

## Renée T. Coulombe

Composer, Improviser, Theorist

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### Academic Experience

Fall 2000-Present     Assistant Professor, Music Theory and Composition,  
University of California, Riverside  
Faculty Coordinator for Music, Gluck Fellowship Program

Courses taught include composition, improvisation studies, analysis of electronic and computer music, history of dissonance, 20<sup>th</sup> century music history, analysis, counterpoint, and notation for composers. Director, UCR Free Improvisation Ensemble.

Spring 2000     Lecturer in Music  
University of San Diego

1992-1997     Lecturer (1997) and Teaching Assistant (1992-1997) in Music  
University of California, San Diego

### Education

1998     Ph.D. in Music Composition  
University of California, San Diego

1991     M.A. in Music Composition  
Columbia University

1986     B.A. in Botany, Minor in Music  
Connecticut College

### Selected Performances, Commissions, Broadcasts and Recordings

*Another Fine Mess* for mixed chamber ensemble (forthcoming). Commissioned by Ensemble Sospeso for "American Voices" concert, New York season, 2005-2006.

"*Cut*" installation for recorded samples, live electronics, live video feed, live-action drawing, dancer and barber. (With photographer David Horvitz, and visual artists Vuslat and Ilknur Demirkoparan.) Refereed selection at Teknika Radica Festival, San Diego, CA, January 30, 2004.

*We Share Something*, for 8-channel audio. With dancers at California Institute for the Arts, October 9, 2002 (part of *New Media/New Work*). As audio installation at *Spectrum New Music Festival*, First United Methodist Church, Santa Barbara, CA., May 24, 2003 and Third Annual "Women in New Music" Festival, California State University, Fullerton, Fullerton CA, March 13, 2004.

"*High-Flyin' Bird*" music/video installation. (With video installation artist Marsia Alexander-Clarke) Fullerton Art Center, 2002. Arts in Motion IV: Interference Patterns Exhibition, AIM @ Bank (Bank is a contemporary art gallery in downtown Los Angeles.) from March 1 to April 15, 2003. Roy O Disney Hall, California Institute for the Arts (part of *New Media/New Work*), October 9, 2003.

*Make No Mistake*, video installation for improvising pianist. (With video artists Iklur and Vuslat Demirkoparan.) "Showcase Alive" Arts Building Performance Lab, UC Riverside, CA, May 24, 2003.

*New Media/New Work* a concert-length, collaborative, digital-intermedia performance work. Performance Lab, UC Riverside, April 5, 2002. Roy O. Disney Hall, California Institute for the Arts, on October 9, 2002.

*The Ten Thousand Things*, amplified cello and prepared piano. "Music and Identity in the Third Millennium," University of California, Riverside, November 3, 2001. Supported with a grant from the Ford Foundation through the Center for Ideas and Society. Roy O. Disney Hall, California Institute for the Arts, February 27<sup>th</sup> 2002.

*Satori*, for amplified violin and voice. Written for violinist Mark Menzies, 175 East Performance Spaces: Auckland, New Zealand, August 6, 2000 and Wellington, August 8, 2000. Roy O Disney Hall, California Institute for the Arts, Valencia, CA, October 4, 2000. Broadcast and webcast on Concert FM 92.5, December 2000. Juried selection, "Feminist Theory and Music 6," Boise State University, July 5, 2001. Southwest Chamber Music, *Composer Portrait Series: New Music in the 21<sup>st</sup> Century*. Armory Center for the Arts, Pasadena January 19, 2003. *Transforming Voices* Women's listening Room Event, California State University, Fullerton Recital Hall, March 27, 2003.

*Piano Outtakes (Piano Take-Out)*, 2-channel tape. Open Space label, disc OS 12, 2000. Broadcast on "Foldover" (Radio Program) on WOBC 91.5FM, Oberlin, OH, October 1, 2001.

*Unnatural Musician*, for voice, piano, and live electronics. Spruce Street Forum, San Diego, CA, October 18, 1998. Juried selection, First International Conference and Festival on Women Composers of Our Time (Frau Musica nova, Komponieren heute), Amerika-Haus, Cologne Germany, October 26, 1998.

*Bounce*, improvisation for 2 pianos. (With Scott Walton) Mandeville Recital Hall, University of California, San Diego, 1996. Released on Open Space label, disc OS 12, 2000.

*Banshee*, for solo female voice and live electronics. Commissioned for "Women in New Music at UCSD," Feminist Theory and Music III, Riverside, CA, June 1995. Center for Research in Computing and the Arts, La Jolla, CA, June 1995. Studio A, La Jolla, CA, April 1996.

