

Charles Nichols

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Education

Stanford University, Department of Music, CCRMA - Ph.D. in Computer Music 1996-2003
Yale University, School of Music - Master of Music in Composition 1990-92
Eastman School of Music - Bachelor of Music in Violin Performance, with distinction 1986-90

Teaching

Virginia Tech, Blacksburg, VA 2013-present
• Tenured Associate Professor: School of Performing Arts, Faculty Fellow: Institute for Creativity, Arts, and Technology
University of Montana, School of Music, Missoula, MT 2002-2013
• Tenured Associate Professor, Division Chair of Composition and Music Technology
De Anza College, Creative Arts Division, Cupertino, CA 2002
• Instructor
Center for Computer Research in Music and Acoustics (CCRMA), Stanford University, Stanford, CA 1997-99, 2002
• Instructor, Teaching Assistant
Stanford University, Department of Music, Stanford, CA 1997-99
• Teaching Assistant
Yale University, School of Music, New Haven, CT 1991-92
• Teaching Assistant

Work

CCRMA, Stanford University, Stanford, CA 2000-02
• Associate Technical Director, Interim Technical Director
Harmony-Central.com, Inc., Palo Alto, CA 2000-01
• Web Designer, Programmer
Haskins Laboratories, New Haven, CT 1993-94
• Research Assistant
Center for Studies in Music Technology (CSMT), Yale University, New Haven, CT 1990-94
• Research Associate, Graduate Assistant
Recording Services, Eastman School of Music, Rochester, NY 1987-89
• Work Study

Conferences and Festivals (past 3 years)

Contemporanea, San Vito al Tagliamento and Udine, Italy, 10/2019 & 11/2019
International Congress on Sound and Vibration, Montréal, Canada, 07/2019
Charlotte New Music Festival, Charlotte, NC, 06/2019
ACCElerate Smithsonian Creativity and Innovation Festival, National Museum of American History, Washington, DC, 04/2019
National Conference of the Alliance for the Arts in Research Universities, UGA Center, University of Georgia, Athens, GA, 11/2018
Audio Engineering Society International Conference on Spatial Reproduction, Tokyo, Japan, 08/2018
International Computer Music Conference, Daegu, South Korea, 08/2018
Charlotte New Music Festival, Charlotte, NC, 06/2018
Iowa Music Teachers Association Annual State Conference, Iowa City, IA, 06/2018
ACCElerate Smithsonian Creativity and Innovation Festival, National Museum of American History, Washington, DC, 10/2017
AIA Women in Leadership Summit, American Institute of Architects National Headquarters, Washington, DC, 09/2017-02/2018
Atlantarium AV Festival, Woodruff Park, Piedmont Park, and The Mammal Gallery, Atlanta, GA, 08-09/2017
Charlotte New Music Festival, Charlotte, NC, 06/2017
Moogfest, American Tobacco Campus Bay 7, Durham, NC, 05/2017
Echofluxe Festival of New Media, Music, and Art, Paralelní Polis, Prague, Czech Republic, 05/2017
Birmingham Electroacoustic Sound Theatre Festival, University of Birmingham, Birmingham, England, 04/2017

Society for ElectroAcoustic Music in the United States National Conference, St Cloud State University, St Cloud, MN, 04/2017

"Extreme Appalachia" Appalachian Studies Conference, Virginia Tech, Blacksburg, VA, 03/2017

Root Signals Festival, Georgia Southern University, Statesboro, GA, 02/2017

Commissions and Awards (past 3 years)

Niles Grant, College of Liberal Arts and Human Sciences, Virginia Tech, 05/2019

Albert L. Sturm Award for Excellence in Performance and Creative Arts, Mu of Virginia, Phi Beta Kappa, 05/2019

Silver, International Design Awards, 02/2019

Commission for *It does not shy away from the sword*, for bass clarinet and marimba, Charlotte New Music Festival, 12/2018

