and astonishing mood."

Miles Okazaki, Jazz guitarist and composer

Fall, 2016

"... a wondrous and mysterious landscape. The constantly shifting interplay of delicate guitar work and electronic washes is an intricate dance of ancient and futuristic sounds. [Her] technique is an understated kind of virtuosity, with an emotional weight to it that serves to draw the listener in to her world ..."