*Like Lisa*, computer-generated tape. Barnard College, New Music Festival, New York, 1991. As sound installation for theater collage "Daydreams of Violent Revolution" Downtown Art Company, New York, NY, 1991. Mandeville Recital Hall, La Jolla, CA, March 1992. Released on *Sonic*

*Comix: works by Renee T. Coulombe*, on the Nena Dreams label, 1998. Panel presentation, Transforming Voices, California State University at Fullerton, March 27, 2003.

## **Selected Articles and Book Chapters**

"You're Just A Girl!": Riot Grrrl in the Music of Buffy the Vampire Slayer" Sounds of the Slayer: Sound and Silence in Buffy the Vampire Slayer Paul Atinello and Vanessa Knights, eds. (In Press).

"Going All the Way" Open Space Magazine Issue 6, Fall 2004, pp. 67-74.

"The Tao of (Free)Improvisation" Open Space Magazine Issue 5, Fall 2003, pp. 56-69.

"Postmodern Polyamory or Postcolonial Challenge? Cornershop in Dialogue from East, to West, to East..." Postmodernism Music/Postmodern Thought, Joseph Auner and Judith Lothead, eds. (New York: Routledge, 2002) pp. 177-193.

"Dissonance Unbound: The Emancipation of 'The Other' in Western Music" GLSG Newsletter of the American Musicological Society, 2001, p. 13.

"The Insatiable Banshee: Voracious Vocalizing, Riot Grrl, and the Blues," Audible Traces: Gender, Identity, and Music, Elaine Barkin and Lydia Hamessley, eds. (Zurich: Carciofoli Verlagshaus, 1999) pp. 257-272.

## **Selected Reviews**

"Women's Listening Room Event: Transforming Voices, Women@work, works by women" IAWM Journal Fall 2003, p. 31.

"Does Pauline Exist?" (A Review of *Sounding the Margins: A Forty-Year Retrospective of the Works of Pauline Oliveros*)" Open Space Magazine Fall 2002, pp. 230-233.

"Frau Music (Nova) Festival and Conference" San Diego New Music Newsletter Spring 1999, p. 1.

"Suits Me: The Double Life of Billy Tipton by Diane Wood Middlebrook" GLSG Newsletter of The American Musicological Society 1999, pp. 7-9.

"Skin and Bones, A New Improvisatory Percussion Duo" 20th Century Music 1998, pp. 22.

"Girls! Girls! Girls! Essays on Women and Music edited by Sarah Cooper" GLSG Newsletter of The American Musicological Society 1996, pp. 10-11

## **Submitted and in-progress scholarly work**

"Recruiting for the Crash: Emancipations, Webern and the Futures of Music Theory"  
(Submitted, Musical Quarterly, September 30, 2004. 52 Manuscript Pages.)

Crashing Dissonance: The Ideology of "The Other" in Western Music book draft.

A meta-analysis of the socio-political and cultural discourse surrounding dissonance in the West from the sixth through the twenty-first centuries, both from a critical and intra-disciplinary perspective. The work also expands the category of dissonance to analyze "dissonant practices" as a functional category encompassing a variety of resistance strategies deployed to counteract the necessity of "avoiding unwanted dissonance."

"*All there is or is not using Muhal as channel: Dissonance and Dissonant Practice in Life line ABC*" for an anthology in *Improvisation Studies* resulting from the UCHRI Research Group "Global Intentions: Improvisation in the Contemporary Performing Arts" Fall 2002, George Lewis, Susan Leigh Foster, and Adrienne Jenik, eds.

"Would You Like to Play A Game?: Improvisation in the Land of Technology" Co-edited Volume with Derek Burrill (Media Studies, UC Riverside Dance Department). Anticipated publication Spring 2006.

## **Recent Panels, Workshops, Interviews and Lectures:**

Refereed Panelist: "'You're just a girl!': Riot Grrrl Aesthetics in the Music of *Buffy the Vampire Slayer*" "Over the Waves: Music in/and Broadcasting International Conference" McMaster University, Hamilton, ON, Canada, March 4-6 2005 (forthcoming).

Invited Interviewee: KPBS 89.5 in San Diego (NPR) "The Lounge," (news and culture Program), 1-hour interview/performance with *Erroneous Funk*, September 16, 2004.