International Travel Supplemental Grant, Office of the Vice President for Research and Innovation, Virginia Tech, 06/2018

Faculty Research Award, School of Performing Arts, Virginia Tech, 06/2018

Commission for *Flutter, Pulse, and Flight*, for flute, clarinet, violin, cello, and computer, Earplay, 06/2018

Commission for *Bluestone*, for alto saxophone, electric guitar, piano, and drum set, Charlotte New Music Festival, 05/2018

Distinguished Composer of the Year and Commission for *Tsuga*, for solo piano, Iowa Music Teachers Association and the Iowa Composers Forum, 01/2018

Commission for theme music for The Verdigris Project, Butte America Foundation, 08/2017

Commission for *In the waiting room of America*, for baritone voice, trumpet, trombone, and bass clarinet, Charlotte New Music Festival, 05/2017

Three SEAD Major Initiative Program Grants, Institute for Creativity, Arts, and Technology, Virginia Tech, 05/2017

SEAD Mini Grant, Institute for Creativity, Arts, and Technology, Virginia Tech, 04/2017

Semifinalist, Orchestra Music Division, The American Prize in Composition, 04/2017

Sandbox Project Grant, Technology-enhanced Learning and Online Strategies, Virginia Tech, 03/2017

Finalist, XCaliber Award Technology-enhanced Learning and Online Strategies, Virginia Tech, 02/2017

International Travel Supplemental Grant, Office of the Vice President for Research and Innovation, Virginia Tech, 01/2017

Compositions (past 3 years)

In Gratitude (2019), for string quartet (9:40)

It does not shy away from the sword (2019), for bass clarinet and marimba (6:30)

Meadows of Dan (2019), structured improvisation for amplified trombone and computer (variable)

Flutter, Pulse, and Flight (2018), for flute, clarinet, violin, cello, and computer (14:20)

Bluestone (2018), for alto saxophone, electric guitar, piano, and drum set (4:50)

Tsuga (Hemlock) (2018), for solo piano (8:10)

Shakespeare's Garden (2018), for processed environmental sounds and recited poetry, accompanying projected graphic design and theatrical lighting, with directors Amanda Nelson and Natasha Staley, graphic designer Meaghan Dee, and lighting designer John Ambrosone, media engineer Tanner Upthegrove (continuous)

Badstar (2018), structured improvisation for electric violin, electric banjo, electric guitar, electronic drums, and computers, in 134.2-channel spatial audio, with multiple projections of interactive processed video mapped to custom architecture, a collaboration with banjoist and composer Holland Hopson, guitarist and composer André Foisy, drummer Denver Nuckolls, video artist Zach Duer, and architect Jon Rugh (~60:00)

Traffic Sonata (2018), structured improvisation for amplified violin, oud, and qanun, sonified traffic data, and traffic simulations, a collaboration with transportation engineer and oudist Monty Abbas, qanunist Anne Elise Thomas, and transportation engineer Qichao Wang (variable)

Upstream (2017), for electric violin and jazz band (6:00)

Or Be Forever Fallen (2017), for amplified string quartet, computer, and video, with video artist Zach Duer (15:10)

In the waiting room of America (2017), for baritone voice, trumpet, trombone, and bass clarinet, with lyrics by poet Erika Meitner (4:20)

Underlying Space (2017), for recorded processed electric violin, accompanying the 30x30 art installation,

What Bends (2017), structured improvisation for electric violin and interactive computer music, with performed poetry, motion-capture dance, animation, and processed video (~30:00), a collaboration with video artist Zach Duer, poet Erika Meitner, and choreographer Rachel Rugh

Eulogy (Risset) (2017), structured improvisation for interactive computer music and processed video, or fixed media, a collaboration with video artist Jay Bruns (variable)

Anselmo (2017), structured improvisation for electric violin, interactive computer music, electronics, and processed video, a collaboration with video artist and computer musician Jay Bruns (variable)