Invited Interviewee: KPBS 89.5 in San Diego (NPR) "These Days" (news and culture program), 1 hour interview (with Daniel Del Fiorentino), August 25<sup>th</sup> 2004.

Invited Interviewee: Provided commentary screening of *Modulations* (film on the history of electronic music) on KPBS 89.5 San Diego (NPR) "The Lounge" (arts and culture program) 1/2 hour interview July 13, 2004.

Invited Lecturer: Presentation on the History of Electronic Music for a screening of the 1999 film *Modulations* Museum of Making Music, Carlsbad, CA July 15, 2004.

Invited Panelist: "Women in Electro-Acoustic Music" California State University, Fullerton, March 13, 2004.

Refereed Panelist: "High Tech/Low Tech: Appropriation, Repurposing & Creation" Tecknika Radica" Conference and Festival, San Diego Neurosciences Institute, La Jolla, CA, January 30, 2004.

Performance/Workshop: "Making it Up: Improvisation and Everyday Life" Downtown Riverside Public Library, November 8, 2003.

Refereed panelist: "But You're Just a Girl: The Construction of Female heroism in the Non-Diegetic Music of *Xena: Warrior Princess* and *Buffy the Vampire Slayer*" *Feminist Theory in Music* 7, Bowling Green State University, July 18, 2003.

Invited panelist: "Transforming Voices: Introduction to the Women's listening Room" California State University, Fullerton. March 27, 2003.

Invited panelist: "Free Forum on Pauline Oliveros" *Sounding the Margins*, June 1, 2002.

"Dissonance Unbound: The Emancipation of 'The Other' in Western music." *Feminist Theory and Music* 6, Boise State University, July 6, 2001.

"Kitsch, Culture, Darstellungen: Webern, Atonality and the Articulation of Perversion' and the Politics of Analysis." Society for Music Theory's CSW panel, Toronto, Canada, 2000; American Musicological Society's Annual Meeting, Toronto, Canada, November 2000.

## **Grants, Fellowships, Editorial Positions and Professional Service**

### **Grants:**

University of California Intercampus Research and the Arts (UCIRA) for *New Media/New Work* 2002 (principal investigator).

UCIRA for *Women's Interarts Technology Coalition*, 2003-04 (co-investigator).

Andrew W. Mellon Foundation Workshop Grant in Improvisation Studies, 2003-04 (principal investigator).

Ford Foundation through the Center for Ideas and Society for *Music and Identity in the Third Millennium*, 2001 (co-investigator).

### **Fellowships:**

Regent's Faculty Fellowship, University of California, 2003.

Residential Fellowship, University of California's Humanities Research Institute, for "Global Intentions: Improvisation in the Contemporary Performing Arts," 2002.

Mannes Institute for Advance Music Theory (Mannes Conservatory), 2001.

### **Editorships:**

Associate Editor, *Perspectives of New Music* 2001-2004

Contributing Editor *Open Space Magazine* 2000-Present

### **Selected Professional Activity and University Service:**

Festival Producer, *UCR Is Improvising: Festival of Spontaneous Art, Music and Dance*. Raised Festival budget of \$30,000 from outside funds. Hosted 20 improvisers from around the world for three days of performances, workshops, and spontaneous improvisation sessions in and around Riverside, CA, April 2-4, 2004

Faculty Coordinator for Music, Gluck Fellowship Program (UC Riverside Department of Music). Oversee a fellowship program making awards to Faculty, Graduate and Undergraduate students to give free performances in the community of Riverside at schools, after-school programs, community

centers, libraries, nursing homes and other community venues. The music program averages close to 300 free performances a year ranging from classical chamber music and jazz, to Indonesian Gamelan, Brazilian Samba, noise art, free improvisation, Philippino Pop music, African song, turntabling, etc.

Founder and co-director of *Adaptable Girl* Performance Collective in Los Angeles (2004-Present). A collective of female electronica, video and dance artists creating site-specific digital intermedia works. Collective includes video installation artists, laptop DJs, video, audio and movement improvisers.

Founder and co-director of *Erroneous Funk* Improvisation Collective in Los Angeles (2001-Present). The collective performs free-funk at a variety of venues from the Viper Room on the Sunset Strip in Los Angeles, to the California Institute for the Arts. Efunk regularly collaborates with various artists including Jazz Tabla master Badal Roy, Creative Music Studio founder Karl Berger, video installation artist Marsia Alexander-Clarke, poet/biographer Quincy Troupe, and choreographer/dancer Susan Rose (founder of Danceworks, Boston).